

# Inked

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WOMEN  
WITH INK

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# letter

You may remember *Inked* magazine from the first four issues that were published in 2005 and 2006. I do. I picked it up thinking, finally, a magazine for guys who want their culture, music, style, and—of course—women with a little edge. A few months later, as luck would have it, I had the opportunity to take over the mag (sounds fucked up, but it's true).

Now that *Inked* is back, I promise there will be the same great content as before, and none of the shit you see in other magazines. We'll take you around the world to share the history of tattooing, the up-and-comers with ink, and the wacky and weird stuff that makes people in the tattoo industry tick.

Think of this issue as a preview—a taste of what's to come. We've got gear (starting on page 7), girls (all over the place), and ink: Mario Barth (page 32), tattoo typography (page 68), and San Francisco tattoo shops (page 101). And who better to appear on our cover than Michael Madsen (page 52). He looks like, and often plays, the badass, but he's also a damn smart guy who knows how to work the Hollywood system to get what he wants.

So enjoy the fresh content and the new look of the mag, courtesy of our creative director, Todd (below), and his contributing photographers. Then write to me and let me know what you think: [enrique@inkedmag.com](mailto:enrique@inkedmag.com).

Enrique Pinchazo, editor-in-chief



Creative Director Todd Weinberger blasts holes in the typography featured on page 52.



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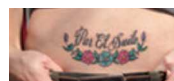
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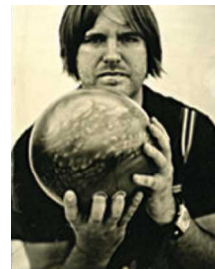
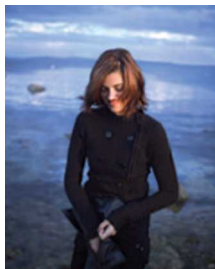
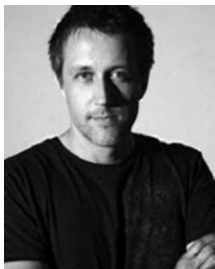


**Special thanks to Red Hook Coffee and Tea.** Left: Jen's tattoo by Kelly St. Smith, Body Graphics, Philadelphia. Right: Bill's tattoo by Kevin Leblace, White Lotus Tattoos, Toms River, NJ.





# contributors



TOP ROW: Photographer **BEN LEUNER** may not have any tattoos, but he doesn't mind watching other people get inked. "The best part of photographing Mario Barth was listening to him tell stories and watching him work," says Leuner of his portrait shoot with the tattoo artist (page 32). "I also got to meet his mom, who was cleaning up the shop while we were there." Leuner, who currently resides in Philadelphia, has also shot for *Flaunt* and *Wallpaper*.

Photographer **PETER KOVAL** says the best thing about working on this issue was getting to shoot (and meet) Eve Salvail (page 27). "She's amazing and pure, truly inspirational," he says. Koval, who has two tattoos—one of his own design—also shot the lingerie story with model Ana Carmo (page 44). He has contributed to *Harper's Bazaar*, *Metro Pop*, and *Ocean Drive*.

Despite model mishaps and faulty alarm clocks, photo editor **AERIEL BROWN** enjoyed working on the relaunch of *Inked*. A vagabond by birth (she spent her early years as a member of her family's traveling vaudeville show), Brown spent the past five years traveling the world with her collection of toy cameras. She currently attends Temple University, where she is chipping away at a master's degree in creative writing.

**WARWICK SAINT** spent his youth tagging along as his mother, a model, traveled to photo shoots; but

chances are the models he met when he was younger didn't have as much ink as the gorgeous Omahyra (page 92), whom he photographed for his first feature in *Inked*. Saint grew up in South Africa and Sweden, and currently resides in Brooklyn with his wife, Patricia. His work has been featured in *Numéro*, *Interview*, *I-D*, *Black Book*, and *Harper's Bazaar*.

**HELENE CROWELL** has a thing about guys and shoes. "No matter how cute or funny a guy is, if I don't like his shoes I'm not interested." However, she says she would definitely be interested in a man wearing the Barker Black shoes she chose to feature in *Inked* Life (begins page 7). Crowell contributed to this issue of *Inked* while on a road trip from New Mexico to San Francisco with her father; but when she's not road tripping, she resides in New York City, where she serves as the American market editor for *Elle Accessories* and contributes to *Shape* and *Lucky*.

Besides photographing products for the *Inked* Life section (begins page 7), **CLINT BLOWERS** also had to play exterminator for this issue of *Inked*. "The prop stylist and I shot a bottle of cologne in trampled soil, but after we finished shooting, flies hatched from the dirt and I had to spend all day smashing them." Still, Blowers says he'll take time away from his fine art work, which often involves historic processes such as wet plate collodion and platinum/palladium printing, to shoot for *Inked* again.

BOTTOM ROW: **BEAGY ZIELINSKI** says her first words were, "Don't touch my shoes," so it's no surprise she works in fashion. For this issue of *Inked*, she styled "Bare Necessities" (page 44). Like the model, Ana Carmo, she also has tattoos. "My first was a butterfly, but this past Easter my father and I got matching tattoos. Since he lives in Germany and we don't get to see each other it was our way of connecting," she says. Zielinski grew up in Europe and currently lives in New York City; her work has been featured in *Elle*, *Vogue Germany*, and *Harper's Bazaar China*.

**DOMINIC EPISCOPO** got along with all the models for his pin-up shoot (page 74), but his bulldog, Angie, had a special relationship with one of them—the stuffed coyote. "At first she barked like crazy, but then she tried to lick its butt," he says. Episcopo, whose only tattoo is a large black star on his shoulder, has shot for *Newsweek*, *Rolling Stone*, and *Alternative Press*.

For "Everyone Knows This is Nowhere" (page 58), photographer **SHANE MCCAULEY** and his crew had some trouble in the desert outside of Los Angeles. "One of our models got in a car accident on the way to the set, a bunch of other models cancelled, and by the time we started shooting it was so hot I almost fried my lights in a swimming pool," he says of his first story for *Inked*. Luckily, he's not scarred enough to abandon photography for his secondary career choices, astronaut or pirate captain. McCauley—whose work can also be seen in *Anthem*, *The Fader*, *Blender*, *Alternative Press*, and *Rolling Stone*—lives in Brooklyn.

**INA SALTZ** is the author of *Body Type: Intimate Messages Etched in Flesh* (Abrams Image, 2006). For "Body Type" (page 68), which she wrote and photographed, Saltz revisited her favorite subject matter. "I love hearing the stories behind the tattoos that I photograph, especially when my preconceptions are shattered." Saltz is a professor in the art department of the City College of New York and she contributes regularly to the magazines *Step Inside Design*, *How*, and *Graphis*.





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# INKED LIFE

## MY FIRST INK

I was 21 when I got the tattoo on my chest. A guy named Steve Gastrost, in Louisville, KY, did it. I liked his graffiti style so I asked him to design something with traditional tattoo motifs, like sparrows and a sacred heart. The banners say "strength," "honor," and "straight edge." And I'm still straight edge! When I look in the mirror I think, "Can I afford to drink? Can I afford the laser removal?" I guess it was a big step getting my entire chest done for my first tattoo. And since I've worked a lot of corporate jobs in professional environments, I've always had to wear high-necked shirts. Because of that people always think I'm very conservative. I always thought that was funny, because I am the complete opposite.—*Dawn Geary as told to Aeriell Brown*



From top: Stetson black hat; San Diego Hat Company gray hat; Stetson pinstripe hat; San Diego Hat Company brown-check and blue-check fedoras.

# HAT TRICK



# TIME PIECE



PHOTO: GUNT BLOWERS; MARKET EDITOR: HELGHE CROMMEL; PROP STYLIST: ANJA HANEMAN

From top: Kobold titanium and black watch; Ernst Benz yellow watch; Penguin black watch; Ritmo Mundo red and black watch; Nixon silver and black watch.



Barker Black  
Archdale Wingtip  
black calf shoe.



SOLE GLOW



# HAND SILVER

Clockwise from top left: King Baby dragon tail bracelet; John Hardy black chalcedony small pendant; King Baby skull and crossbones cuff links; Versani leather crown band; King Baby winged shield ring.







Load is a tattoo artist at Body Graphics in Philadelphia, PA.



# CHROME DOME

Back in the day, guys with shaved heads were “monks or skinheads,” at least according to Headblade founder Todd Greene. But these days the demographics have changed significantly. Shaving your head will earn you membership in a club that includes men who want to show off their ink (like Load, pictured left), UFC fighters (less for opponents to grab), swimmers and triathletes (less drag), and guys who are embracing hair loss (uh, you can figure that one out). If you’re ready to make the cut, here are your options.—A.C.



## The Straight Razor

The best thing about using a straight razor—other than the bad-ass factor—is that it won’t get clogged with shaving cream. You can also lay it directly on the contours of your head, which makes it hard to miss spots. The Art of Shaving Straight Razor ([theartofshaving.com](http://theartofshaving.com)) has a sharper edge than most razors because of its carbon steel, hollow-ground blade.



## The Five-Blade Razor

You’re probably used to the way a traditional razor handles, so if you’re a beginner this might be the way to go. Use your non-dominant hand as a guide, and try to shave without a mirror—the reverse image can throw off your game. The razor in the e-Shave T Stand Shaving Set ([eshave.com](http://eshave.com)) uses drugstore blades, but it looks a hell of a lot cooler in your bathroom.



## The Headblade

Once you’ve committed to the look, invest in a razor that’s designed specifically for the job. The Headblade uses regular blades loaded into a contraption that fits on your middle finger so you can stroke the razor over your scalp as if you were wiping away sweat. The Headblade Sport ([headblade.com](http://headblade.com)) has wheels to make the job even easier.



## A WORD ABOUT PRODUCT

First, calling it product—in the singular, without an article—makes you sound like a pussy. Now that that’s settled, look for a shaving cream that’s slippery and not too thick, so it won’t clog your razor. You might also want an exfoliator, which you use to scrub your head before shaving (it removes dead skin cells so your hair stands away from your scalp and is easier to shave). Try the stuff from Ritual ([yourritual.com](http://yourritual.com)), if only for the tagline: products for a better shit, shower, and shave experience.





Just because you have to get a little dirty now and then, doesn't mean you have to smell like it. Check out Diesel Fuel For Life Eau de Toilette for Men, a mix of refreshing grapefruit and spicy star anise.

# JUNGLE JUICE





# SPINE TAP

**STACKED DECKS: THE ART AND HISTORY OF EROTIC PLAYING CARDS**, by The Rotenberg Collection: They've been banned; they've been collected; they've captivated the attention of many a teenager. Now all of those antique erotic playing cards have been bound together in this anthology that explores their metamorphosis and allure through the years.

**GIANT**, by Mike Giant: Born near-sighted and color-blind, Mike Giant went on to be one of the most well-respected tattoo and graffiti artists on the scene. This cloth-bound book contains tons of beautiful glossy prints of his photographs, wall art, and tattoo work.

**ANDY WARHOL PORTRAITS**, by Tony Shafrazi, Carter Ratcliffe, and Robert Rosenblum: Timed to commemorate the 20th anniversary of Warhol's death, *Portraits* features works by the artist that not even the most ardent fan would know, including portraits of icons such as Marlon Brando and Liz Taylor.

**BORN IN THE BRONX: A VISUAL RECORD OF THE EARLY DAYS OF HIP-HOP**, by Johan Kugelberg, Afrika Bambaataa, Buddy Esquire, Jeff Chan, and Joe Conzo: This compilation features pages of photographs, hip-hop ephemera, and testimonials by pioneers such as Grandmaster Caz and L.A. Sunshine.

**VISUALLY HUNGRY**, by Rankin: Known for his portraiture, envelope-pushing fashion work, and undeniably erotic nudes, British photographer Rankin has compiled more than 300 of his favorite photos in this self-published title.

**UNCOVERED**, by Thomas Allen and Chip Kidd: Allen cuts, bends, and shapes characters from the covers of pulp paperbacks, then photographs them. The result is a fun, dreamy homage to the aesthetics of yesteryear.

**LIKE A THIEF'S DREAM**, by Danny Lyon: Gripping and unflinching, *Like a Thief's Dream* offers a stark portrait of convicted murderer James Ray Renton as told through his letters to photographer and writer Danny Lyon. — *Ariel Brown*





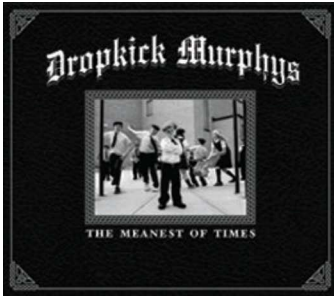
Most iPod docks dribble out your tunes with the dry, harsh sound of digital audio. But the new iTPA-220 iPod tube amplifier system, from DICE Electronics, pumps out music featuring the warmth and richness typically associated with valve sound. With a built-in 2x20 watt solid state amplifier and a 4-inch mid/bass driver, this system delivers the goods, and looks good doing it. —A.C.

GET AMPED

PHOTO: KELLY TURSO; SHOT ON LOCATION AT SPACE 1065



# REVIEWS



**Dropkick Murphys**  
***The Meanest of Times***  
**(Born & Bred Records)**

The Boston lads come back to brawl on their sixth studio release, *The Meanest of Times*. The Murphys have kept up their swagger with whiskey-drenched sing-alongs and Irish folk-punk anthems, a signature style that evokes fist pumping and boot stomping whenever it's played.

Produced by the band on their new vanity label, Born & Bred Records, *The Meanest of Times* features guest appearances by Spider Stacey of The Pogues and Ronnie Drew of The Dubliners, bringing together three generations of Irish folk bands.



**Bruce Springsteen**  
***Magic***  
**(Columbia Records)**

Bruce is still the boss, of course, but something magical happens when the E Street Band is at his side. The aptly named *Magic* is a sonically driven, anthemic, and oftentimes romantic album echoing the giddy pop feeling of the very early recordings. Die-hard Boss fans will chant lovingly to the album's first single, "Radio Nowhere,"

and E Street rookies will be pleasantly surprised at just how meaty the rock and roll can be coming from tracks like "The Long Walk Home" and "Devil's Arcade." "Girls in Their Summer Clothes" has a gentle *Pet Sounds*, yearbook quality that has been intricately roughed up in the way that only boys from Jersey could do it.



**Herbie Hancock**  
***River: The Joni Letters***  
**(Verve Records)**

Avant-jazz pioneer Herbie Hancock reaches deep into the poetry and music of his long-time friend and muse Joni Mitchell to create a genreless and conversational album. Relying on the advice Hancock received from his mentor Miles Davis to "never finish anything," the profoundly restless musician has always

tried his hand at new mediums, and *River* is no exception. Mitchell sings her own child autobiography on "The Tea Leaf Prophecy," as Hancock provides a haunting score-like accompaniment. And, to make this noteworthy collaboration even more important, the artists enlisted the help of some of the world's most prominent singers: Tina Turner, Norah Jones, Corinne Bailey Rae, Luciana Souza, and Leonard Cohen are just a few of the mighty voices lending their chords to Mitchell's prose, poetry, and songs.



**The Hives**  
***The Black and White Album***  
**(Interscope Records)**

It seemed as if the arrogant yet dapper Swedes had fallen off the radar since their last breakthrough album, *Tyrannosaurus Hives*. Little did everyone know, they were touring like crazy, collaborating with huge hip-hop stars, lending their tunes to commercials, and traveling all over the world to record their new album. Produced by Dennis Herring,

of Modest Mouse and Elvis Costello fame, this album is everything you've come to expect from the Hives, but bigger, louder, and with more big names behind it (Pharrell Williams, Timbaland, and Jackknife Lee to name a few).



**Black Dice**  
***Load Blown***  
**(Paw Track Records)**

Deep in the heart of Brooklyn, a tumultuous, heavy, tortured-alley-cat sound bellows throughout the neighborhood. It is, of course, coming from the practice space of none other than Black Dice, and the sound must be a track from their fourth album, *Load Blown*. Released through Animal Collective's Paw Tracks records, *Load Blown* is a

compilation of three 12-inch vinyl EPs that were released in the last two years. It is perhaps Dice's most palatable record, with songs often veering in the almost-pop direction and more emphasis on composition than the improvisational noise of their past. However, the boys do not disappoint; *Load Blown* is still far more abrasive, strange, and noisy than any other album released this year.



**Ministry**  
***The Last Sucker***  
**(13th Planet Records)**

Al Jourgensen and his Ministry call it quits with *The Last Sucker*. It's an abrupt end to a stellar career, as well as the fatal blow in Jourgensen's administration-attacking trilogy, succeeding *Rio Grande Blood* (2006) and *House of the Mole* (2004).

The album that sends Ministry off into retirement is proof that it's better to burn out than to fade away. *The Last Sucker* is an angry, thumping, propane-filled opus; seething lyrics and a brutal tone lace ten fast and furious compositions like a biting cover of The Doors classic "Roadhouse Blues" and the songs that stand as the grand finale, "End of Days Part One" and "End of Days Part Two." Jourgensen cast players including members of Slipknot, Rigor Mortis, Fear Factory, and Revolting Cocks to lend their own to the album and be at his side as he takes his closing bow. — Abigail Bruley



# SMOKIN' ART



When Camel wanted to design packaging for its granddaddy cigarette, the Camel Wide—Camel's own ad campaign describes it unapologetically as "big, fat, and delicious" during an era of increased smoking bans—they enlisted the help of tattoo artists Scott Campbell, Eric Jones, Katja Opel, Marcus Kuhn, and Jason Goldberg. Charged with creating designs evocative of traditional styles of yesteryear, each artist lent their own breed of timeless authenticity to a well-established brand.—*Aerial Brown*

PHOTO: JONNIE EPISCOPIO; SILVER DRAGON LIGHTER BY PANIC BABY



# BLOOD BATH



**Italian Giallo Collection: *Blood & Black Lace*, *Bird With a Crystal Plumage*, and *Watch Me When I Kill*** has extreme amounts of blood, long murder sequences, highly stylized camera work, and killer musical arrangements—everything you look forward to in classic Giallo films. This collection brings together three of the genre's best directors (Dario Argento, Mario Bava, and Anthony Bido) along with extras like gory photo galleries and interviews. It's a serious Giallo collector must-have—or must-kill-for, depending on how serious you are. —Abigail Bruley



# KENTUCKY'S FINEST





With grain, water, and yeast you can make a killer bread or one of the most historic American libations: bourbon whiskey. Composed of at least 51 percent corn, the rest malted barley, rye, and/or wheat, some form of whiskey has been produced in Kentucky since 1774. Here, Zachary Sharaga and Aaron Sherman, of Louis 649, in New York City's East Village, have created cocktails that highlight the distinct character of four different bourbons—but, they point out, they would drink these selections just as exuberantly straight up. —*Joseph Campanale*



**Bulleit Bourbon**

Bulleit has a high rye content (30 percent), which is more than any other bourbon made today and a proportion found widely prior to prohibition. This appealing orange-amber bourbon features notes of smoke, flowers, earthy sharpness, bread, and spices.

**Il Massimo**

- 1½ ounces Bulleit Bourbon
- 1 ounce Amaro Averna
- ½ ounce Limoncello
- 1 orange twist

Fill a cocktail shaker with ice. Add the first three ingredients. Stir. Strain the mixture into a chilled cocktail glass and garnish with the orange twist.



**Corner Creek Reserve Bourbon Whiskey**

Corner Creek is very lightly filtered and slightly hazy. Aged eight years, it uses all four grains and is incredibly complex. With deep notes of soot, toffee, licorice, and dark chocolate, it finishes refreshingly with bright citrus.

**Pinchas**

- 1½ ounces Corner Creek Reserve
- 1 ounce Cointreau
- ½ ounce lemon juice
- Lindemans Framboise (Raspberry) Lambic

Fill a cocktail shaker with ice. Add the first three ingredients. Stir. Pour the mixture into a champagne flute and top with Lambic.



**Elijah Craig 12-Year-Old Bourbon**

Elijah Craig is named after Rev. Elijah Craig, purportedly the founder of modern-day bourbon. It features complex aromas of sweet oak, caramel, anise, licorice, and vanilla.

**Twenty-One**

- 1½ ounces Elijah Craig
- ½ ounce apple ice wine
- ½ ounce dry pear brandy
- splash (about ¼ ounce) tonic water
- 1 lemon twist, squeezed into drink

Fill a cocktail shaker with ice. Add the first three ingredients to shaker. Stir. Pour the mixture into a chilled old-fashioned (rocks) glass. Add a splash of tonic water and finish with the lemon twist.



**Jefferson's Reserve Bourbon**

From the same distillery as Sam Houston, this bourbon has a velvety texture and tastes of vanilla and caramel, with fruity hints of dates, blackberry, and orange.

**Daddy's Milk**

- 1½ ounces Jefferson's
- 1 ounce Frangelico
- ½ ounce heavy cream
- 1 egg white
- 1 sugar cube
- pinch of freshly ground nutmeg

Fill a cocktail shaker with ice. Add the first five ingredients to the shaker. Shake vigorously. Strain the mixture into a highball glass and top with the nutmeg.



**TIP:** When drinking straight bourbon, try putting in a few drops of water instead of ice. The water will bring out the flavors of the bourbon and smooth the harshness, while the ice will simply dilute your drink until it has melted.



The Vaja i-volution case wraps your iPhone in buttery Argentinian leather; you won't want to take your hands off it—unless there's something else around to touch.

# CASE STUDY





# BITCHIN' CAMARO

It's not just the clamor of hard-core Chevrolet Camaro fans reviving this splendid take on the '60s muscle car classic (even connoisseurs of the Hugger—thus nicknamed in 1969 for its road hugging prowess—remember all too well the 2002 35th Anniversary Edition, which was more *molto-guido* than motor-sport). Instead, like some shadowy Gothic tale, the mythic Camaro has been reanimated by the return of its legendary rival the Ford Mustang, which exceeded all expectations and sold a breathtaking 160,000 units in its 2004 comeback year.

That said, Chevrolet has done an admirable job of building excitement for the new Camaro, releasing tantalizing early glimpses and even coyly demurring the release date a few times. But all the promotional puffery came to a fish-tailing, spark-spitting climax at the 2007 Detroit International Auto Show, when a signature orange-and-black convertible—like the one that paced the 1969 Indy 500—lit up the show like an acre of high-powered halogens.

Standing big and burly, the new Camaro sports the distinctive long hood and short deck profile, with the wheels pushed way out to the far corners. This is the design that produced the Hugger moniker. Not only does the car grip down on the roadway as it accelerates, but even standing still it sports a triple-threat attitude—tough, cool, and hip.

In retro fashion, the new Camaro is born of the alchemy of traditional heritage and contemporary high-tech values. While the top-option torque-intensive 400-horsepower aluminum small-block V-8 with

the six-speed manual transmission makes the rear wheels churn out raw, raucous power, a thoroughly modern, highly tuned four-wheel independent suspension system and four-wheel disc brakes turn the new Camaro into a far more sophisticated machine than the original.

Though drag-strip-showdown ready, the new Camaro is also practical for the daily driver. And given that fuel costs 10 times more than it did in the late '60s, new Camaro buyers will appreciate the Active Fuel Management cylinder-deactivation technology, which promises fuel economy of 30 mpg or better.

The interior of the Camaro is perhaps the most authentic part of the ride, especially the big round gauges sized and placed for total visibility through the steering wheel. The rest of the cockpit features the spare expanse of dashboard and sweeping center console that made even smaller American cars of the '60s seem so big inside.

The official launch date of the Camaro is now firm, with delivery of the coupes in the first quarter of 2009, and the convertible after that. Pricing is still not official, but expect the Camaro to roll in with models ranging from \$20,000 to \$30,000.

The betting is that the Chevrolet Camaro will be a big hit. Heck, there's even value in purchasing it as an investment. After all, at a recent Kruse auto auction, a 2002 Camaro Z28 with an automatic transmission, which originally sold for about \$23,000, was bid up to \$70,000—a handsome profit for pig ugly. —George Polgar

#### ENGINE

400 hp  
6.0L displacement  
overhead valves (OHV)  
V8 cylinder configuration  
16 valves  
cylinder deactivation

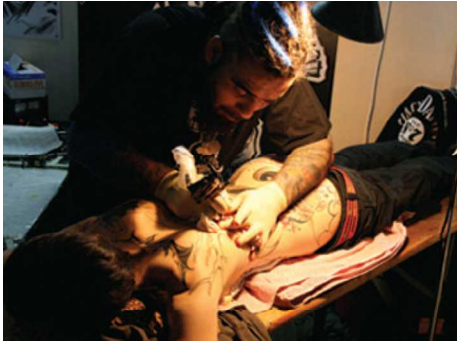
#### DRIVETRAIN

6-speed manual transmission  
rear wheel drive

#### SUSPENSION

front and rear stabilizer bar  
MacPherson strut front suspension  
multi-link rear suspension





Clockwise from top left: 16th International Tattoo Convention; Hotel de Rome Parioli Restaurant Dining Room, graffiti on the Berlin Wall; 16th International Tattoo Convention; Konzerthaus in Gendarmenmarkt square

If a burgeoning arts scene, new architecture, and currywurst—the local pork sausage-ketchup-curry concoction—are not reasons enough to visit Berlin, this winter brings the 17th International Tattoo Convention to the Berlin Arena from December 7 through 9 ([tattoo-convention.de](http://tattoo-convention.de)). Featuring an expo on Sak Yant (Thai temple tattoos), the usual industry suppliers, and artists such as Germany's Projekt Art and Japan's Horiwaka Family, you'll have the chance to get a new tattoo, watch stage contests, and meet fellow tattoo junkies from around the world. If you need a break from three days of wall-to-wall ink, head to the **East Side Gallery**, a section of the Berlin Wall featuring commemorative artwork. Or check out some of Berlin's amazing architecture, like the Lord Norman Foster addition to the **Reichstag**. When hunger strikes, and currywurst won't cut it, dine at **Margaux**, where chef Michael Hoffmann has earned his Michelin star with carnivorous masterpieces like marinated duck liver and venison in a red-wine sauce. If you have any euros left after the convention, bunk down for the night at Rocco Forte's stylish **Hotel de Rome**, housed in the former Dresdner Bank building.—A.C.

**EAST SIDE GALLERY**

Mühlenstraße 1  
10243 Berlin-Friedrichshain  
[eastsidegallery.com](http://eastsidegallery.com)

**REICHSTAG**

Platz der Republik 1  
11011 Berlin-Tiergarten  
[bundestag.de](http://bundestag.de)

**MARGAUX**

Unter den Linden 78  
[margaux-berlin.de](http://margaux-berlin.de)

**HOTEL DE ROME**

Behrenstrasse 37  
10117 Berlin  
[hotelderome.com](http://hotelderome.com)

CLOCKWISE FROM TOP: LEFT: CHRIS SCHWABZ; COURTESY OF THE ROCCO FORTE COLLECTION; ANDREW COMINI; CHRIS SCHWABZ; BANNER/NEEDROVSKI



# INKED PEOPLE

“Getting the name of a loved one tattooed on you jinxes the relationship” –Eve Salvail





# EVE SALVAIL.

“Getting the name of a loved one tattooed on you jinxes the relationship,” says Eve Salvail. She should know. She had the name of a girlfriend tattooed three separate times—and each time they broke up, she had to get the name covered up again. Lucky in love, it seems she’s not. But she has had some luck as a model.

Salvail, who grew up in Quebec, made her name in the '90s as the muse to designer Jean Paul Gaultier. “He visited a café in Montreal where there were pictures of me displayed,” she says. Of course Gaultier must have noticed her almond eyes and killer cheekbones, but no doubt what attracted him was also her shaved head and the large dragon tattoo on her scalp.

For that, she has her dad to thank. “I wanted to shave my head, but my father was like, ‘Sinéad O’Connor already did that!’ My friends and I were in Japan at the time, and we saw this bald guy with the UK flag on his head, and that got me thinking about a tattoo. I called my dad to ask for his opinion, and he said go for it.” So Salvail shaved her head and brought an image of an ancient Chinese dragon to an artist known for tattooing members of the Japanese mafia. “He looked at the dragon, which I had shrunk down, and he said no. He wanted to do it the original size it was pictured, which basically took up my whole head. I said fine, but it was so painful. It took four hours, I was crying so hard

my head was shaking and he had to stop several times.”

Her other tattoos were less painful, but perhaps even more meaningful. The lizard on her hip, for example, is a memorial to a friend she lost to leukemia. “I met this 15-year-old girl because she had cancer, and she made a wish through the Make-a-Wish foundation that she wanted to meet me. She had a lizard tattooed on her head, and when she passed two years later, I got the tattoo.” Eve has been doing charity work for leukemia charities since. In fact, she had been wearing her hair long for most of 2007, and just before her photo shoot with *Inked*, she cut it all off for a charity.


These days, she also spends her time working on a career in music. She picks up gigs deejaying for fashion and music-industry parties, and wants to work on doing more producing. “Eventually, I would also like to get myself a little record,” she says. “I grew up listening to punk, but now my music is sort of pop-rock-folk.” And even though she had a role in *The Fifth Element*, she doesn’t think she’ll return to acting anytime soon. “I studied method acting, so to act I would have to bring up all these old memories, and that’s so scary. I think I would bring up these sad things, and then I would never be able to leave my work at work.” Luckily, modeling and music only require her to live in the moment. —Aryn Chapman



Acne black high-waisted trousers with suspenders; H&M black lace bra; Dr. Martens black lace-up boots; LaCrasia black leather opera gloves; Luz platinum Enigma necklace with black diamonds, white diamonds, and rubies.





A woman with a shaved head is the central figure, posing against a plain white background. She is wearing a black sequined jacket over a black and white striped skirt. Her right hand is placed on her chest, and her left hand is on her hip. She has a serious expression and is looking slightly upwards and to the left. The lighting is bright and even, highlighting the texture of her clothing and her features.

“The tattoo  
on my ankle  
says, ‘I dream  
therefore I  
become.’”

Chloé black sequined jacket;  
DKNY striped cotton shorts;  
Luz Breakup cross necklace;  
Luz One platinum ring with  
black diamonds, white dia-  
monds, and rubies.





Dolce & Gabbana black patent leather jacket; Jean Paul Gaultier white mesh appliqué tank, Alessandro Dell'Acqua black metallic shorts, Luz gold Love ring with rubies.



# MARIO BARTH



Mario Barth grew up in Austria, immigrating to the states in 1995 to set up his tattoo shop in New Jersey. "I started tattooing a long time ago. It chose me to do it," he says. "There was no scene at the time, it was all very underground. I had no financial interest in it, but then I realized I could make money out of it."

It took a while for Barth to develop his large customer base, of which he guesses 20 percent are celebrities. "I got good exposure in the '90s from traveling. I did a few celebrity clients, and it was a slow build up from word of mouth. It just grew with one customer at a time." Now, Barth has a two year waiting list, and it takes almost as long to see one of the 28 tattoo artists who work under him in any of his five Starlight Tattoo shops.

Besides his impressive client list, including celebrities such as Lenny Kravitz and Pamela Anderson, Barth developed the only form of sterile tattoo pigment with 54 colors. He also plans to attend Las Vegas' Magic trade show this coming spring to show his new line of menswear that he describes as "Versace meets street-wear." He says, "I know a lot of white-collar people with tattoos, so I wanted to create a clothing line for them. I'm working on a classic suit with a colorful lining that can go from a meeting to a club."

As far as Barth's own tattoos go, he's been accepted by Horitoshi I to receive a traditional Japanese back piece. It's nearly impossible for a Westerner to get one of these traditional tattoos, and it took Horitoshi I five years to decide to tattoo Barth. "I have no idea why he chose me, but I'm happy enough that he did. At that time, you don't ask questions anymore."

When asked if he's as selective with his own clients, Barth maintains that he'll take anyone willing to wait. "If someone waits a year and a half, that person knows they need that piece. It's going to be on their body, so it's not up to me to say no to them. The only time I turn people away is when they're unsure what they want."

Despite his success, Barth isn't an elitist about his work. "If you decide that you need a strawberry on your body for the rest of your days, it's important to you, and it's my job to put it there. I have no personal attachment to the tattoo. I just make sure my customers leave happy." He does have his specialties, however. His favorites are large-scale back pieces, and he also loves to do bright color, fantasy, and portraits. "When you do a large-scale body suit and see the person's whole appearance changed, it's always rewarding and fulfilling. It's the most impressive thing you can do," he says. —*Meredith Lindemon*







# MISFIT DIOR

It's true a British accent makes anyone sound more interesting, but that's only part of what makes people want to listen to rapper Misfit Dior. She first got attention for starring on VH1's *White Rapper Show* (she was the only contestant good enough not to have to audition), but she's been rhyming since she was 12. "I started because I was fascinated with gangsta rap, and I loved groups like N.W.A.," she says.

At 20, she met Proof, of D12, who gave her constructive criticism—and her name. "In the UK, if you're cute you're declared fit," says Misfit. "We was kind of high when the name came up."

In honor of Proof's memory (he was shot in 2006), Misfit had his name inked on her right forearm. "It's the same tattoo he had and it's my most meaningful. That's my heart right there." On her left forearm, she has the word Dior. "My mum's a dress-maker and my grandmother was in fashion too, so it's a big part of me. I'm a Dior fanatic," says Misfit of the tattoo and her self-appointed surname. She also has an L on her back that stands for her real name, Laeticia.

Among Misfit's other tats, there's a girl holding a shotgun on her upper arm—"I get the most attention for that one"—her name scrawled across the back of her neck, and an unfinished fairy on her left arm. "I'll probably wind up with a sleeve," she says. "I'd like to meet Mister Cartoon—it'd be cool if he'd work on me."

While she waits for that to happen, she's busy recording her album, and has recently released two singles, "My Dior," a pop-infused hip hop track, and "Paid a Grip," which she calls "more krunk-club-joint style." There's also another reality show in the works, but you might sooner be sipping a glass of the pink champagne that she's branding. —Emily Kate Warren

HAIR AND MAKEUP: ANDY STARKWEDDER









# EAGLES OF DEATH METAL

Considering most, if not all, of the songs from Eagles of Death Metal's first two albums are about screwing almost anything with a vagina, it's funny that lead singer Jesse Holmes never got laid until he met his wife.

"Girls didn't want to have sex with me, and they had no problem letting me know. The song *Jesse's Girl* was the worst thing that ever happened," he says. And of course he was the small kid with the "eccentric" family who got beat up a lot—he sort of sounds like a supermodel.

Then in high school Holmes met Josh Homme (of Queens of the Stone Age), who saved him from getting his ass kicked numerous times and ended up throwing him in his mom's car and driving him to L.A. The two started EODM, and Holmes grew an impressive mustache and started making up for lost time. "Now the joke of it is that girls are paying attention to me and not laughing. It's awesome."

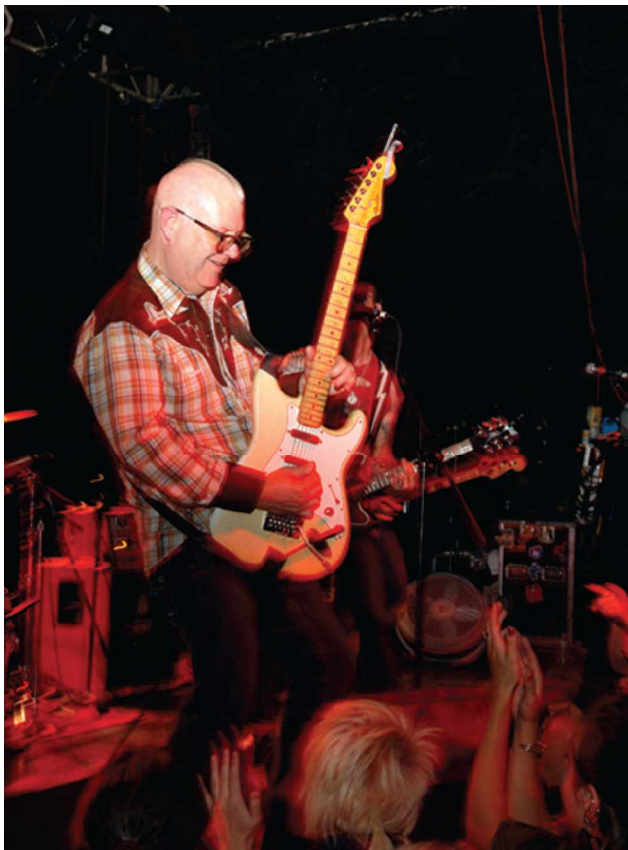
Fresh from the Video Music Awards, Holmes is sitting on his deck in Palm

Springs, CA. He says he's wearing adult-sized footie pajamas, but later he claims he's in a pair of tight Levis. He's battling a hangover.

"[Dave] Grohl invited Josh Homme, Mastodon, EODM, and some other rockers to put on a party on the 26th floor of his hotel...Then we took over the pool and the cops came. It felt like Attica," he says. "I've been on tour for a month and a half, going to Australia. I got the call to do the VMAs and flew back. It's one of those moments where you can't give in to the exhaustion."

Despite that, Homme and Hughes are headed back into the studio to record their next album, which, Hughes says, will be a bit of a departure from their last two. "This album will definitely demonstrate a growth. Instead of butt-fucking the Rolling Stones with Bachman-Turner Overdrive, I'm butt-fucking the Rolling Stones with Devo, Little Richard, a sprinkling of Steely Dan and a healthy dose of Mary J. Blige." He hopes this will lead to what he calls a more "thoughtful" album, but one that will still keep people dancing.—*M.L.*











# CARIDEE ENGLISH

Stuck in a house for months without television, music, or a phone is like solitary confinement. Add in flamenco-dancing Tyra Banks, vicious fashionista boys, and a gaggle of neurotic women and it becomes a surrealist nightmare. If you survive, you have what it takes to be America's Next Top Model. 22-year-old CariDee English calmly climbed to the top of the heap of hopefuls amid all that chaos. "Things got intense and crazy. Sometimes you really just wanted to slap someone," she says.

Since winning the title, she moved from her hometown of Fargo, ND, to New York City. "It's been a whirlwind," she says. "I like waking up and not knowing what's going to happen, I couldn't do repetitive work. That would drive me nuts." Luckily for her, modeling is an occupation where that trait is admired. Although she's perpetually described as a bubbly blonde, she's also chilled-out and humble. "Some people don't take *America's Next Top Model* seriously. I just be myself, and bring that to the table. I don't rely on the title," she says.

Perhaps her remarkable lack of attitude comes from her struggle with psoriasis (she's the spokesperson for the National Psoriasis Foundation). Like other models' ugly-duckling stories, English had to struggle with the painful skin condition from age 16 to 20. "Imagine having a giant pimple covering your body. The stares you get, and the fact that people think it's a communicable disease, really get to you." She also went through a tomboy phase, but after she broke her tailbone in a skateboarding accident she decided to follow a "prettier path."

"I was 14 when I got my first tattoo." It's a small butterfly on her right shoulder, signifying youth and beauty, which she has in abundance. Her other work is on her lower back: The word "Lucky" accented by a four-leaf clover that snakes up her spine. "I got it because I'm very superstitious, but I feel very lucky," she says. "That one hurt. I could feel it all the way up to my ears, but it was a good pain. Do you know what I mean?" We think we do. —Meredith Lindemon



# MIKE JONES

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Mike Jones is known for giving out his cell phone number, screen name, and e-mail address to fans, but, ironically, he can be a hard man to get in touch with. Some calls to him go straight to a busy signal, and once, while attempting to schedule this interview, his manager said he had just dropped his cell phone in a swimming pool.

But eventually he answers the phone while driving his Phantom to the Houston airport. He's headed to Atlanta to check out a producer for his upcoming album, *The American Dream*. He just got in from Los Angeles this morning, and it sounds like he's holding his cell out of the window of the car.

Being from Houston, Jones got labeled as part of the dirty south. "Oh yeah, I was different from the rest but I still got put into that group. [That label] did help me sell two million records [of debut *Who is Mike Jones?*]," he says. "But every city's got its own style. We let everyone know how we do where we're from."

Despite having a platinum-selling album, Jones hasn't quite gained the mainstream notoriety of other Houston artists, like Paul Wall. But, that's cool: "He's grown, I'm grown, there's no comparison," says Jones. "I went platinum in two months but I'm cool with everybody from Houston, that ain't changed."

When asked why he resorted to guerilla marketing tactics, like giving out his personal contact information, the answer is simple. "I gave them out because a lot of people were booking fake shows. Now people can call me to see if I'm really going to be [at a venue]."

People can also see him on the small screen, as he's appeared in shows such as *Prison Break*. He's also coming out with his own movie to coincide with the release of *The American Dream*. Of his new project, he says, "This album's got more features. We've got Snoop, Twista...I really put my time in." Then Jones hangs up because he's got a plane to catch. —Meredith Lindemon







ASK MIKE JOS  
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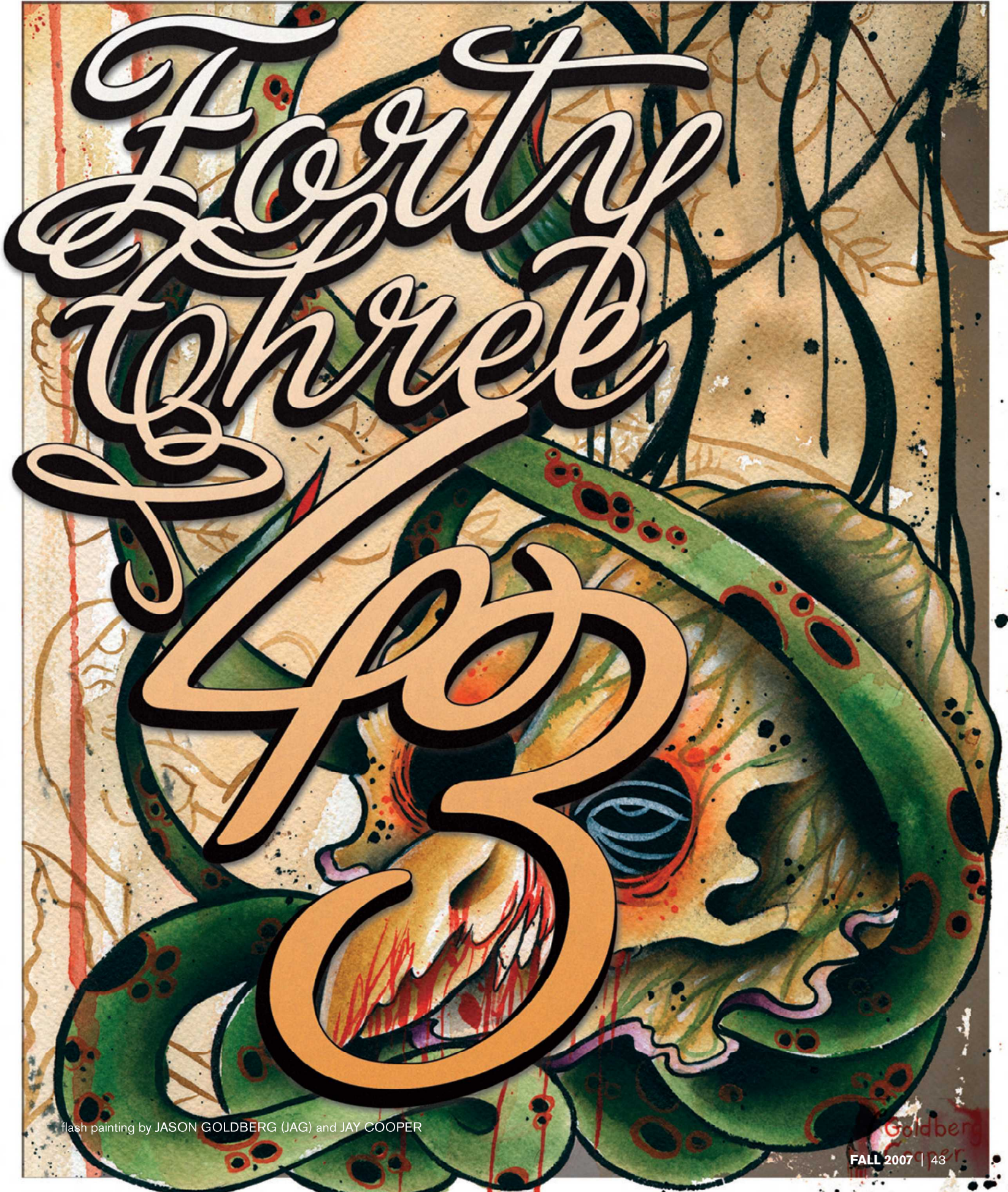


A woman with long blonde hair is shown from the back, looking over her right shoulder. She has a large, detailed tattoo on her back and right arm. The tattoo features a central figure, possibly a warrior or deity, surrounded by intricate patterns and symbols. The lighting is dramatic, highlighting the contours of her body and the details of the tattoo.

# Inked

mag.com





flash painting by JASON GOLDBERG (JAG) and JAY COOPER

Golden  
FALL 2007 | 43



bare  
necessities

**Photos by Peter Koval**  
**Styling by Beagy Zielinski**  
**for SandBox Studio**

Hair by Dante at Veritas  
Make-up by Jordy at Veritas  
Nails by Christina Zuleta for  
De Facto using Dior  
Model: Ana Carmo



I.D. Sarrieri black  
mesh and rhine-  
stone bra; DKNY  
leather jacket.





Princess Tam  
Tam navy lace  
shorty; Mavis  
silver peep-toe  
stilettos.





Elle Macpherson  
mint-green lace  
bra and thong;  
Mavis silver peep-  
toe Stiletto.





Elle Macpherson pink lace  
panties, mesh garter, and lace  
bra; Stockinggirl pink stockings.







La Perla black lace bra;  
Beau Bra black lace  
garter; Stockinggirl black  
stockings; Celine black  
pumps.



Princess Tam Tam  
lace bra, shorty, and  
camisole; Christian  
Louboutin black pat-  
ent leather sling-back  
stiletto.





Agent Provocateur  
blue silk bra.







**MICHAEL MADSEN**  
**MAN IN BLACK**

BY KEVIN SINTUMUANG PHOTOS BY CHRIS FORTUNA PAGE 52











**“THERE’S A HUGE SNOW BLIZZARD. HOLY SHIT.”** Michael Madsen is getting snowed in at his ranch in Montana. Married with six kids, I ask him if his entire family is with him. “Yes, except for my two older ones. They’re 16 and 18, back in L.A. pumping pussy. I don’t blame them.”

With most actors, you can get a sense of what their real-life, off-screen personas are from talk-show appearances and the like. But Michael Madsen, while a fine actor and a modern day icon for badassery, isn’t exactly a mainstay on the celebrity circuit. So the only thing I had to go by was his on-screen personas, most notably Mr. Blonde from *Reservoir Dogs*, the guy who methodically cuts a duct-taped cop’s ear off with a straight razor, forever associating Stealers Wheel’s “Stuck in the Middle With You” with muffled cries of horror. Or it could be Budd, the no-good, lazy bouncer in *Kill Bill 2* who buries Uma Thurman alive—but only after shotgunning her chest full of rock salt.

Understandably I was mildly intimidated, more so than usual. But when I hear Michael Madsen use the phrase “pumping pussy” so casually, before I even ask him one of my prepared questions, I laugh, uncomfortably at first until he joins in. And then I’m relieved because I realize despite all of his characters, he’s not a psycho. He’s sincere, almost too sincere, a nice guy.

And with that phrase, delivered in that trademark Madsen “I’ve-smoked-too-many-goddamn-cigarettes rasp” (actually it’s the result of a botched tonsillectomy in his youth), I understand why he plays such a believable villain. It’s his honesty. His sincerity. Some villains are played out with an intense psycho pretense—a lot of chest pounding, eyes bugging, and lines delivered through clenched teeth. Madsen’s villains on the other hand are calm. Eerily calm. He knows what he’s

going to do. He doesn’t need to intimidate because he knows he’s going to get it done. He’s not trying to fool you. And that’s what makes him scary.

**B**ecoming an actor happened rather serendipitously for Madsen. While growing up in the outskirts of Chicago, he would act the big brother and accompany his younger sister, Virginia Madsen, on train voyages to meet with her talent agent. “She had an agent because she was a singing telegram. It was the real deal, she would drive my mom’s Camaro around with the back filled with balloons.”

On one visit, the agent, being an agent, asked to videotape Michael. He reluctantly agreed to it. Virginia suggested he tell a story. He told one about a scuffle that he got into at a restaurant. Somehow, the tape ended up in the hands of the master of the ultra-tough-guy Spaghetti Westerns, such as *A Fistful of Dollars* and *The Good, the Bad, and the Ugly*, director/producer Sergio Leone.

“For whatever reason, he decided he wanted to give me some counsel and paid for my plane ticket to visit him in New York. He brought me over to his brownstone, and he walked around in a big robe, eating pasta out of a huge pot with a fork,” Madsen recalls. “He was right next door to Katharine Hepburn, and in the morning he would take me outside and we would stand up on the top of his place and look over into the yard next door. He would explain to me in Italian that he was waiting for Katharine Hepburn to come outside. He was amazed by her. And sure enough she appeared with a little babushka tied around her head, picking up all of these little sticks in her garden. She didn’t know we were there watching her, but I remember Sergio pointing his finger





and just looking at me and saying, 'Hepburn! Hepburn!' And I said, 'OK man! Alright, that's her, that's her!'"

Growing up watching tough-guys like Robert Mitchum and Humphrey Bogart, Madsen always dreamed of acting. The surreal meeting with Leone gave him the confidence to pursue it. "I mean, for me, being a kid outside of Chicago standing up there with Sergio Leone looking down into Katharine Hepburn's garden? It was kind of amazing, you know? I was pretty much a hoodlum who didn't really care about school. All I really wanted to do was build race cars, get stoned, and run around with my nefarious friends. I was thrown in the clank a couple of times; it was a nightmare for my mother. But I realized that sooner or later I had better change my course or I was just going to end up, well, you know."

Leone told Madsen that he reminded him of Henry Fonda, that he had a remoteness about him. "He goes, 'Son, listen, you've got screen presence. You can't be taught that. You're born with that. You don't realize it, and it's probably a good thing that you don't realize it, but that's what you have.' I still don't know what he's talking about, and I still don't understand what it all means. But he went on to say that I didn't need to study, and I said, 'Well, I don't think I'm going to be doing that.'"

**M**ichael Madsen is called upon to play many a bad guy, but he didn't start off playing bad guys, nor did he necessarily want to. He once said, "I'm a leading man trapped in a bad guy's body." It's something that he still believes today.

Leone wanted to use Madsen in a Western, but he unfortunately passed away soon after their meeting, so Madsen returned to Chicago. The director Marty Brest approached him when he tagged along with a friend who was going to an audition. Brest asked him if he'd like to audition for a film entitled *War Games*, and he ended up liking him enough to offer him a role in the film if he ever made his way to Los Angeles.

So, like how many Hollywood stories begin, he moved to L.A. Brest was eventually replaced by director John Badham, but he convinced Badham to use Madsen. In the end, Madsen was paid 600 dollars to be a soldier who worked in a nuclear missile silo in the opening scene of the film. He used that money to get his Screen Actors Guild card, and worked at the Union 76 gas station in Beverly Hills, while working the audition circuit.

Soon after, he landed a role in what he thought was going to be, and should have been, his big break. But when he attended the opening night of *The Natural* with Robert Redford, he realized that most of his scenes had been cut. "I was frustrated. It was a big learning experience for me because I figured if you shot something that it was going to be there. But I learned the hard way."

Unfortunately, this would also happen to most of his scenes with Harvey Keitel in *Thelma and Louise*, where Madsen played Susan Sarandon's kind yet rough-edged boyfriend, Jimmy. But that experience with Keitel, who would later become godfather to one of his sons, was so affecting that it became the main reason Madsen got involved in the movie that would end up changing his life.



**Mr. Blonde, in *Reservoir Dogs*, is probably the role you're best known for. But that almost wasn't the case...**

"I wanted to be Mr. Pink because Mr. Pink had more scenes with Harvey. But Lawrence Bender, the producer, kept telling me no. Then I actually asked him if I could audition for Mr. Pink. So I went over to the 20th Century Fox casting office, and that's where I first met Quentin. He was in the office with Harvey and I walked in and Quentin was like [in perfect Tarantino voice], 'So uh, I guess, so uh, what is it that you want to do?' And I said I wanted to be Mr. Pink. He said, 'No, that's not what I want you to do. I want you to be Mr. Blonde.' So I said, 'Well Quentin I prepared some scenes for Mr. Pink, and if you'll allow me to read...' And he says, 'OK, yeah, sure, go ahead.'

"They were both very patient with me, and at the end of it Quentin kind of folded his hands and said, 'Yeah OK, but that's really not what I want. I found a guy to play Mr. Pink, so I want you to be Mr. Blonde.' The audition ended, and I remember getting a call from Bender a couple of hours later and he said, 'Look, everybody else is already cast in this movie. We're going to start shooting pretty soon, so are you in this damn thing or not? I have to know now.' And I said, 'OK, fine. I'd rather be in the film than not be in the film. If that's the role you want me for then I'll do it.' I thought Quentin was a filmmaker that was excited about shooting his first picture and I wanted to be with Harvey again so I knew that it was the right thing to do. And Steve Buscemi was obviously much more suited for that role than I was."

**And how did Mr. Blonde lead to being the dad in *Free Willy*?**

"Well, to be honest with you, when I got the script for *Free Willy* I kept paging through it expecting for there to be some scene where I was suddenly going to start cutting Willy's fins off or something. 'Why in the name of god did they give me this thing?' I thought. But at the same time I was very pleased because I certainly didn't want to make a career out of playing heavies. I don't know how I ended up being considered for that, but, honestly, I wished a lot of the time that I could have done more of that type of thing. You know, the good guy."

When you take a look at Michael Madsen's body of work, he not only plays a lot of bad guys, he plays a lot of bad guys in B Movies. Straight-to-video stuff with titles like *UKM: Ultimate Killing Machine*, and *Canes*, where Madsen plays a doctor in search of a mystical, uh, cane.

If you ignored all of Madsen's lesser films, his career looks downright respectable: *The Natural*, *Kill Me Again*, *Thelma and Louise*, *Reservoir Dogs*, *Free Willy*, *Wyatt Earp*, *The Getaway*, *Donnie Brasco*, *Kill Bill*, *Sin City*. But the problem is, you can't ignore the bad stuff because there's just so much of it. In some years, Michael is involved in more than 10 projects. And in some years, all 10 of those projects will be bad.

**I'll be blunt: what is it with all the bad movies?**

"Listen, I've been married three times. I've got child-support payments to make. I have bills to pay. If you're a bricklayer you build a house. If you're an actor you act. I've done a few pictures that I shouldn't have, but, you know, I don't apologize, and I don't need to apologize. I'm not running around trying to pretend that every pic-

ture I did was necessary. But I'm not going to be the gun for hire anymore. I was the guy with the cigarette and the gun and the Ray-Bans. It's like being a puppet. You come in, you do your thing, you leave, they take it, they cut it, they put your picture on the cover and your name above the title—even if you're only in the movie for 10 minutes—and after a while you start to feel taken advantage of. You start saying, 'What the fuck am I doing here?'"

**And when did you come to this conclusion?** [Laughs]

"I'm not sure where to point the finger, but I think maybe *BloodRayne*, this fuckin' vampire thing that I did with Ben Kingsley. I mean, Ben Kingsley is a respectable Academy Award-winning actor. I had no idea it was going to be awful. But, when I saw that thing, I realized I had to take a little bit more control of my destiny."

**BloodRayne came out in 2005. Do you feel like you're at a turning point of sorts?**

"I think I've kind of evolved. I executive produced a cop thing that I did with Daryl Hannah, called *Vice*. I think it's going to surprise a lot of people. I really do. And I went to Ireland and played a boxer in *Strength and Honour* with Vinnie Jones—I play the good guy. I think what I've done with these two films is that I've finally stepped out of the low-budget independent film world where I've been struggling for quite a few years, and I've stepped into what I probably should have started doing about 15 years ago. I don't know, maybe I'm a late bloomer. But so was Humphrey Bogart."

**When you hit this streak of doing B Movie after B Movie, did any of your friends try to step in and say something?**

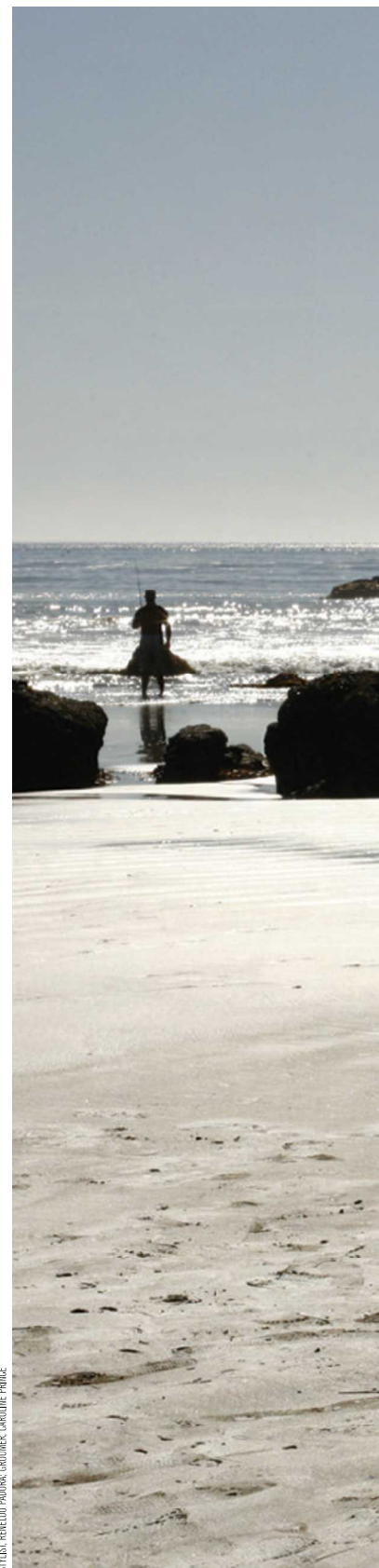
"Well, yeah, to a certain degree. I did *Kill Bill* with Quentin, and he brought me back under his umbrella for that. And he's producing a motorcycle picture called *Hell Ride* that I'm in. And I'm also going to be in his new movie *Inglorious Bastards*. There have certainly been times when guys that I know have said one thing or another, but they also know that I have a family. They know that I have to stay busy to make a living.

"I mean it's easy for me to sit here and say I shouldn't have did this and shouldn't have did that, but the truth is you never know whether or not they're going to be good or bad. I've made pictures that I thought were going to be wonderful and they turned out not to be. I've made pictures that I thought were going to be unwatchable and they turned out to be really memorable.

**I just read that you got done filming a movie where you play a crocodile hunter who's called in to kill a 45-foot croc that's eating people in a village in Thailand. Will that be in the watchable category?**

"Yeah, well, I was the hero of the film. And I don't get eaten. But, you know, I did that picture because I wanted to see Thailand. Beautiful country."

As the saying goes, old habits die hard. But after giving us enough memorable badasses for so many years, is it wrong for Madsen to be more attracted to a film's location, rather than its script? Not really. Just like his two boys who decided to forgo the blizzard in Montana for more pleasant matters in Los Angeles, who can blame him? Not us.



STYLIST: REBECCAH PADORA; GROOMER: CAROLINE PRINCE







Everybody  
knows  
this is  
nowhere.

photos by shane mccauley  
styled by alexis tracy  
make-up by michelle mungcal  
hair by ramon fuertes  
models: amy, l.a. models  
michelle, jetset models  
produced by ariel brown







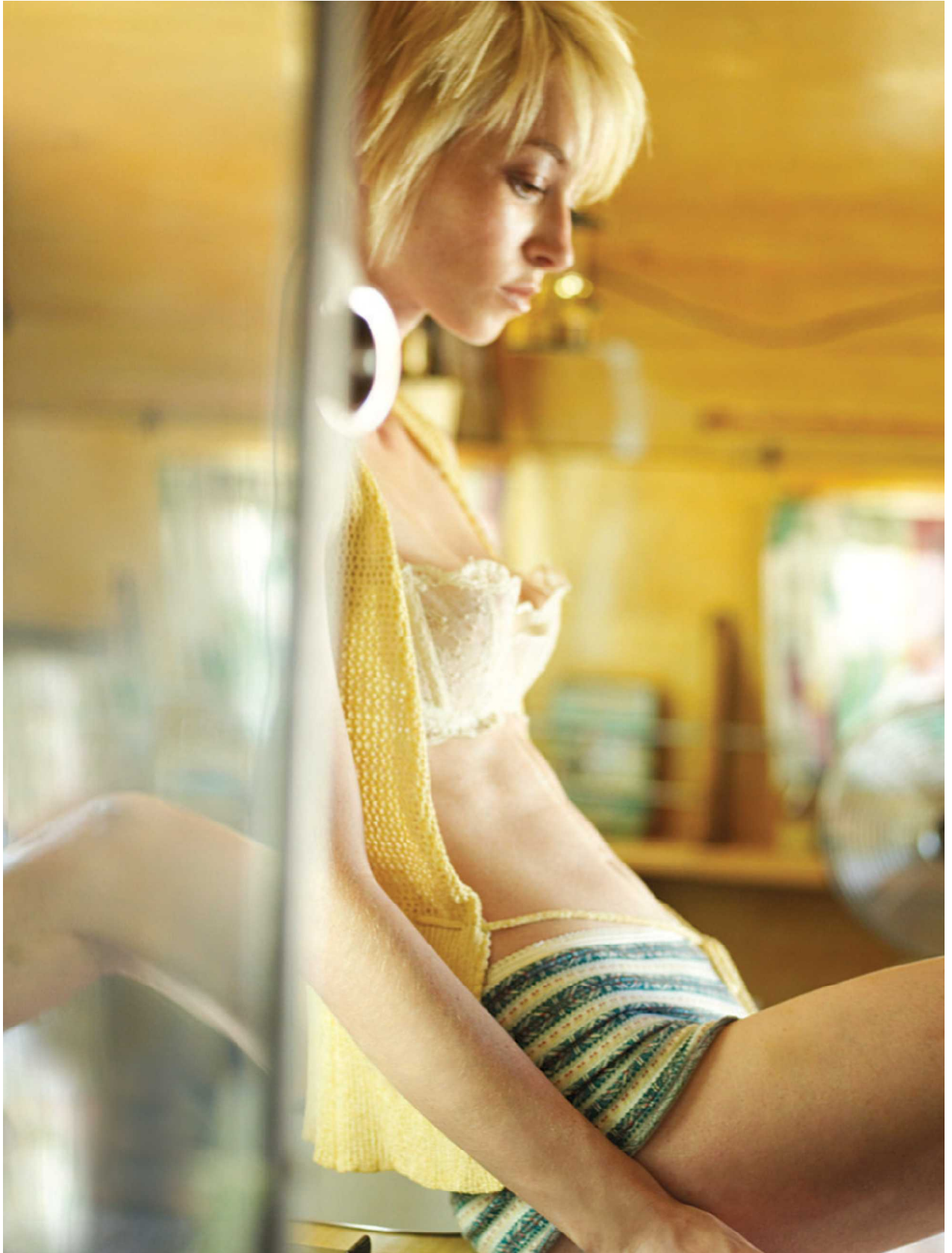
Agent Provocateur  
sheer pink ruffled pants;  
Puella polka-dot  
turtleneck; Forever 21  
floral bangle and rain-  
bow heart earrings.





Ashley Paige turquoise caftan; Disney Couture gold necklace; Forever 21 bangles.





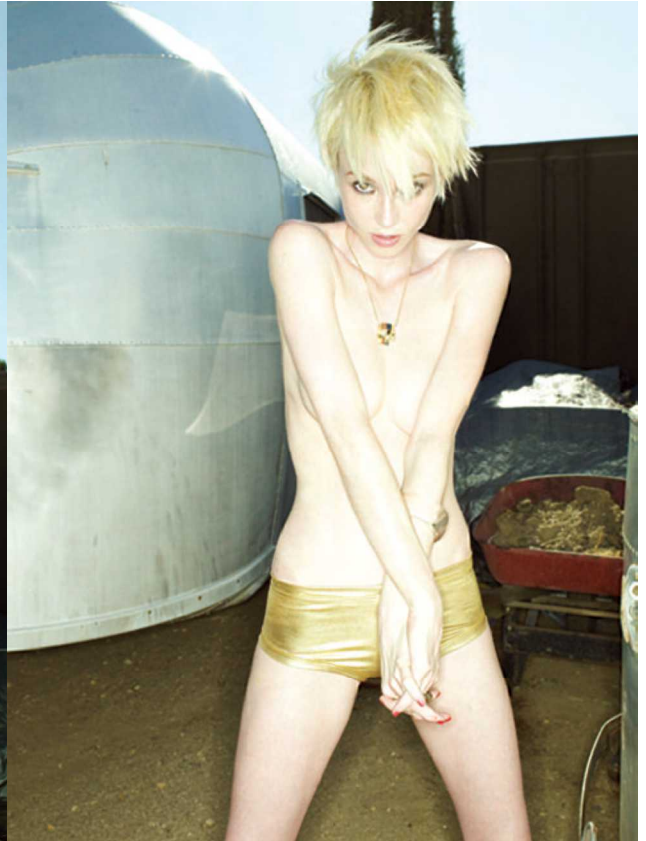
Puella turquoise print boy shorts; Ashley Paige yellow crochet vest; Agent Provocateur ivory lace bra.



Ashley Paige blue dream catcher swimsuit; Diab'less purple knit gloves; Ashley Paige for Girls Gone Wild wedge sandals and wooden heart earrings.







American Apparel gold lame boy shorts; Rubber Duck silver moon boots; vintage black, silver, and gold sequined tube top; Disney Couture skull ring and necklace.





Ashley Paige black and gold halter swimsuit; Ray-Ban black sunglasses; Pedro Garcia black satin heels; Ashley Paige blue and gold bikini bottoms; Forever 21 polka-dot earrings; vintage heels.





Young Fabulous and  
Broke blue jersey blouse;  
Ashley Paige for Girls  
Gone Wild airbrushed  
earrings.





Deborah Lindquist chiffon polka-dot top; Denim of Virtue red overall shorts; White Trash Chams for Playboy cherry earrings.





Agent Provocateur red lace bra and panties; Denim of Virtue yellow denim shorts, American Apparel yellow knee socks; MRE Jewelry heart earrings; stylist's own belt; vintage roller skates.



# BODY TYPE

An exploration of “intimate messages etched in flesh” TEXT AND PHOTOS BY INA SALTZ

“The word represents my integrity as an artist. So few people really have integrity. It’s the way my daddy raised me: your word is your bond. I wanted my tattoo to look historical but not Old English, like what everyone else has.”

“I have ten tattoos, but these particular tattoos are really important to me; they are lyrics from the song ‘Violet’ by Courtney Love when she was with Hole... it’s a song that was always in my head. It helps me to remember a time in my life when I was a little rave kid, having fun, with no responsibility; life was good. I wanted foot tattoos: I think about the words more because I see them more.”

“I have had a lifelong obsession with Mr. T. I also like the fact that the words can be read as ‘pitiful.’ The letterforms are based on Sailor Gothic. My tattoo was designed by type designer Christian Acker.”



**W**ords have power. Words are precise and specific. That is one reason why so many of the newly tattooed choose to express their most deeply felt beliefs in the form of text. Words of devotion, words of defiance, words of pain, words of love—all are expressions of inner emotions made visible (and readable) on skin. Whether borrowed from literature, poetry, song lyrics, prayers, motivational phrases, names of loved ones, or popular culture, words in all their glorious forms serve as inspiration for tattoos created out of letterforms.

There are other reasons why text-based tattoos, or, as I call these tattoos, “body type,” have become so ubiquitous. One is the overall mainstreaming of tattooing, which has made tattoos more societally acceptable, especially amongst young people (a recent Harris poll found that 49 percent of all 18- to 29-year-olds have at least one tattoo). And statistically, those getting tattoos are more educated than the average person, making their choice of body type more likely. They also tend to be more culturally sophisticated, to work in professional occupations, and to be more affluent.

For my book, *Body Type: Intimate Messages Etched in Flesh*, published last year by Abrams Image, I interviewed and documented more than 300 people with typographic tattoos; almost every single person had a college degree (or was in the process of getting one), and many of my subjects had advanced degrees. I continue to see this pattern as I research volume two of *Body Type*.

Another factor driving the popularity of text tattoos is that in our increasingly celebrity-driven culture, young people are strongly influenced by their role models: sports stars, actors, models, and rock stars, many of whom have multiple tattoos. Text tattoos are extremely popular with all of these groups, with the most common text tattoo being one’s own name or the name of a

loved one. It is well known that Angelina Jolie, for example, has 11 tattoos, most of which are text (in several languages). Even Lindsay Lohan has four tattoos, two of which are text tattoos.

Many find the specificity of word tattoos appealing because of the importance of precise interpretation. Body type is not symbolic, pictographic, or iconic; it is exactly what it says. If you want to tell the world about your devotion to Sting, what better way than to inscribe his lyrics permanently on your most valuable possession: your self? While that is only one example, the motivation for typographic tattoos represents the full panoply of human emotion and desire. From the mundane to the spiritual, from love to hate, from celebration to catharsis, these word tattoos serve to inform and proclaim the wearer’s intentions.

I was drawn to study text tattoos through my love of typography as an art form. As I questioned those who had chosen to express their tattoos through words, some were aficionados and students of the art of the letterform and educated in the graphic arts. Yet I was amazed to find so many others with no creative training who knew the names of typefaces (most often because of the availability of fonts on their computers) and who had given considerable thought to the vernacular implications of their typographic choices. They understood that the effect of their tattooed message could be amplified and enhanced by the typeface.

Though I was chiefly interested in the choice of typeface and its role in communicating the text, I could not help being drawn into the stories behind the tattoos. Ultimately those stories (the substance) became inextricably bound with the typefaces (the style). They are an intriguing glimpse into the psyche of individuals who have chosen to “wear their hearts on their sleeves,” literally as well as figuratively. *Inked* has asked me to share some of these stories, which have never before been published. I know you, too, will be intrigued.









"This means 'truth is freedom' in Latin; it is an overall mantra that bleeds into all areas of my life. It means that I try to make the thought and the action as pure and unpolluted as possible. People ask me about it, and I like the fact that it makes them consider what the meaning might be. I chose the typeface Gotham because it is simple and clean and strong, but it can also recede; its geometry is really beautiful."

"This is my son's name."

"This tattoo, a phrase that usually refers to truck drivers, is about being responsible for my form-making as an artist. I make everything that I design; many artists don't make the components of their art. Almost everything I do has a custom aspect to it."

"This is a word from Shelley Jackson's Skin Project. I'm also a writer and I know Shelley through her ex-husband; I wanted to be a part of her work. John Berry [a type expert] picked out the typeface, Monotype Bell. It had to be somewhere that my parents couldn't see but I wanted it to be a decent size. I figured it out on the computer and gave it to the artist."

"'Etre en paix' means 'to be at peace' in French; it reflects my French ancestry. I'm a journalism major so I wanted words rather than an image. Any time things are particularly stressful, I think about what it means, and it calms me down. It has a double meaning, because it is also what they would say on a gravestone. I'm also an avid cyclist, and when I am out cycling I always feel at peace. The tattoo shocked my identical twin brother when I got it on our 21st birthday. I wanted to set myself apart!"

"This goes back to the relationship with my mom. My parents have been divorced since I was 4; she has raised me with tough love. She had a tough childhood so that's how she was raised. For a long time I was angry; we fought so much. But the tattoo made me feel like I was beginning to understand her. The artist and I worked out the pierced effect based on lettering from a book."



“This is a nickname my friends gave me.”

“This tattoo is a Lichtenstein artwork; it is a tattoo to reinforce my idea of independence. It was on the wall of a place I lived with a friend, and after I moved out it became a statement about living on my own. It also helped me to feel better about myself; I moved to a place where a lot of people had tattoos and it made me feel like I was cool and I fit in.”

“This is my only tattoo; it is the last line from e. e. cummings’ intro to his last book of poetry, *New Poems*, published in 1938. I was very depressed after a series of painful events: I lived right next door to the World Trade Center and saw way too much when the towers were attacked, two of my close friends died unexpectedly some time after that, and then I had a major medical crisis and was in a coma. I got the tattoo to remind me that I have to stay away from unhealthy things. I used to have a hard time living with questions; cummings made me feel comfortable living with questions.”

“This is my fourth tattoo, my first in New York City (I am from Barcelona). It is hard to translate but it means loosely ‘let me alone to dance.’ To me it means that this is my life and I can do whatever I want; it says this is who I am and I have my freedom in life. I wanted the letterforms to look like I am making a statement.”

“I got the first alphabet when I was 23, before I was a designer; I wanted something timeless. The artist drew it by hand. The second is in a typeface called Volta Bold, and the last is Trade Gothic Bold Condensed. This tattoo has come to define me, partly because my name is not particularly memorable and people often got it wrong. Then a client suggested using ‘Alphabet Arm’ as my credit, and when I started my own company, that’s what I called it: Alphabet Arm Design.”

“These two words are my motto: love to live, live to love.”

“‘Beba’ is just a nickname that runs in my family; my mother and my sister and I all call one another ‘Beba.’”





# Full Deck

PHOTOGRAPHY BY

**DOMINIC EPISCOPO**

Styled by Geri Radin  
Hair by Lorenz at East End  
Make-up by Dawn Troccoli  
Models: Sharon Grabelle, MamiMae,  
Jade Vixen, and Dawn Geary  
Digital Illustration by Erich Weiss





Q  
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Q



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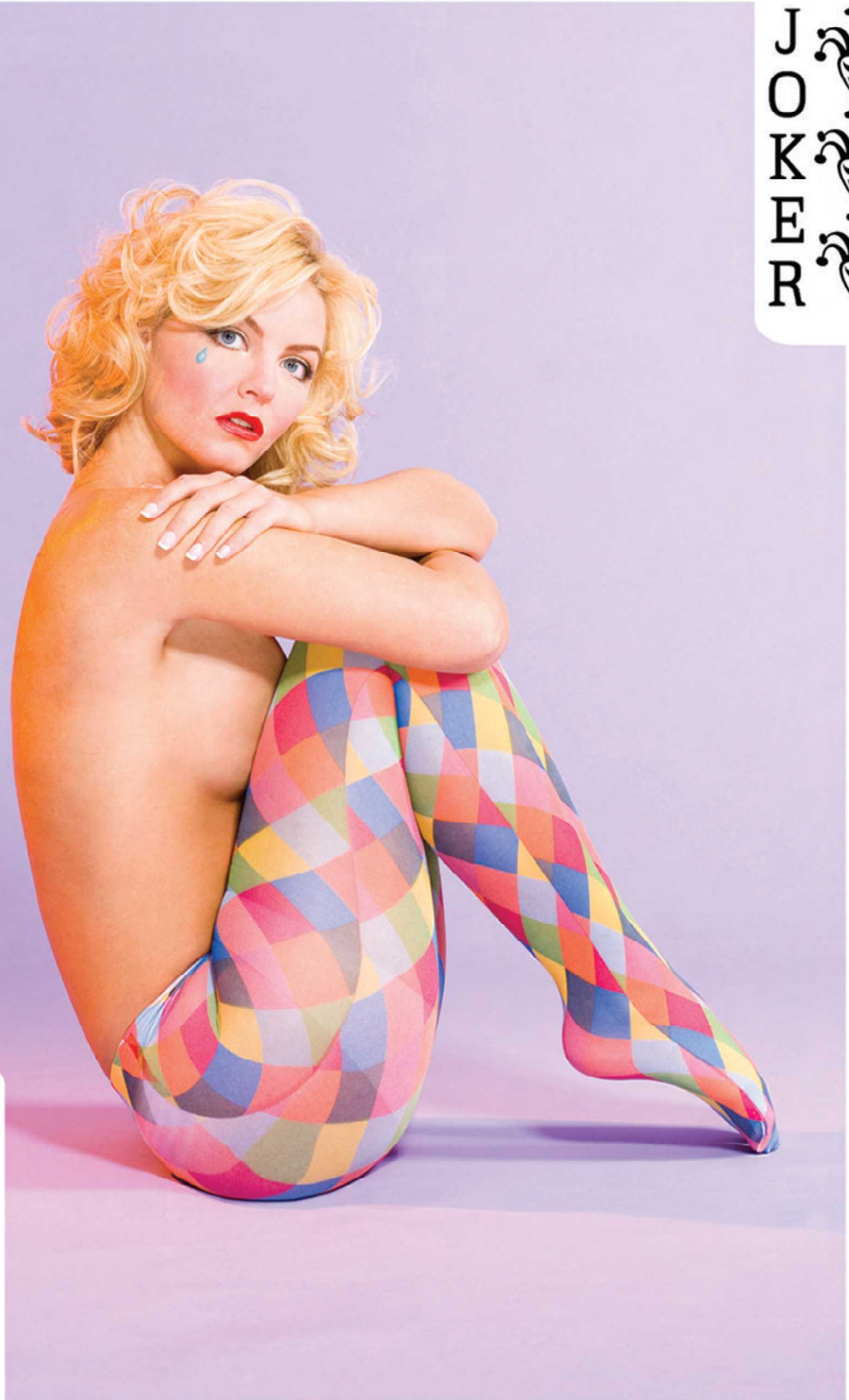




Q  
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J









# road warrior

Photos by Michael Dwornik

Styling by Mary-Catherine at Veritas

Grooming by Amanda Shackleton for Kiehl's

Model: Randy LeBeau at Request Models





Lost Art python jacket; Y's by Yohji Yamamoto black wool scarf; vintage green oilcloth chaps, green pants, and black crocodile boots available at What Comes Around Goes Around, [nyvintage.com](http://nyvintage.com).



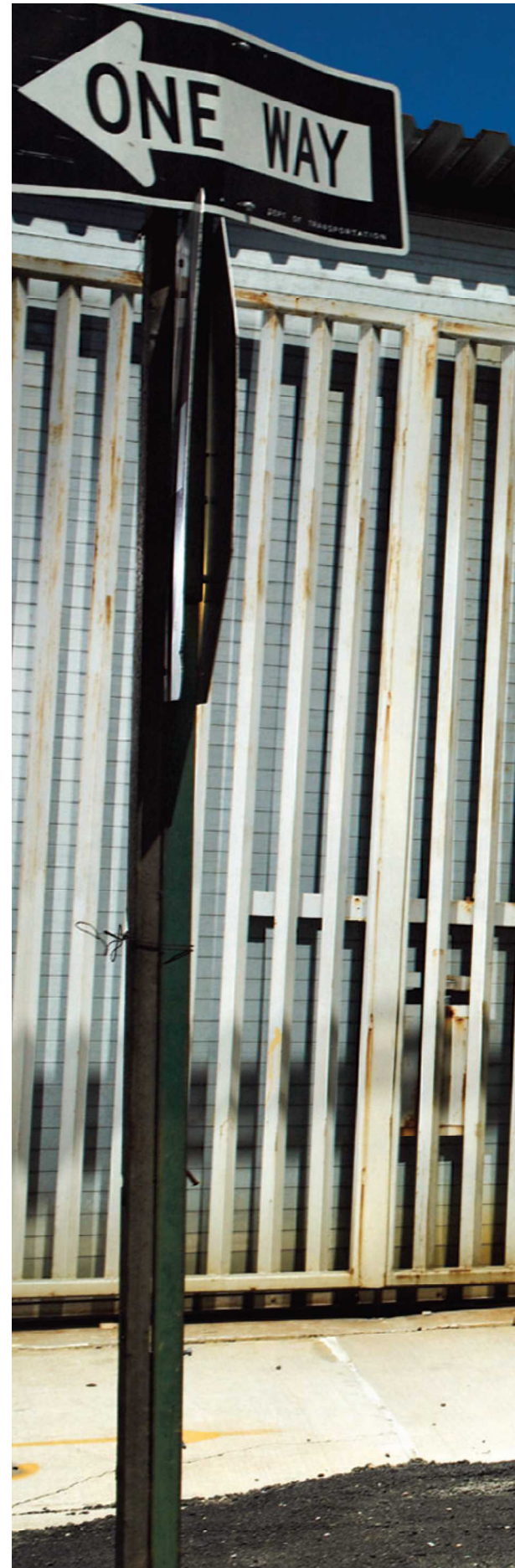








Above: Lost Art Scripture pants; Marni navy fingerless gloves; vintage shearling-lined vest available at What Comes Around Goes Around, [nyvintage.com](http://nyvintage.com). Right: Yohji Yamamoto vest; Kris van Assche pinstripe trousers; Lost Art rattlesnake top hat; vintage black leather biker gloves and cream wool thermal tank available at What Comes Around Goes Around, [nyvintage.com](http://nyvintage.com); stylist's own vintage belt.











Above: Gucci navy velvet military jacket; Dries van Noten glen plaid pants; Marni navy fingerless knit gloves  
Lost Art black leather mask and black belt Right: Dries van Noten shirt; Y's by Yohji Yamamoto Homme  
denim trousers; Marni metal sunglasses; vintage cream wool thermal tank, black suspenders, and black  
crocodile boots available at What Comes Around Goes Around, [nyvintage.com](http://nyvintage.com).

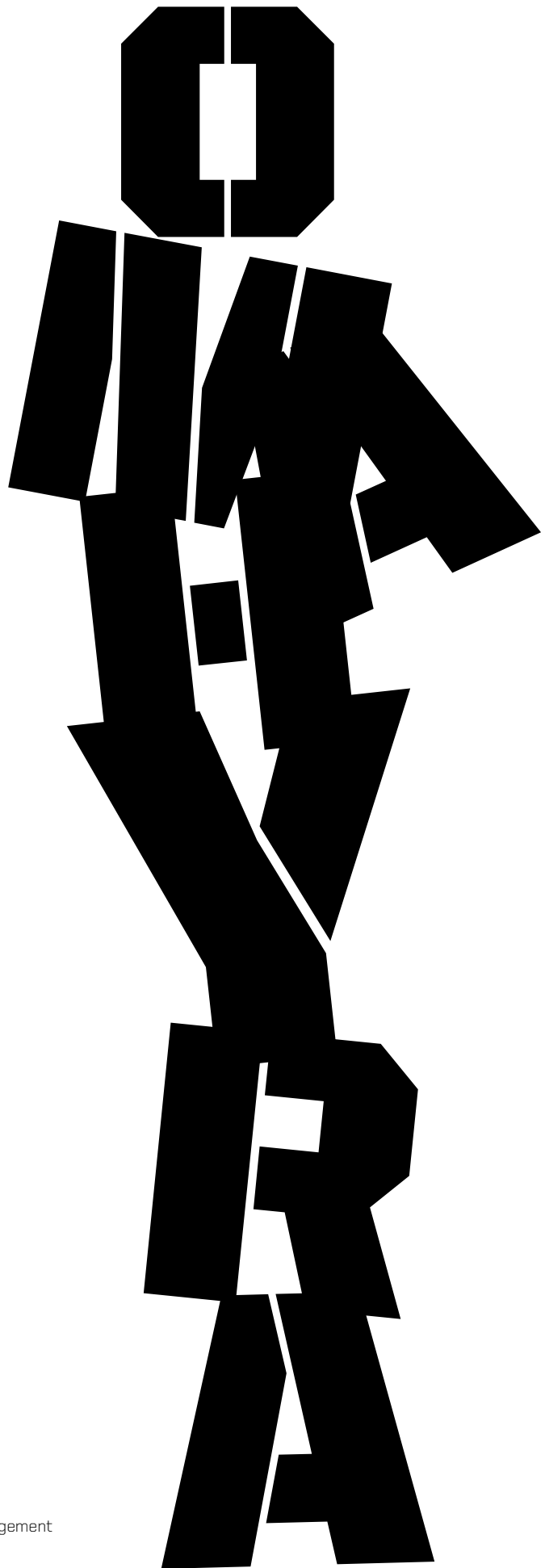






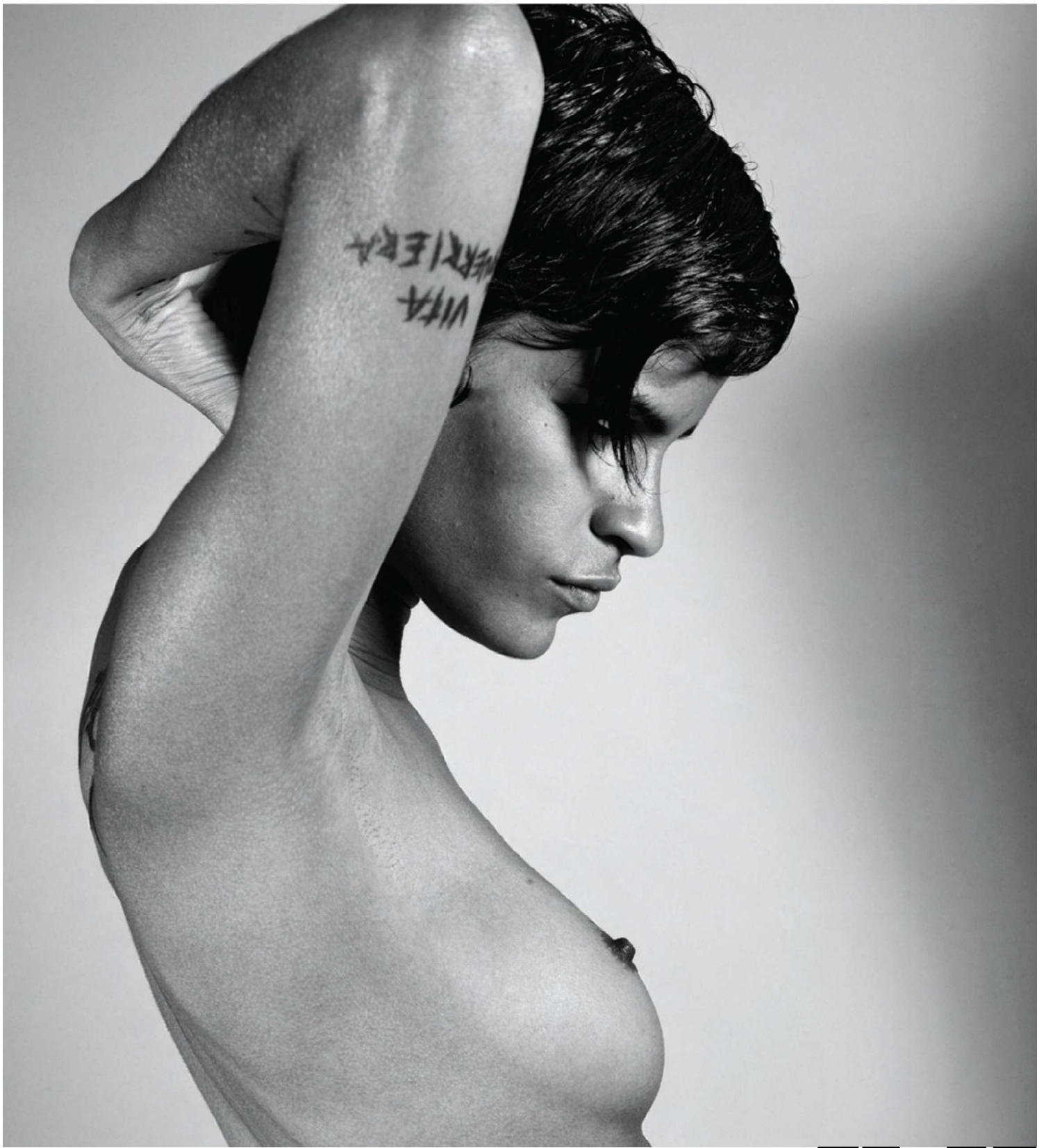






Photos by Warwick Saint  
Model: Omahyra Mota at New York Model Management





**944**





96

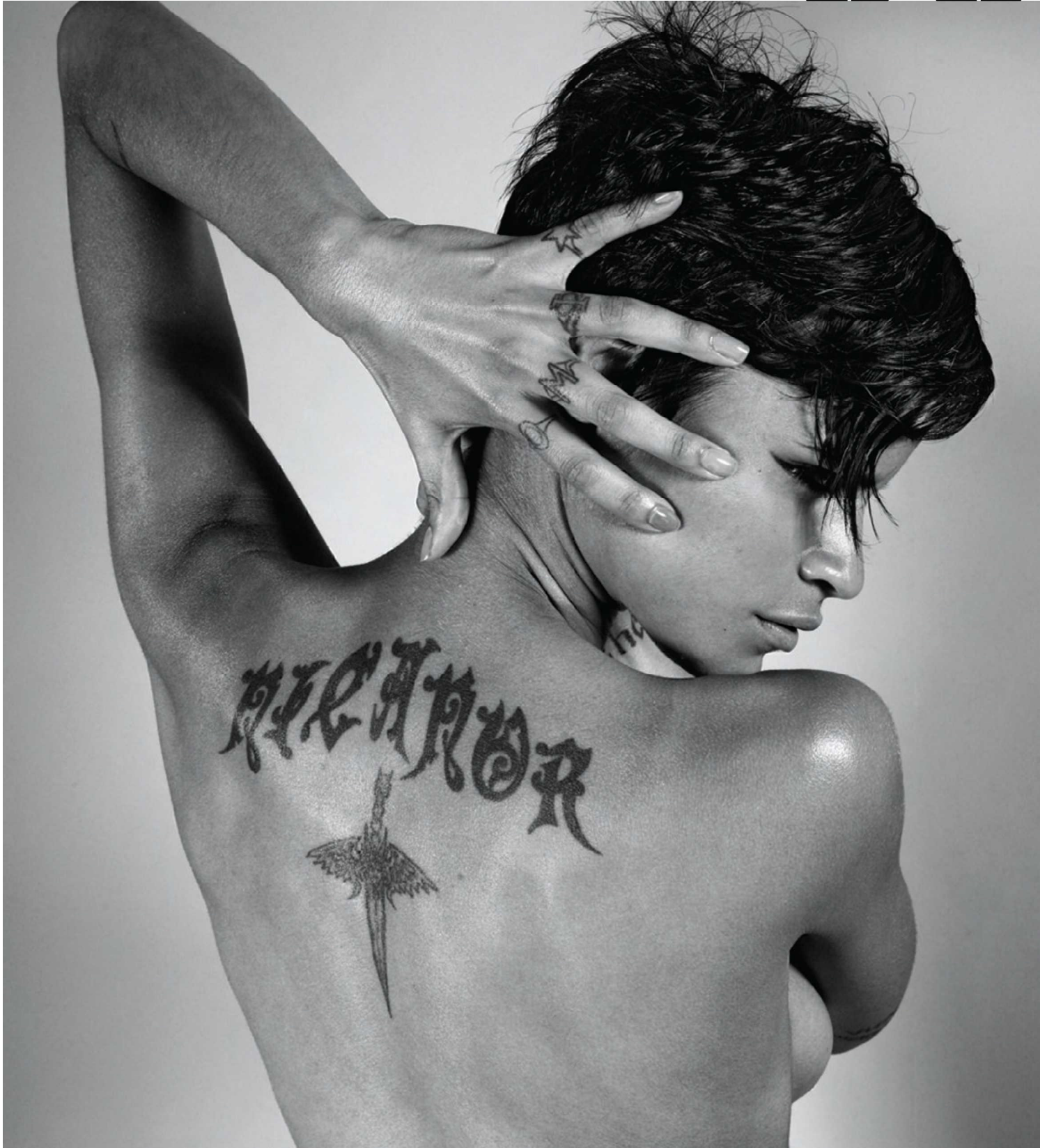






Styled by Sara Gore Reeves at Art Department  
Hair by Felix Fisher at Factory Downtown  
Make-up by Tyron Machhausen at Factory Downtown  
Model: Omahyra Mota at New York Model Management  
Retouching: Pascal Prince "A Small Lightroom"

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Picking up  
some ink at  
Diamond Club.

# INKED SPOTS

## SAN FRANCISCO

Take a tour of the city's best tattoo shops, then check out our picks of where to eat, drink, and spend.

**Blackheart Tattoo**  
**Diamond Club**  
**Everlasting Tattoo**  
**Primal Urge**  
**Seventh Son Tattoo**  
**Tattoo City**

PHOTO: MICHAEL SUBRIVE





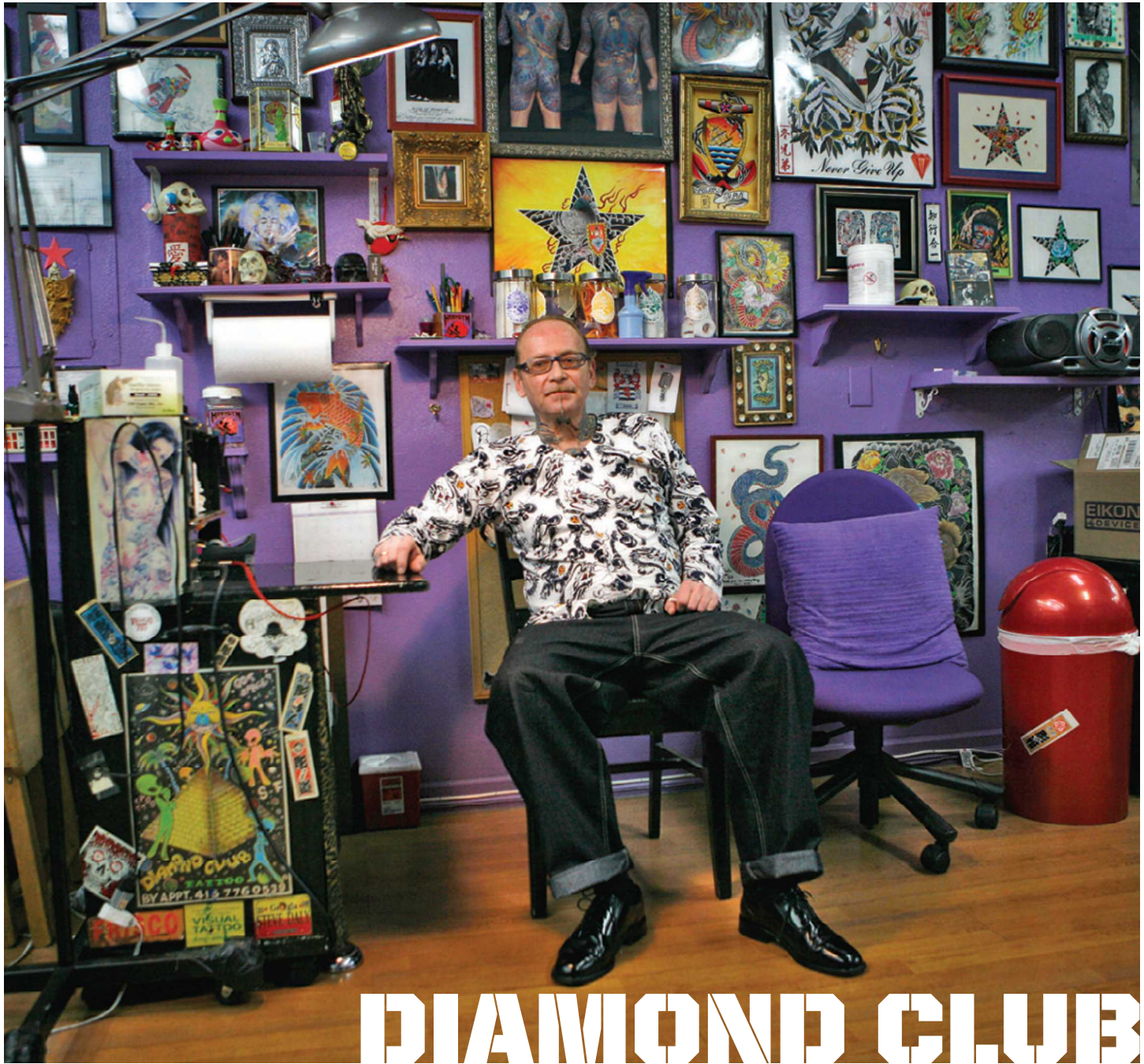


**177 Valencia St, San Francisco, CA; 415-431-2100; blackhearttattoosf.com; Established: 2004; Artists: Scott Sylvia, Tim Lehi, Jeff Rassier, Nick Rodin, and Mike Lucena.** When you ask Blackheart owner Scott Sylvia what sets his studio apart from the sea of shops in the Bay Area, you are likely to hear words like “established” and “tradition” somewhere in his response. And, “We don’t suck,” he says seriously. “There are only a handful of good shops left in the area,” Sylvia says with a combination of ruefulness and pride, “and we’re one of them.” Having logged more than 14 years working in and around San Francisco, Sylvia considers himself and the members of his team to be part of an elite group of artists. “That level of experience counts for something,” Sylvia says. Opened in 2004 by Sylvia, with friends

Jeff Rassier and Tom Lehi, both of whom he’s known and worked with at several locales for the past 15 years, Blackheart specializes in American Traditional and Japanese styles. But, says Sylvia, “It’s tattooing. We do what people ask us to do.”

**EAT:** Bodhi, 211 Valencia St., San Francisco, CA, 415-626-7750; Head to Vietnamese restaurant Bodhi for some bangin’ basil chicken. **DRINK:** Zeitgeist, 199 Valencia St., San Francisco, CA, 415-255-7505; Grab a beer from this bar’s extensive list and head to the back patio to soak up some sunshine. **SPEND:** Borderland Books, 866 Valencia St., San Francisco, CA, 415-824-8203; Small and funky, this is the place for new and used horror, sci-fi, and fantasy books. They even carry hard-to-find, out-of-print stuff.





# DIAMOND CLUB

**2113 Van Ness Ave., San Francisco, CA; 415-776-0539; diamondclubtattoo@sbc.global.net; Established: 1991; Artists: Bill and Juni Salmon, Nervio, and rotating guest artists.** Run by Bill Salmon with Juni, his wife of 20 years, Diamond Club is anything but your average mom-and-pop shop. Both Salmons have spent their whole lives tattooing, mostly as a team. "Working with my wife everyday is fun stuff," says Bill. "It's a good time everyday." Before opening its doors to the public just a few years ago, Diamond Club operated for 13 years solely as a private, appointment-only club that offered high-quality, custom pieces in a comfortable environment. While they do a little bit of everything, the shop, according to Bill, is mostly "all about color." What they don't specialize in is ego. Notes Bill, "We are just one of many out there in what is a great tattoo city."

**EAT:** Rex Café, 2323 Polk St., San Francisco, CA, 415-441-2246; Reasonable prices and finger-licking-good comfort food like pot roast and meat loaf are the reasons people make Rex Café a regular stop when visiting San Francisco. **DRINK:** Shanghai Kelly's, 2064 Polk St., San Francisco, CA, 415-771-3300; This is definitely the place to go if you're a Steelers fan who finds himself far from home. Shanghai Kelly's boasts a friendly atmosphere year round and a healthy dose of camaraderie on game days. **SPEND:** The Blues Jean Bar, 1827 Union St., San Francisco, CA, 415-346-4280; Modeled after a neighborhood pub, this jean boutique serves up denim from a long wooden bar. Kitschy and conceptual (the floor staff are referred to as "bartenders"), yes. But if it's the perfect pair of jeans you're looking for, this shop won't disappoint.





# EVERLASTING TATTOO

**Everlasting Tattoo; 813 Divisadero St., San Francisco, CA; 415-928-6244; everlastingtattoo.com; Established: 1991; Artists: Mike Davis, Henry Lewis, Justin, Greg Rojas, and Nick Francis.** “We are more or less the anti-shop shop,” says Everlasting Tattoo’s Henry Lewis about this staple on the San Francisco tattoo scene. “We’re more like a fine arts tattoo gallery.” Why? To begin, there is no flash of any kind in the store. Instead the walls are decorated with paintings by the artists, many of who have had shows at galleries in and around San Francisco. Owner Mike Davis, whose paintings and illustrations were recently featured in a show at San Francisco’s White Walls gallery, also had a hand in building everything in the store. Although they travel to conventions around the world (the studio recently attended a convention in Rome),

they don’t enter contests. “We don’t believe in that sort of thing,” says Lewis. “The work speaks for itself.”

**EAT:** Nopa, 560 Divisadero St., San Francisco, CA, 415-864-8643; Call ahead or sit at the first-come-first-serve community table and enjoy organic, new-American cuisine offered up by a competent staff. **Drink:** Bar 821, 821 Divisadero St., San Francisco, CA, 415-596-3986; Walk just a few feet to celebrate your new ink (or just take a breather between sessions) with suds from this “secret spot” marked only by a blue light. Just don’t go expecting shots; they serve no hard liquor. **Spend:** Lower Haters, 597 Haight St., San Francisco, CA, 415-864-6549; Find cool junk and funky, punk-rock- and hip-hop-inspired digs at this “Best of San Francisco” artist collective.





# PRIMAL URGE

**3415 Cesar Chavez, San Francisco, CA; 415-552-4297; Primalurgesf.com; Established: 2006; Artists: Grime, Marcus Pacheco, Yutaro Sakai, Phil Holt, Norm;** Primal Urge proprietor Grime talks fast, but his work takes time; his website, grimemonster.com, informs visitors that the wait to get inked is currently a whopping three years. Opening the store just over a year ago (after, Grime says, he grew tired of the “speed freaks” and “shitty landlord” he was dealing with at the now-defunct Artwork Rebels), Grime and his staff of self-proclaimed “tattoo warriors” have carved out a niche for themselves in the Bay Area. And that’s not just because they have a reputation for producing super-high-quality work or because the owner is something of a tattoo rock star; the shop works because, as Grime says,

“We’re really nice.” With no signage to advertise that they even exist, Primal Urge is the studio for the erudite collector looking for a warm, friendly environment.

**Eat:** Jasmine Tea House, 3253 Mission St., San Francisco, CA, 415-826-6288; Stop by for well-executed yet inexpensive Mandarin fare at this restaurant in the Mission. **Drink:** El Rio, 3158 Mission St., San Francisco, CA, 415-282-3325; If the pool table and shuffleboard don’t keep you entertained at this eclectic neighborhood dive bar, don’t fret—the open-mic nights, free barbecues, and Sunday Salsa will. **Spend:** Just got inked by Grime? Complete the package with clothing from his own label, available in house.





**Seventh Son Tattoo; 1017 Howard St., San Francisco, CA; 415-551-750N; [seventhsonattoo.com](http://seventhsonattoo.com); Established: 2006; Artists: Erik Rieth, Jason Kundell, Luke Stewart, Orley Locquio, Joey Armstrong, and George Campise.** Seventh Son might be the best amalgamation of all San Francisco's tattoo scene has to offer. Co-owned by Jason Kundell (former co-owner of Artwork Rebels), Erik Rieth (formerly of Everlasting Tattoo), and Luke Stewart (who was a regular guest artist at Artwork Rebel), the studio may be on the new side, but its artists have certainly been around long enough to garner respect. It shows in their clientele. "We cater more to the serious collector who wants bigger, custom pieces," says Rieth. Translation? The accumulative hours spent working on a piece means the artists at Seventh Son often end up

developing personal relationships with their clients. "For us, clients aren't just customers," says Rieth. "Since we see the same person several times, we end up becoming friends. Half the time we all end up hanging out."

**Eat:** Brainwash Café, 1122 Folsom St., San Francisco, CA, 415-255-4866; Grab your dirty laundry and head to this funky Laundromat/bar/café/live-music venue. With inexpensive, tasty food like vegetarian Cobb salad and a wide array of sandwiches, this is the perfect place to pop in for a bite and maybe a little multi-tasking. **Drink:** The Chieftain, 198 Fifth St., San Francisco, CA, 415-615-0916; You are sure to have yourself a good "craic" at this traditional Irish pub, which was also the recent recipient of the Guinness Perfect Pint award.



# TATTOO CITY



**Tattoo City; 700 Lombard St., San Francisco, CA; 415-345-9437; [tatoocitysf.com](http://tatoocitysf.com); Established: 1991; Artists: Ed Hardy, Kahlil Rintye, Mary Joy, Clifton Carter, and Fip Buchanan.** Co-owned and operated by venerable artists Ed Hardy and Fip Buchanan, Tattoo City, in the heart of the historic North Beach area, is at the apex of the tattoo world. Hardy himself hand picks each of the store's artists to carry on the tradition he began more than 40 years ago. "Everyone has an individual style, but they all work under Ed's eye," says Tattoo City manager Aleph Kali. "It's quite an honor to work here." Small and covered from wall to wall with antique flash from Sail or Jerry, Hardy, and other legendary artists, Tattoo City is also part "ink museum." "A lot of the flash is older than most of the customers that come in

here," says Kali. But don't head there expecting to pick up any Hardy gear. Mentions Kali, "We try and keep those worlds separate."

**Eat:** Fior D'Italia, 2237 Mason St., San Francisco, CA, 415-986-1886; Enjoy classic Italian fare and bask in the novelty of dining at the nation's oldest Italian restaurant (it was opened in 1886). **Drink:** Sweeties, 475 Francisco St., San Francisco, CA, 415-433-2343; A gem of a dive bar, Sweeties is as well known for its free pool table as it is for the extended happy hour. Just be sure to arrive early—it's a "day bar" that opens and closes early. **Spend:** Recon, 1827 Powell St., San Francisco, CA, 415-837-1909; Be warned: cool doesn't come cheap at this small, inconspicuous men's boutique. Recon is known, however, for offering up some of the areas most original urban wear.





# INKED GIRL.

**NAME:** Julia Kilduff

**D.O.B.:** 5-3-84

**HOMETOWN:** Philadelphia

**OCCUPATION:** artist and  
tattoo artist; juliakilduff.com

"My favorite tattoo is the girl on my right foot. I was in love with the man who did it, but she's faded now, much like the relationship. The shark on my torso and the roses on my leg were done by Martin LaCasse, a very kind and talented artist at Olde City Tattoo, in Philadelphia. Among other things, I also have a J on the inside of my right forearm. It's the first initial of everyone in my family. I love them all, but unfortunately they don't like tattoos."

**\*Know someone who should be the next Inked Girl? E-mail her photo and contact information to [inkedgirl@inkedmag.com](mailto:inkedgirl@inkedmag.com).**

PHOTO: KELLY TUNNICLIFFE; HAIR: LIZ JACOBS

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## PUNKYTHECAT

**NAME:** Rebecca  
**AGE:** 25  
**SEX:** female  
**COUNTRY:**  
United States

**MY MINDSET IS:** Depends on the day  
**MY STYLE IS:** Exactly that, my style  
**MY CULTURE IS:** Tattoos, hot girls, good music  
**MY ART IS:** Acting/Modeling  
**WHAT I DO TO PAY THE BILLS:** Act  
**LAST 3 MOVIES I RENTED:** Immortal, Rebel Without a Cause, Rules of Attraction



## NARAKAWA001

**SEX:** Male  
**LOCATION:**  
Brooklyn, NY  
**COUNTRY:**  
United States

**MY TATTOOS:** Hokusai prints  
**WHAT I DO TO PAY THE BILLS:** Model/waiter  
**WHAT I REALLY WANT TO DO FOR A LIVING:** Music  
**LAST 3 MOVIES I WATCHED:**  
A Scanner Darkly, Lunacy, Talladega Nights  
**LAST 3 CITIES I VISITED FOR VACATION:**  
DC, Berlin, Paris



## ANNICK\_EVE

**SEX:** female  
**LOCATION:** Montreal  
**COUNTRY:** Canada

**MY TATTOOS:** Burning star  
**MY MINDSET IS:** free  
**MY ART IS:** photography, writing  
**WHAT I REALLY WANT TO DO FOR A LIVING:**  
Tour photographer  
**IN FIVE WORDS, I AM:**  
Crazy, Wild, Disorder, Sweet, Passionate



## ANBERLIN SUICIDE

**SEX:** female  
**LOCATION:** Toronto  
**COUNTRY:** Canada

**MY TATTOO SHOP IS:** always changing  
**MY MINDSET IS:** take care of yourself first  
**MY CULTURE IS:** indie, intelligent typed  
**MY STYLE IS:** eclectic  
**IN FIVE WORDS, I AM:**  
great genetics and adequate hygiene



## XSICKXPLEASURE

**SEX:** female  
**COUNTRY:**  
United States

**MY TATTOOS:** My tattoos have gotten me fired from my job, make me the center of attention when I don't want it and I always itch for more.  
**TATTOOS FEEL GOOD.**  
**WHAT I REALLY WANT TO DO FOR A LIVING:**  
Have a job where I can look the way I want to.



## RAPSTAR

**SEX:** Male  
**LOCATION:** Ft. Worth, TX  
**COUNTRY:** United States

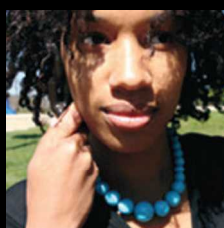
**MY TATTOOS:** Mostly pin-up style women  
**MY MINDSET IS:** Creative  
**MY STYLE IS:** Rock & Roll  
**MY ART IS:** Photography  
**LAST 3 CITIES I VISITED FOR VACATION:**  
Telluride, Moab, Austin  
**IN FIVE WORDS, I AM:** I am tattooed 4 life



## GOTNINELIVES

**SEX:** Male  
**LOCATION:**  
San Diego  
**COUNTRY:**  
United States

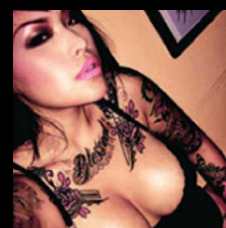
**MY TATTOO SHOP IS:**  
Chronic Tattoo, BrentHefner.com  
**MY MINDSET IS:** focused?  
**MY CULTURE IS:** well diversified  
**MY STYLE IS:** sloppy drunk  
**LAST 3 MOVIES I RENTED:**  
freedomland, bandits, reservoir dogs



## ISN'T LIFEJUICY

**SEX:** female  
**LOCATION:** Boston  
**COUNTRY:**  
United States

**MY TATTOOS:** are outer expressions of inner truth  
**MY CULTURE IS:** inherited, learned, acquired  
**WHAT I DO TO PAY THE BILLS:** non profit  
**WHAT I REALLY WANT TO DO FOR A LIVING:**  
travel writer, small business owner, and part time dj  
**IN FIVE WORDS, I AM:** unique creative, copacetic, dreamer, brave



## BETTYLIPSTICK

**SEX:** female  
**COUNTRY:**  
United States

**MY TATTOO SHOP IS:**  
black heart tattoo (sf), true tattoo (los angeles), one shot tattoo (sf) & chameleon tattoo (cambridge, mass.)  
**MY TATTOO IS:** I have a couple lol  
**MY STYLE IS:** all over the place.





# Inked

CULTURE. STYLE. ART.