

Inked

CULTURE. STYLE. ART.

All Eyes on
Watchmen Star

MALIN AKERMAN

PLUS:

Mastodon
New Found Glory

DISPLAY UNTIL MARCH 24, 2009

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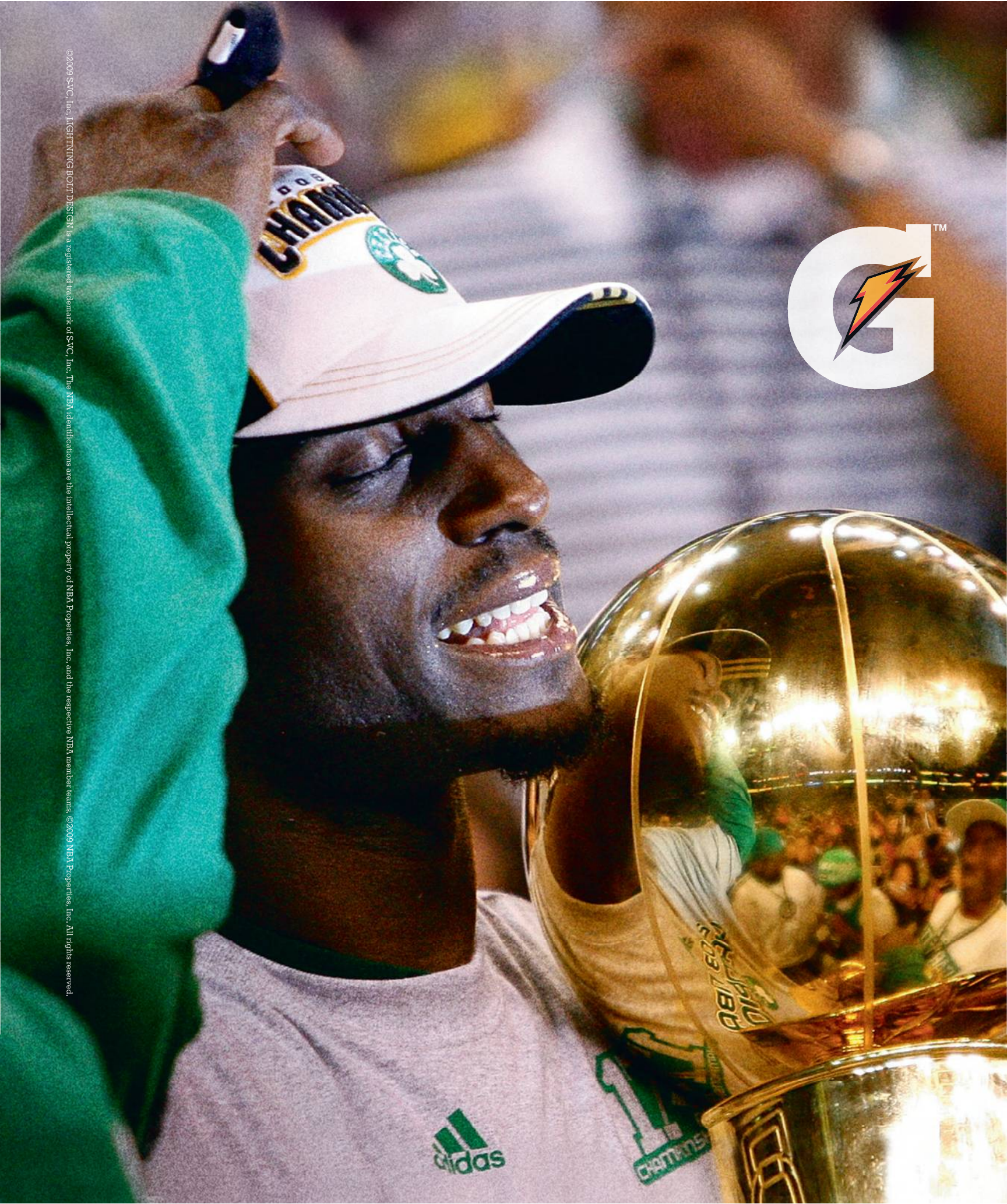




Ben Sherman®

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CHAMPIONS

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Inked

creative director todd weinberger
editor jason buhrmester
photo director rebecca fain
photo coordinator joshua clutter

web master steven intermill
software engineering eric g. elinow

contributing editor jennifer goldstein
contributing fashion director risa knight
contributing market editor julie chen

contributing writers
eric alt, matt bertz, tom conlon, marisa dimattia, rick florino, cory jones,
stan horaczek, casey lynch, melissa pearce, george polgar, rebecca swanner,
mary toto, jon wiederhorn

photographers
rudy archuleta, tom bauer, michael blackwell, craig burton, john dole, antwan duncan,
michael dwornik, matt grayson, justin hyte, jonathon kambouris, adam krause,
ben leuner, shane mccauley, eriberto oriol, steve prue, steve shaw, voodoo sugar

interns
kate daly, lavonda manning, meghan merlini, anna patin, erika wendel

president don hellinger
don@inkedmag.com
215-901-7448
publisher jim mcdonald
jim@inkedmag.com
646-454-9195
advertising sales spyro poulos
spyro@inkedmag.com
646-454-9196
kenyon clemons
kenyon@inkedmag.com
646-454-9194
maha elnabawi
maha@inkedmag.com
646-454-9197

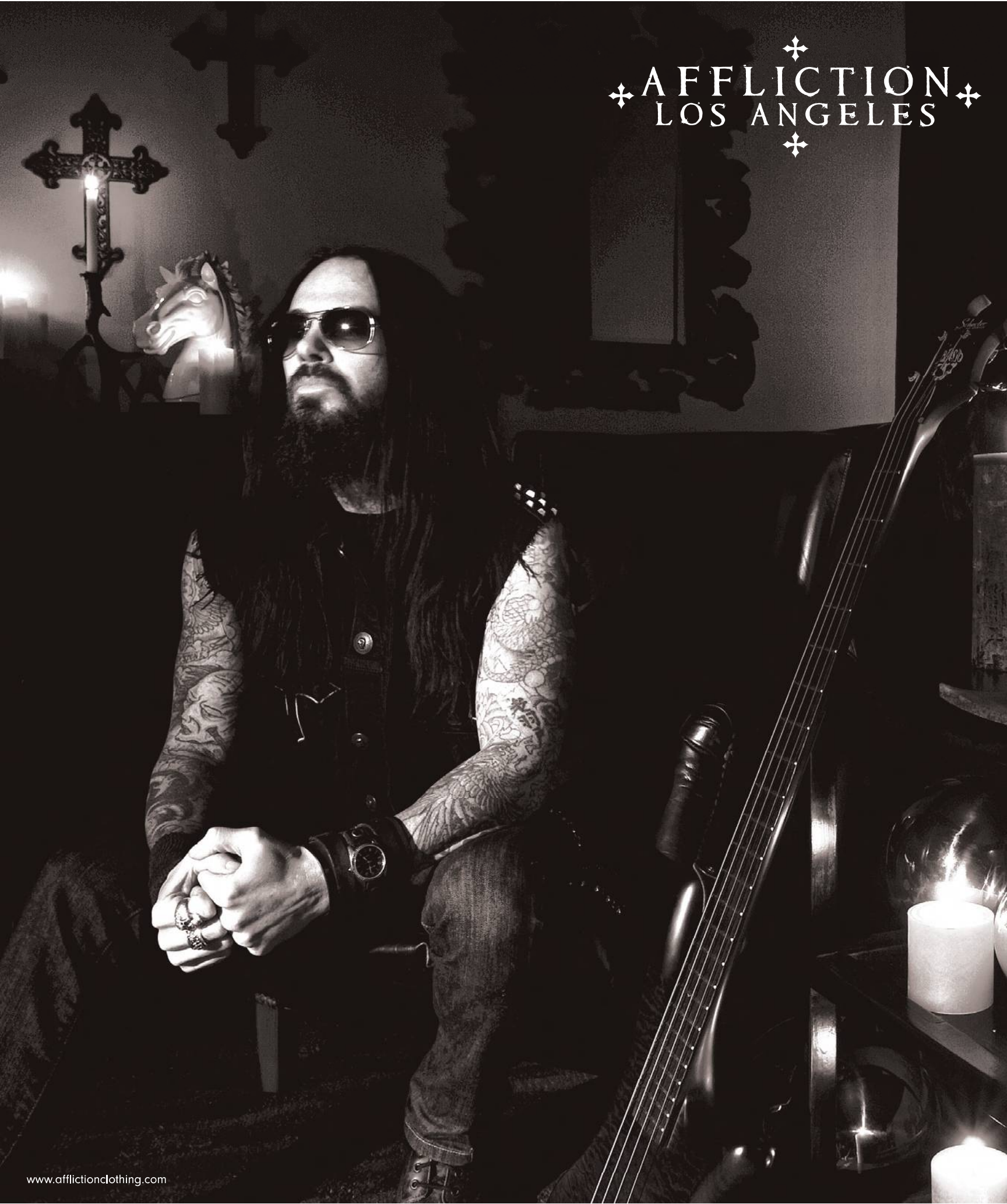
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new york city, ny 10013

corporate office pinchazo publishing
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accounts receivable chris watson
newsstand consultants ralph perricelli, irwin billman
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contributors



New Found Glory guitarist Chad Gilbert ("Inked People," page 42) completed his interview with writer **Rick Florino** while cruising around Hollywood. "Chad drove right by my apartment when we were on the phone," laughs Florino. "I could hear a police siren outside and on the phone, so I asked him where he was. Sure enough, he was a block away!" Florino is an editor for *ARTISTdirect.com*, and he's also the entertainment editor for *LAX Magazine*. He's written for *Revolver*, *Hit Parader*, and *BPM*. His first book, *Do the Devil's Work for Him: How to Make It in the Music Business and Stay in It*, hits shelves this spring.

"He really should wear a helmet," says writer **Casey Lynch** of BMX freestyle rider Nigel Sylvester, who he interviewed for this issue ("Inked People," page 37). "Watch him bomb a big set of stairs or careen headlong through New York City traffic and you'd agree." Lynch's articles have appeared in *Alternative Press* and *Phoenix New Times*. Like Sylvester, Lynch lives on the edge and wears no helmet while working.

"It's good to see a functional band for a change," photographer **Michael Blackwell** says about his shoot with metal shredders Mastodon ("Reach for the Sky," page 54). "The members seem to actually enjoy each other's company." Blackwell's work appears in *Rolling Stone*, *The Source*, *Rides*, *XXL*, and other publications. If he weren't a photographer, Blackwell would be "institutionalized. ... Seriously—real jobs blow!" he says.

Stylist **Megan Terry** describes her tattoos as a French film: "The two fit together as though each influences the other, similar to the way French filmmakers tell a story—each element affects the next until the beginning and the end have virtually no connection other than the middle." For this month's issue, Terry dressed up our Wear section (page 14). One day she hopes to work in underwater cinematography, documenting the behavior of orcas and expanding on the work she did filming Hawaiian spinner dolphins in Hawaii. She has contributed to *National Geographic Adventure* and *Fortune*.

Just what were New Found Glory ("Inked People," page 42) up to before their INKED shoot? "They'd been in UFC training all day," laughs photographer **Matt Grayson**. "They were great!" The Los Angeles-based photographer discovered his knack for photography nearly 10 years ago at a BMX competition and has tattoos from Matt Hodel at Trader Bob's in St. Louis, Jeff Meyer at Tatantis Obscura in Las Vegas, and Brandon Turner at the Inkwell in Fairview Heights, IL. He has shot for *Revolver*, *Amp*, *Spin*, *Alternative Press*, and others.

Writer **Mary Toto** was prepared for her interview with snowboard queen Tara Dakides ("Inked People," page 44), having previously interviewed Shaun White and Tony Hawk. "I was psyched about interviewing Tara, as she's got a rep of being the strongest and most stylish

chick on the slopes," Toto explains. Toto sports an anchor tattoo on her side from Charlie at Studio 21 Tattoo in Las Vegas and a skeleton key on the nape of her neck from Patt "Attack" Whelan from Sick Creations in New Jersey. Toto was previously a writer at MTV Digital.

This month we managed to squeeze our way into the schedule of tattoo vet Tim Hendricks ("Icon," page 91), somewhere between surfing, skateboarding, and shark diving. We sent photographer **John Dole** to shoot Hendricks, and the two bonded over bridges. "Tim showed me an old bridge near where he grew up that is covered in murals by Mexican artists," Dole explains. "I got some great shots of him in front of and on the bridge." Dole also shot this month's profile of pro snowboard legend Tara Dakides ("Inked People," page 44). His work appears in *Complex*, *Risen Magazine*, *Riviera Magazine*, and others.

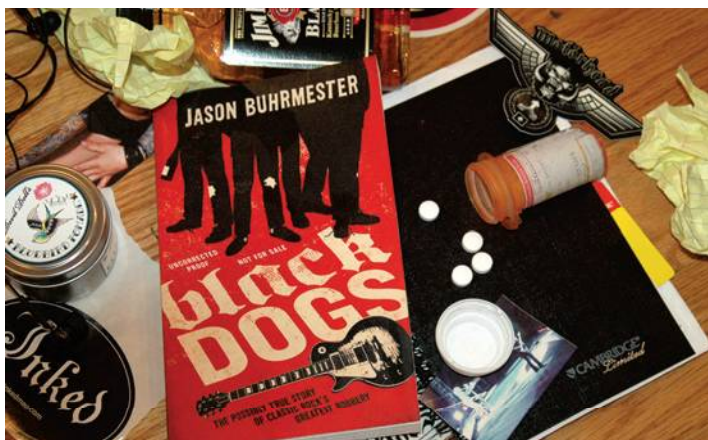
The *Watchmen* movie is hotly anticipated around the INKED offices, and we were thrilled to feature star Malin Akerman (page 46). "Malin was great to photograph, as she is an ex-model and very comfortable in front of the camera," explains photographer **Steve Shaw**. "She knew exactly what she was doing and loved the concept that we gave her for the shoot." Shaw grew up in Manchester, England, and has photographed Hilary Swank, Jennifer Connelly, and Naomi Watts. His work has appeared in *Vogue*, *FHM*, *People*, and *Maxim*.



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letter



Method to the madness: A view of the INKED office clutter.

Someone stole \$203,000 from Led Zeppelin in 1973, but it wasn't me. (Hell, I wasn't even born yet!) In fact, they never caught whoever did it. I always loved the idea that someone out there pulled off a robbery this big, so one day I decided to write a novel about it. My book, *Black Dogs: The Possibly True Story of Classic Rock's Greatest Robbery*, hits stores next month. It's the fictional tale of four burnout kids from Baltimore who decide to rob the biggest rock band on the planet.

Lately I've been wondering how the hell I ever wrote it. It wasn't easy. First, I spent six months drinking beer and playing video games. Then I wrote for six straight months, decided I hated it, and deleted all 160 pages in a fit of frustration. After that, I settled into a routine of listening to baseball games, drinking Jim Beam Black, and writing every night. I gained some momentum, lost it, and then charged with my head down to the end. When it was finished, agents, editors, and publishers got involved, contracts were signed, covers were designed, meetings were yawned through, and my little book was off to store shelves. Then I started feeling like I had lost control of the entire thing.

Now I know how *Watchmen* writer Alan Moore feels. As we went to press this month, we still weren't sure if the hotly anticipated *Watchmen* movie, featuring our gorgeous cover star Malin Akerman (page 46), was going to hit theaters or not. Moore had publicly scorned the movie, and two giant movie studios were bitterly fighting in court over the rights to release the finished film.

The issue of control pops up again in our look at the occasionally tenuous collaborations between tattoo artists and fashion houses (page 74). And before we even started pulling together our feature on metal shredders Mastodon (page 54), we needed to negotiate a sneak preview listen to their new album, *Crack the Skye*, which was under tight wraps at their label office.

My new resolution is to be more like tattoo icon Tim Hendricks (page 91), who spends time tattooing, surfing, skating, diving with sharks (more on that next month!), and not sweating the small stuff. Let's all try it and see what happens.

Enjoy the issue!

Jason Buhrmester
Editor

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Smoking laws do not apply to Lemmy.



WE LOVE YOU TOO

Even though I don't sport tattoos or piercings, I had to pick up your magazine with Pink on the cover (January 2009). Great issue and great material. I do love tattoo art and your magazine certainly sports many great artists. Also, it was great to see interviews with Lemmy Kilmister and Janeane Garofalo—two people who, apparently to the rest of the publishing

world, don't seem to exist. Thanks.
Robert Chappell, Jr.
Jefferson, NC

I live in Worcester, MA, and own a diner here in town. Running an all-night business for the last 15 years, I've pretty much seen it all. I've served AC/DC, porn stars, President Clinton, and everyone else who has partied in this city. The tattoo population here is

great! I've been getting inked every week for the last six months or so, and every magazine that I have purchased has been blah until I started buying INKED. I love it! Thank you for putting out a great mag. And if you guys are ever around Worcester, stop by!

George Yantsides
Worcester, MA

I own every issue of INKED and can't believe how amazing the magazine has become over the last year. The celebrities, the writing, the photography, and the features get better every month. Can't wait to see what is coming up next.

Sarah Peters
Portsmouth, NH

INKED is amazing. This isn't some 30-page booklet full of flash art and pictures of the same artists from the same shops every month. INKED is a much-needed change of pace, bringing us feature stories about actors, musicians, and athletes covered in tattoos. It's magazines like this that help support the lovers of ink!

Jake Brown
Oshawa, Ontario

It's about time a magazine came along that shows the amazing, modern look of tattooing. Tattoo art changed. The shops changed. Even the people getting tattooed have changed. Finally, we have a magazine that understands that.

Joanna Cena
Lakeland, GA

FROM THE IDEA BOX

Thank you for your interview with Against Me! singer Tom Gabel



READER OF THE MONTH

KENDA LEGASPI
Hamilton, Ontario

("Q&A," February 2009). They are one of the best bands around right now and their message is more relevant than ever. What about a feature on Tom's wife, Heather Gabel? She designs stuff for Alkaline Trio, Green Day, and other great bands.

Natalie Hawkins
Wichita, KS

[Editor: Funny you should mention it! Check out page 40.]



WRITE TO US! Got something to say? Send all letters of praise, notes of complaint, story suggestions, and other comments to letters@inkedmag.com. All submissions should include the writer's name and address. Letters may be edited for clarity, length, and content.

INKED LIFE

MY FIRST INK

NAME: Cindy Frey

OCCUPATION: Photographer

HOME COUNTRY: Belgium

I used to collect Tank Girl comics so my first tattoo was “Tank Girl” on my back. It was also my nickname. I didn’t show my dad because I knew he would throw me out of the house. I showed him a few months later—after I moved out—and he didn’t like it. The inside of my arm was the worst so far. It hurt like hell and was the only time I got tears in my eyes. I thought it was a good place to get a “Mom” tattoo in a heart, because losing your mom hurts a lot, so symbolically it was the right spot. My favorites are my neck tattoos. Jean Harai at Harai Tattoo in Ghent [Belgium] did them, and he is my one and only artist I use now. I’m working on a full sleeve on my right arm. My next appointment is actually tomorrow!



Clockwise from top: Mavi Foggy Random jeans, 877-628-4999; Levi's Original 501 Extreme Acid Wash jeans, 800-USA-LEVI; Altamont A. Reynolds Alameda jeans, altamontapparel.com; DKNY Bleecker jeans, macys.com; Vans X Kiss skinny jeans, vansapparel.com.

ACID TRIP

PROP STYLIST, MEGAN TERRY





Clockwise from top: Kidrobot Cucos Devil T-shirt, kidrobot.com; Levi's Capital E York skinny jeans, 800-USA-LEVI; Converse Jams Skidgrip Mid sneaker, converse.com; KR3W color-block shorts, factory413.com; Nooka Zub Zen H38 green watch, nooka.com; Von Zipper Rockford sunglasses, vonzipper.com.

BRIGHT SIDE

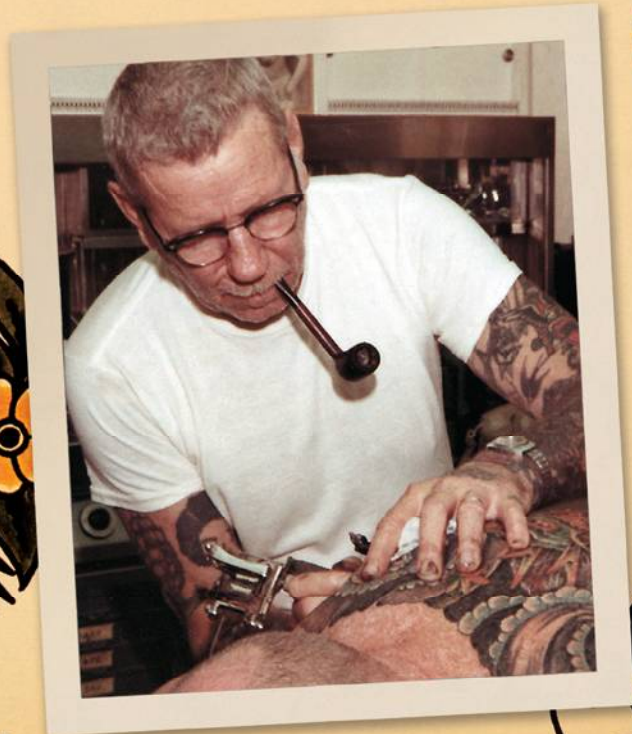
92 PROOF
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“MY WORK SPEAKS FOR ITSELF.”

CRAFTED TO THE STANDARDS OF
NORMAN COLLINS: THE MASTER
OF OLD SCHOOL TATTOOING



MOTHER

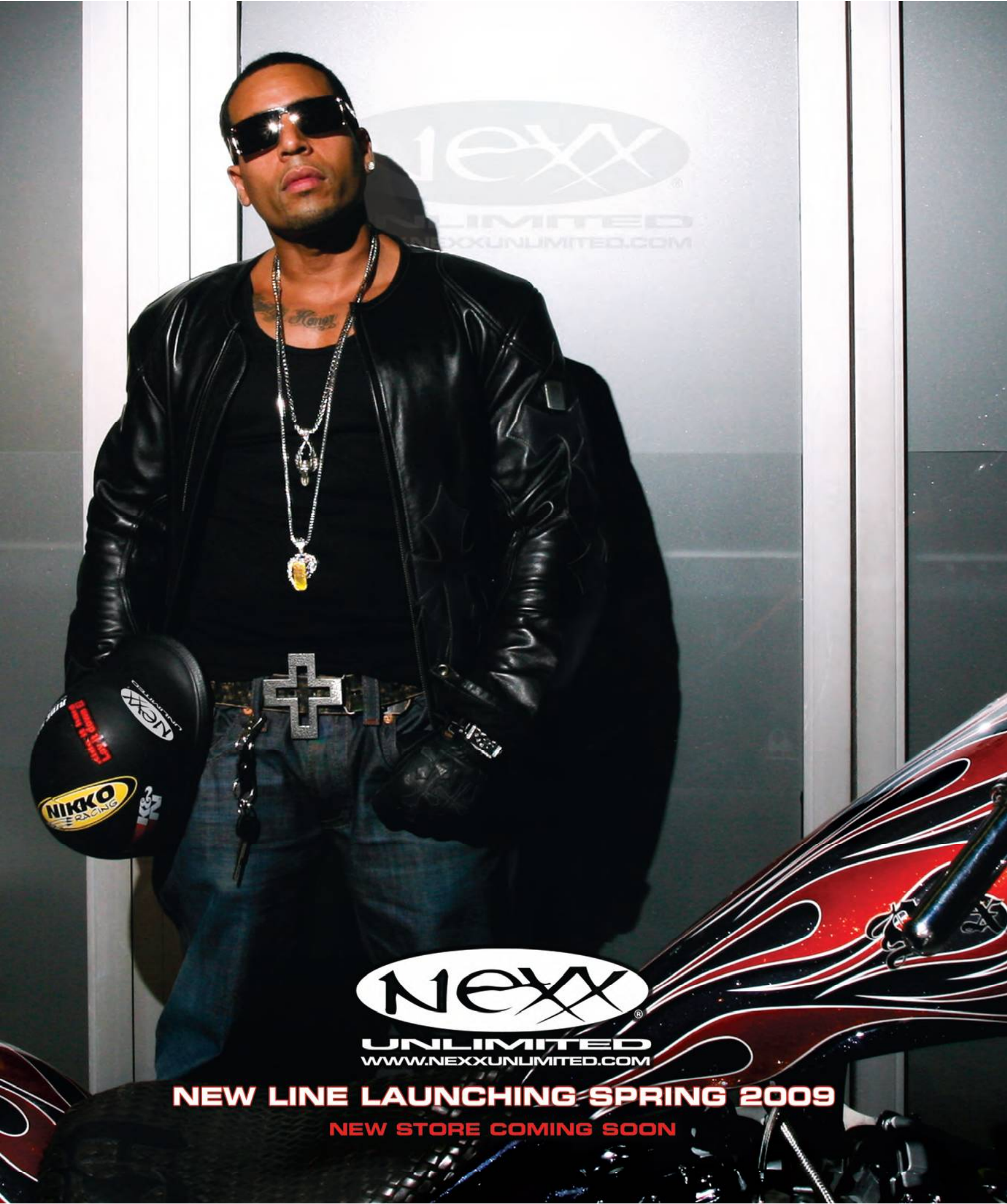
designed by
SAILOR JERRY



Clockwise from top left: Dakine Preston black hat, dakine.com; Stussy green mixed-weave fedora, stussy.com; Adidas Lexicon fedora, adidas.com; Volcom Dead Bones Tailored hat, volcom.com; Goorin fedora, goorin.com.

HEAD CASES

PROP STYLIST: MEGAN TERRY



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On dresser, clockwise from top: DC Shoes Roger polo, deshoes.com; Zoo York color-block polo, zooyork.com; DKNY color-block polo, macys.com; In drawer, from left: Gap jersey contrast polo, gap.com; Etnies Mundy polo, etnies.com.

PROP-STYLIST, MEGAN TERRY

SALIVA



"With as much artwork as our band has, we've tried it all. Without a doubt, **H2Ocean** is above and beyond the best aftercare out there. **H2Ocean** continues to make our old tattoos look as good as the day they were done and our new ink heals in half the time. Someone finally figured it out. Thanks for keeping our tattoos beautiful and our throats clear with your sea salt mouthwash. We'll never use anything else!" - Saliva



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Bartender Nikki at Lit Lounge in New York City is always classy. No scotch necessary.



SCOTCH ROCKS!

Blended or single malt, Scotland's brown water is the best way to stay classy.

Scotch. Ron Burgundy loves it and your grandfather probably has it for breakfast. But how much do you know about it? One of the biggest misconceptions about Scotland's best beverage is the difference between "blended" and "single malt." Simply put, the term single malt on a label means that the whiskey came from one producer, or distillery. Blended whiskey, on the other hand, is a combination of grains and malts from different producers.

So which one is better? According to Nikki, a bartender at New York's famed Lit Lounge, "I prefer single malt scotches to blended. The flavor is far more complex, like drinking a fine wine or cognac. Blended scotches are more of a mainstay, and

customers usually order these more often than single malts." But there's no right answer. Single malts tend toward richer, more extreme flavors, and some, like Laphroaig and Ardbeg, are so heavily peated that they are almost unchuggable. (Almost.) But blended whiskeys like Dewar's and Ballantine's are mellow and have a more mainstream flavor. Armchair connoisseurs automatically assume that single malts are better, but actual connoisseurs understand that a skilled blender can create almost any flavor he or she wants in a distillery. (Ballantine's 17-year-old blended scotch is considered one of the great whiskeys of all time.) Whether single malt or a blend, scotch is always a great way to stay classy. —Cory Jones



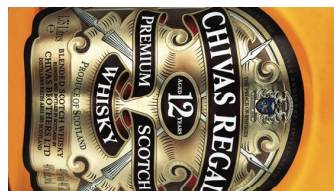
MACALLAN SINGLE MALT SCOTCH 18-YEAR-OLD

Finished in sherry casks, this single malt is richer and slightly sweeter than other expressions. It kicks off with dried fruit and clove flavors and finishes with toffee and ginger.



GLENLIVET 12-YEAR-OLD

This blended scotch is widely believed to be the second most popular malt whiskey in the world. Its subtle peat and smooth vanilla make it one of the easier drinking whiskeys on the market.



CHIVAS REGAL 12-YEAR-OLD

This blended whiskey from the oldest working distillery in the Scottish highlands was the favorite alcoholic beverage of gonzo journalist Hunter S. Thompson. What else do you need to know?



SCAPA 16-YEAR-OLD

A 16-year-old version of this "luxury whiskey" is being released for the first time (it's normally sold as a 14-year-old). The orange, butter-scotch, and heather flavors make this one of the premium single malts.



RONNIE FAISST

The plastic Guitar Hero ax might be easier to play behind your head, but serious shredders want the feel of a real guitar. The premier edition of the Logitech Wireless Guitar Controller (\$250, logitech.com) is built for riffs with a wood neck, rosewood fingerboard, and metal frets and tuning pegs. Added bonus: When your flaming Jimi Hendrix finale arrives, the wood construction goes up in flames better than the standard plastic controller.

AX TO GRIND

SOUND ADVICE



MORRISSEY
Years of Refusal
[Attack/Lost Highway]

"I know by now you think I should have straightened myself out / Thank you, drop dead," Morrissey sneers on the opening of his latest album, signaling that the king of melodrama is back. This time, Moz brings with him a lot of muscle—louder guitars, faster drums, and a frantic pace, thanks to late producer Jerry Finn (Green Day, Blink-182), who completed this album shortly before

passing away. Morrissey's massive vocals sweep through "I'm Throwing My Arms Around Paris," a jangling ode to the city, and later he pouts around the strings and ringing guitars on "Sorry Doesn't Help." Moz loves writing about mortality, and "One Day Goodbye Will Be Farewell," with dramatic horns and sweeping vocals, might be his best statement on dying since his Smiths days.



LEATHERMOUTH
X0
[Epitaph]

How does My Chemical Romance guitarist Frank Iero describe Leathermouth, his new side project? "It's about hate. Hate that boils up inside and eats away at you." No joke. With Iero on vocals, Leathermouth tears through fuzzed-out rampages that recall The Bronx and *Damaged*-era Black Flag. Working off a list of institutions to leave with black eyes, Iero snarls, "The NYPD ain't got

shit on me" ("Catch Me If You Can"); takes a shot at government propaganda ("I Am Going to Kill the President of the United States of America"); and lashes out at therapy and the "pills that never fucking work" on the temper tantrum track "Sunsets Are for Muggings." Totally savage.



THURSDAY
Common Existence
[Epitaph]

The point where Thursday make it apparent just what they're capable of comes in the dead center of their latest album. After an onslaught of guitars, the group hit "Time's Arrow," a quiet strum-along song that is carried by singer Geoff Rickly's impassioned vocals until it dissolves into electronic noise. But by the next track, "Unintended Long Term Effects," the group

is back to loud drums and chugging guitars. The Cure-inspired "Beyond the Visible Spectrum"—with Rickly's haunting vocals and the Robert Smith-ish line "Catch your reflection in someone else's mirror"—is signature Thursday, while the electronic-tinged "Love Has Led Us Astray" shows where they're headed.



FAKE PROBLEMS
It's Great to Be Alive
[Side One Dummy]

When Fake Problems started out, they had one problem—constant comparisons to Florida's other folky punks Against Me! Somewhere between 200 shows a year, an album, and an EP, the four-piece forged their own sound, a jittery mix of punk propped up on a dance rhythm. On their second album, the band thump through "Diamond Rings," a mash-

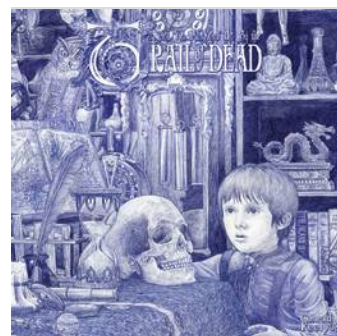
up of Clash rock 'n' roll and Bee Gees falsettos. The tale of dysfunction in "You're a Serpent, You're a She-Snake" stomps with an off-time guitar rhythm behind singer Chris Farren's snarl, but it's "Heart BPM," a stripped-down ode to what it feels like "to be young, to be dumb, to be drunk as hell, and to love" that could make any passed-out punk smile.



RED JUMPSUIT APPARATUS
Lonely Road
[Virgin Records]

Florida rockers Red Jumpsuit Apparatus play modern rock too well. So well, in fact, that the main complaint lobbed against their debut album was that the mix of '90s rock (from Jimmy Eat World to Hoobastank) didn't reveal much about the band behind the songs. On this follow-up, Jumpsuit settle into their bombastic modern rock sound. Singer Ronnie Winter's wail tears through the

radio-ready opener "You Better Pray," and the chugging chorus and snare roll of "Pull Me Back" make a modern, revved-up Candlebox. Is it groundbreaking? Nope. But there's a stadium full of kids dying to sing along with the lines "Skip classes / Take chances / Have fun" on "Senioritis."



AND YOU WILL KNOW US BY THE TRAIL OF DEAD
The Century of Self
[Justice/Richter Scale]

What the hell can be done about And You Will Know Us By the Trail of Dead? Too noisy to be mainstream and too grandiose to stay indie, the Texas band has fought to stand in the middle—and gathered plenty of believers. That's because, for all of the challenging music out there, Trail of Dead is the most rewarding. On *Century of*

Self, the guitars and piano of "Bells of Creation" drone while the soaring vocals of "Inland Sea" could be straight from *OK Computer*. For a band known for smashing gear, there are a lot of ballads, including the barroom piano of "Insatiable One" and baroque "Insatiable Two." Can we at least smash the piano?



Barber Van Capizzano puts the blade to INKED editor Jason Buhrmester.

SMOOTH OPERATORS

These days, anything from a clean shave to a full-on beard works. The only thing that doesn't? Trying to use facial hair to sculpt a jawline when you don't have one (we're talking to you, Mario Batali). That said, you don't want to look like you took a weed whacker to your face and neck. To cut down on razor burn, Van Capizzano, a barber at F.S.C. Barber, in New York City, recommends shaving once in the same direction your hair grows before shaving against it. But, he warns, everyone's facial hair grows differently: "Not everyone can just shave down on the face, up on the neck, so pay attention to your hair-growth pattern." The other thing that will help prevent razor burn—and give you a closer shave—is using a clean blade and the right products. At right, some suggestions. —*Jennifer Goldstein*



THE BODY SHOP FOR MEN MACA ROOT FACE WASH (\$20, THEBODYSHOP.COM)

Before you go near a blade, wash your face with this; it has crushed rice particles that scrub away dead skin cells so your razor skates along the surface of your face.



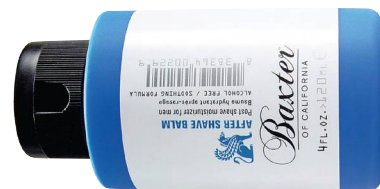
GILLETTE GAMER RAZOR (\$12, DRUGSTORES)

In the year 2020, razors will probably have 16 blades. Until then, we're impressed by the five on this vibrating wonder. Oh yeah—the vibrating? It apparently helps reduce friction for a smoother shave.



BILLY JEALOUSY HYDROPLANE SHAVE CREAM (\$20, BILLYJEALOUSY.COM)

Prep your skin with warm water (it softens the hair), then rub on a thin layer of this slippery, clear gel so your razor has a smooth ride and you can actually see the direction your hair grows.

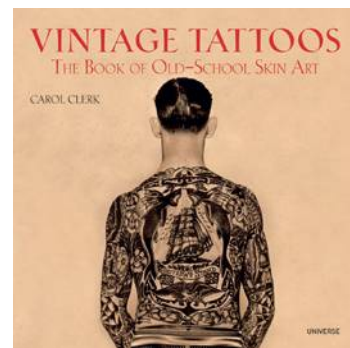


BAXTER OF CALIFORNIA AFTER SHAVE BALM (\$15, BAXTEROFCALIFORNIA.COM)

Capizzano is a fan of this postshave gel with aloe and tea tree oil. It's part of a men's grooming line developed by a Madison Avenue ad exec in the '60s. Don Draper would approve.



CASH & CARRY



DRIVE SYNDICATE

Even the gutsiest hacker wouldn't dare fuck with your data on a Yakuza-inspired flash drive. Boston-based Mimobot makes 2.5-inch designer flash drives featuring *Star Wars* and Halo icons, Tokidoki, and others, like this Yakuza drive (\$25–\$80, depending on memory size, mimoco.com). The hard-nosed character features USB 2.0, is available with up to 8GB of memory, and includes a full bodysuit tattoo, killer sunglasses, and advice on where to eat in Shinjuku.

BUTT SERIOUSLY

Famed Los Angeles photographer Estevan Oriol is known for his shots documenting street culture in the city and his partnership with tattoo icon Mister Cartoon. Oriol's latest series of T-shirts with Upper Playground (\$24, upperplaygroundstore.com) features signature shots of police, prisons, lowriders, pit bulls, and celebs such as Xzibit. Our favorite? This snapshot of a fine lady representing her turf with a killer "West Coast" tattoo on her tush.

WEATHER BUSTER

Finally, an umbrella that can protect you from the elements and would-be muggers at the same time. The Umbuster (\$287, srulirecht.com) from Icelandic design house Sruli Recht features a brass knuckle handle and a canopy assembled by famed French designer Guy de Jean. The handle is cut during an intricate five-hour process and is most likely illegal in your neighborhood—just like your switchblade, fireworks, and every other cool thing.

PUNKED

Someone must have left *Bedtime For Democracy* on repeat at the Kid Robot headquarters. The toy house recently released Kidpunk 16 (\$50, kidrobot.com), a series based on three of the golden eras of punk. Each 8-inch-tall figure includes a band T-shirt and album. The '77 edition is Sex Pistols-inspired, while the '80 edition is all about the Dead Kennedys. For our money, the '84 edition, with its Black Flag-era style, is worthy of placement on our vinyl shelf.

INKED IN HISTORY

We've read our fill about tattooed circus acts and indigent people, but we'll always make time for the scalawags who revolutionized tattoo art. The best chapters in Carol Clerk's *Vintage Tattoos: The Book of Old-School Skin Art* (\$30, amazon.com) detail the history of nautical and patriotic tattoos and their superstitions. Complete the treacherous trip around Cape Horn to earn a sailing ship tattoo. Make it 10 times around and you earn a red star tattoo on your forehead. Lucky you!

WELCOME TO OUR WORLD

LEBOOK

PHOTOGRAPHS AND ART BY STEPHEN SPROUSE COURTESY OF THE STEPHEN SPROUSE BOOK BY ROGER PADILHA AND MAURICIO PADILHA PUBLISHED BY RIZZOLI



BY **STEPHEN SPROUSE**

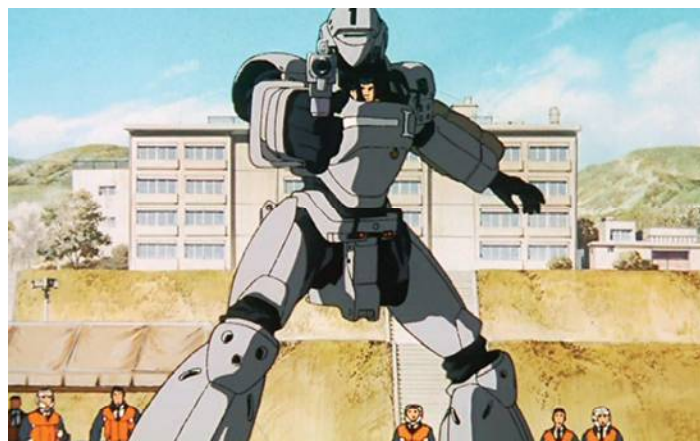
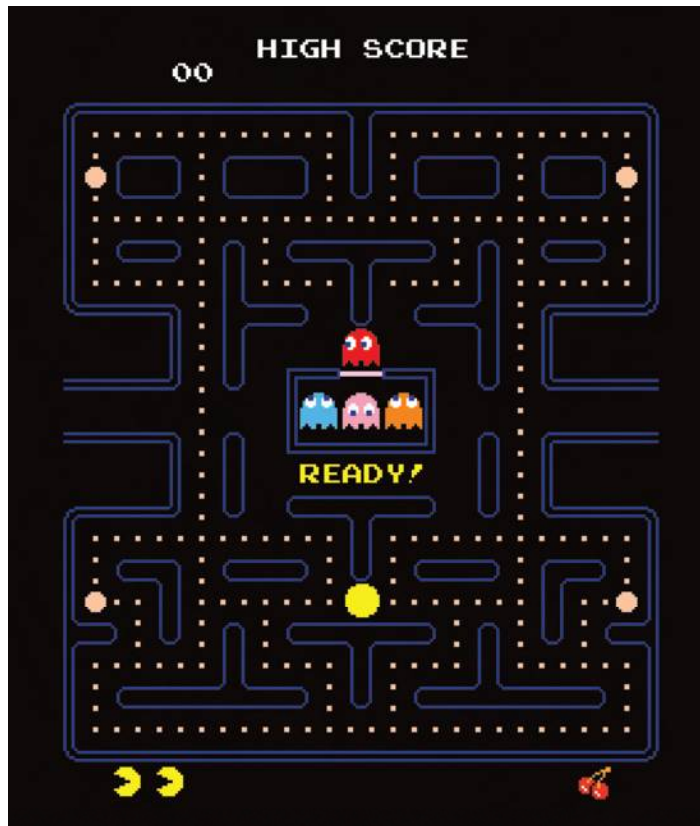
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Clockwise from top left: cover art from *Afro Samurai* by Takashi Okazaki; cover art from *Sakuran* by Moyoco Anno; screen shot of Toru Iwatani's *Pac-Man*; film still from Mamoru Oshii's *Patlabor 2: The Movie*; final drawing from *Pure Trance* by Junko Mizuno.

CRAZY FOR JAPAN

Your mom might consider Monet's *Water Lilies* art and Junko Mizuno's manga *Pure Trance* a silly comic book, but that doesn't mean she's right. Despite decades of blurring lines, some people still believe it's possible to separate "high" art from "low" art.

KRAZY! The Delirious World of Anime + Manga + Video Games, an exhibit at New York City's Japan Society March 12 through 14, refuses to make the distinction. "The two types of art can't be seen as different, and there's a long history of interconnection," says Joe Earle, director of the Japan Society Gallery. "For example, many are very familiar with Japanese prints, a type of mass-produced, *low* art, if you like. But most people don't know that many of the most famous printmakers also did exquisite, painstakingly detailed paintings."

Though some may want to continue the high-low debate after seeing the exhibition, no one will walk away unimpressed with the visuals or the presenta-

tion space, which was designed by Tokyo-based architectural firm Atelier Bow-Wow. It begins with works by Mizuno and other manga artists like Takashi Okazaki and Hitoshi Odajima, and a manga pod where visitors can chill and page through manga on their own. Next, there's a video game room, featuring some of the earliest forms of the artwork, including an original—and playable—Pac-Man desk console. The final section of the exhibit is the most awe-inspiring: an anime garden with a wall that looks like a horizontal skate ramp, where images from films by Mamoru Oshii, Ichiro Itano, and others will be displayed. "You sit on this kind of bridge and you're bathed in this visual and aural experience," explains Earle. "You could be in there all day and never see the same thing twice."

The entire exhibit is an overload of comic and video game art—and that, in the end, is the point. "We're just giving people a sugar high—it's like a manga and anime sugar high," concludes Earle. —Jennifer Goldstein



PHOTO: LISA BOYLE; MODEL: BRITTANY MILAT; MAKEUP: ROCHELLE KARIDIS; TATTOO: MARK DUJPP

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While your waistline grows from endless hours of World of Warcraft, the Voodoo Envy 133 (\$2,100, voodooopc.com) is thinner than ever. The tiny laptop is just 0.7 inches thick but still crams in two USB ports, an HDMI port, a 13.3-inch display, and amazing tech, such as a power adapter that doubles as an Ethernet jack. And at just 3.4 pounds, it's light enough to bring your game on trips—even if you're only going as far as the drive-through.



THIN IS IN

PROP STYLIST, MEGAN TERRY



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GAME ON



Alpha Protocol [SEGA]

System: PS3, Xbox 360, PC

Every special agent has his own way of handling business. Jack Bauer ties informants to a chair and coaxes the bloody truth with a mixture of pliers and fingers. Jason Bourne sneaks into an office and hacks the network to locate the vital info. James Bond seduces the terrorist sympathizer in the slinky black dress to retrieve the critical information. As Michael Thorton, a former CIA operative who drops off the grid after the government pins an international incident gone awry on his back, you'll chose between sweet-talking, coercing, and shooting your way through the seedy underworld in this innovative role-playing action title. Be careful which characters you double-cross, since anyone could be your link to salvation.



Dragon Age: Origins [Electronic Arts]

System: PC

D&D-style role-playing games finally come out of the basement and into the spotlight. The team behind Star Wars: Knights of the Old Republic and Mass Effect aren't interested in saving princesses or finding rings; Dragon Age takes cues from George R.R. Martin's critically acclaimed *A Song of Ice and Fire* series, skipping the black and white banality of pure good and evil in favor of a new fantasy realm filled with political intrigue and villainous backstabbing. Leading a loose band of adventurers, each with different motivations, you—with your swordplay, magic, and cunning—are the ultimate arbiter of justice. Each character class has a unique origin story, meaning Dragon Age delivers enough replay value to keep those 20-sided dice in your drawer collecting dust.



Killzone 2 [Sony]

System: PS3

In the first Killzone game, the evil Helghan race invaded your planet. Now your squad of pissed off soldiers is eager to return the favor. It's a mission that's easier said than done, given the Helghan planet's harsh environment and your foes' fondness for rocket launchers and massive guns that harvest the planet's lightning. Try to keep your head together (and attached) during the full-scale military invasion as the battlefield erupts in gunfire, exploding vehicles, and crumbling buildings. Shove enough hot lead down your enemy's throat to survive the single-player campaign, then brave the online play complete with rankings and a class system that allows you to combine skills and special abilities to create your perfect supersoldier.



Resident Evil 5 [Capcom]

System: PS3, Xbox 360

There's only one undead king in video games: Resident Evil. The high zombie of survival horror finally shuffles its way to next-generation consoles ready to scare the bejesus and eat the brains out of anyone brave enough to pick up a controller. RE5 chronicles the search for the origin of a virus that turns well-respected citizens into violence-prone zombies. Protagonist Chris Redfield enters the heart of darkness in Africa, where evil lurks in every unsuspecting shadow. Residents of these sun-drenched desert shantytowns tip you off that you may be on the right track, as the hordes of infected ravage any healthy human in sight. Your best bet for repelling these flesh-starved monsters? Enlist the help of a friend in the new co-op mode. —Matt Bertz



Clockwise from right: The Volkswagen Jetta TDI; the Q7 TDI is Audi's first diesel vehicle in the U.S.; a view of the Jeep Grand Cherokee's 3.0-liter V6.

MAD DIESEL

VOLKSWAGEN JETTA TDI

2.5-liter TDI
Starting at \$22,000

JEEP GRAND CHEROKEE

3.0-liter V6
Starting at \$29,420

AUDI Q7 TDI

3.0-liter V6
Starting at \$43,000

Diesel fuel isn't just for big rigs. Cars that run on the stuff have been around for years, and the latest models are no longer noisy, smelly, or cranky to start in cold weather. Even better, they save on fuel. According to the Environmental Protection Agency, if we lazy dolts in the United States drove diesel at the same rate as Europeans—roughly 30 to 60 percent of vehicles—our oil consumption would drop by 1.4 million barrels a day. All that has been holding us back is a selection of sweet diesel rides. Here are some of the new choices hitting the streets.

Volkswagen Jetta TDI

The Germans have been driving diesel cars for decades, so it's no surprise that Volkswagen makes one of the best. The jaunty new Volkswagen Jetta TDI wrings out a fuel rating of 30 mpg in the city and 41 mpg on the highway, and the clean-diesel technology eliminates 95 percent of all sooty emissions. Although the engine is built for fuel economy, it still delivers 140 horsepower thanks to a turbocharger and an advanced direct-injection system. The sleek exterior gathers around the now distinctive VW grill design (this one doesn't talk), and the interior is well designed and utilitarian like we've come to expect from our German friends.

Jeep Grand Cherokee

Packing the Jeep Grand Cherokee with a 3.0-liter V6 turbo diesel is a good start toward the comeback of the beloved SUV. While the fuel economy is admirable at 18 mpg in the city and 23 mpg on the highway, the horsepower to torque ratio is phenomenal, packing 215 horsepower and delivering a brawny 376 lb-ft of torque. Our favorite new features? The on-board Sirius backseat TV service offering Nickelodeon, Disney Channel, and Cartoon Network is great, and the optional parking sensor and rear view back-up camera mean we won't back over anyone while laughing at *SpongeBob*.

Audi Q7 TDI

Audi is finally offering its highly acclaimed diesel in the States, but only in the Q7 SUV. The new Q7 has a 24-valve, 3.0-liter V6 TDI engine that delivers about 25 mpg in the city, with highway performance typically up in the 30 mpg range. More amazing is the fact that the Q7 TDI kicks out 221 horsepower while churning 406 lb-ft of torque, giving a lot of muscle to its elegant looks. The centralized controls for audio, navigation, climate, Bluetooth, and other technologies are simple enough for any *dummkopf* to fiddle with. —George Polgar

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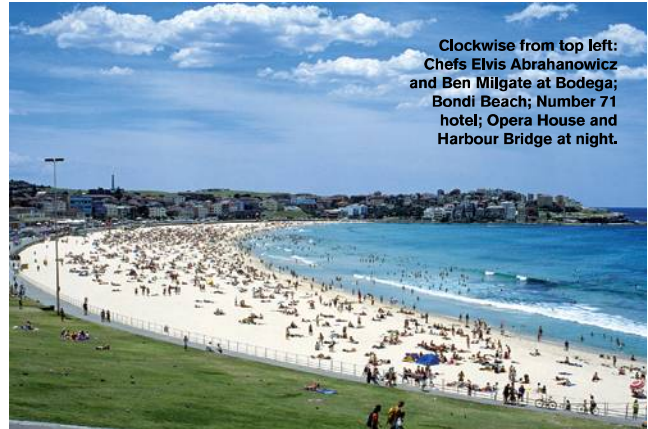


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Clockwise from top left: Chefs Elvis Abrahamowicz and Ben Milgate at Bodega; Bondi Beach; Number 71 hotel; Opera House and Harbour Bridge at night.



The Down Under is finally getting down with a tattoo convention. This month, more than 100 tattoo artists—including Sabado, Boog, and Rico Schinkel—will convene in Sydney, Australia, for the Tattoo & Body Art Expo (March 6–8). The inaugural event is being held at Sydney Showground in Homebush Bay, where the 2000 Olympics took place. Located 45 minutes from the city center, it's not exactly the mecca of Sydney's hot spots, but there's plenty to see before you head back to the city.

Start off with a few days at Number 71, a B&B full of boho charm that's located on a quiet backstreet of Bondi Junction, a suburb between Sydney and Bondi Beach. Don't miss the communal breakfast; the owner does a mean bacon and eggs in a town where the competition between brunching spots is fierce. Take a 10-minute bus ride to Bondi Beach and hit the waves, or break out on the Bondi to Bronte cliff walk.

Then head into the city to marvel at Sydney Harbour and the Opera House at Circular Quay (the ultimate vantage point is from the top of the Sydney Harbour Bridge, which you can reach by doing a guided Bridge Climb along the bridge's upper

catwalks). While visiting, check out The Museum of Contemporary Art and take a walking tour of the Rocks, one of Sydney's oldest preserved colonial districts. Before you leave, stop for a pint at the Opera Bar; located at the Opera House, it's one of the best sipping sites in the world.

For an evening out, head to Darlinghurst and Surry Hills, hubs for Sydney's creative community. Check out the boutiques on Crown Street, near a number of Sydney's best tattoo studios, and begin your shenanigans at the faded but always reliable Gaslight Inn. More of a local bar than prime cocktail territory, Gaslight is unpredictable night-owl fun. Indie kids flock there, but it's hard to pigeon-hole the up-for-it crowd.

No matter where your travels take you in Sydney, one thing you can find over and over is great food. Some of the best is coming from the kitchen of Surry Hill's Bodega, where Argentine *parrillada* dishes are infused with a modern Australian sensibility. Get to Bodega early, as they don't take reservations, and keep an eye out for chefs Elvis Abrahamowicz and Ben Milgate, who sport some great ink. —Melissa Pearce

SYDNEY TATTOO & BODY ART EXPO
tattoosexpo.com.au

NUMBER 71
number71.com

SYDNEY HARBOR BRIDGE CLIMB
bridgeclimb.com

THE MUSEUM OF CONTEMPORARY ART
mca.com.au

THE ROCKS
therocks.com

OPERA BAR
operabar.com.au

GASLIGHT INN
278 Crown St., Darlinghurst 2010

BODEGA
Shop 1, 216 Commonwealth St., Surry Hills 2010

PHOTOS: CHEFS, BENCREGANPHOTOGRAPHY.COM; BONDI BEACH, BRETT PARKS; OPERA HOUSE AND HARBOUR BRIDGE, ROBERT WALLACE.

INKED PEOPLE

“Riding bikes is physical—you’re gonna fall down and get hurt. Same with tattoos. Yeah, some of ‘em hurt, but I think if you brainwash yourself to think it doesn’t hurt, then it doesn’t.”
—Nigel Sylvester

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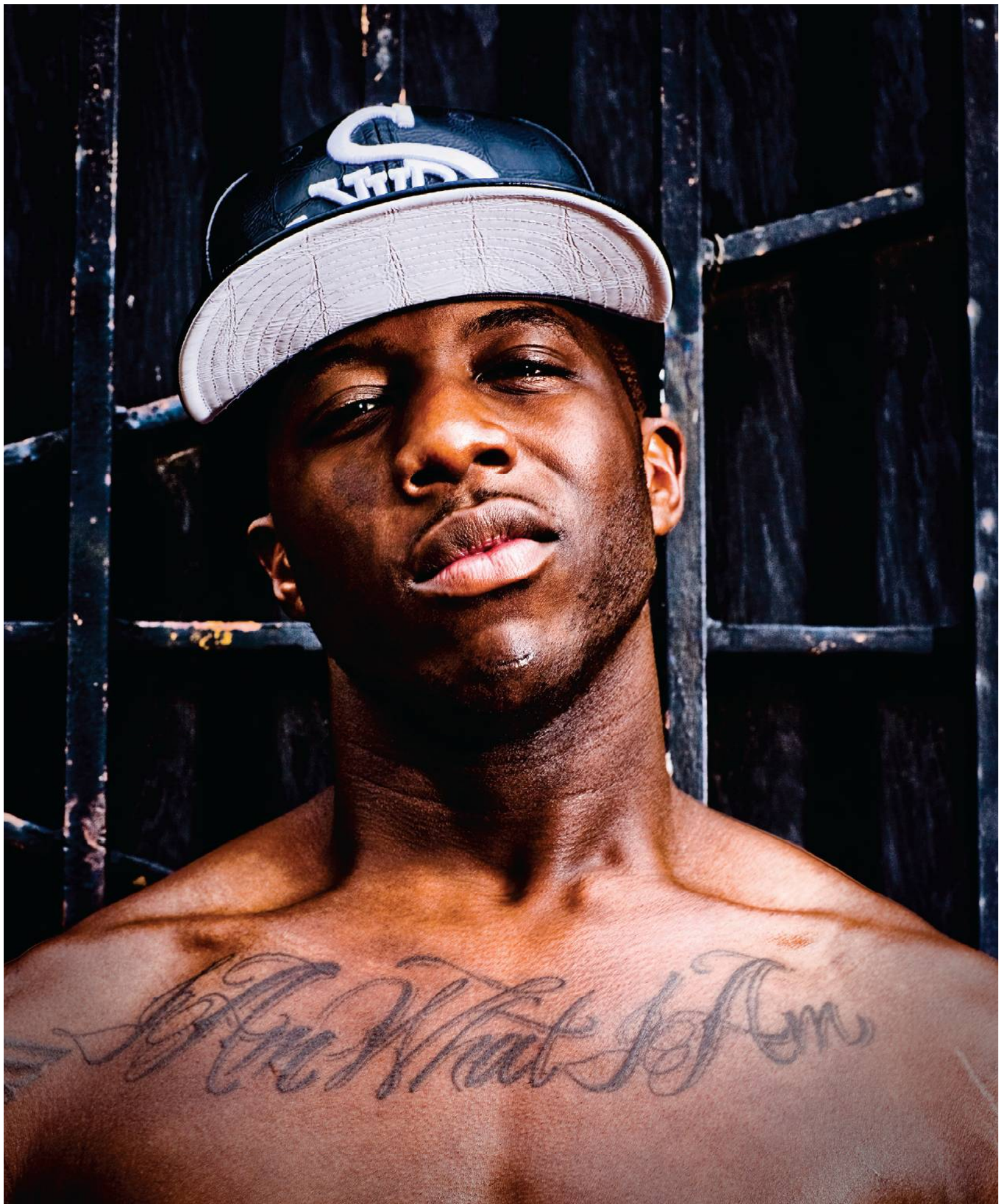
Ask pro BMX freestyle rider Nigel Sylvester which hurts more—getting a chest piece shaded or taking a header into the ground after missing a toothpick grind—and he'll say neither: It's all about mind over matter. "Riding bikes is physical—you're gonna fall down and get hurt," says Sylvester. "Same with tattoos. Yeah, some of 'em hurt, but I think if you brainwash yourself to think it doesn't hurt, then it doesn't."

Judging by his success, Sylvester has mastered the power of positive thinking. Sponsored by Nike 6.0 and riding for Mirraco (legendary BMX champion Dave Mirra's outfit), the 21-year-old Queens, NY, native just celebrated the premiere of his latest Nike 6.0 movie, *Writing on the Walls*, which saw him tearing up streets across Europe, Australia, and Dubai. But his real passion lately is Format, a BMX and fashion boutique he launched earlier this year. "It was always an idea to have a store when I was kid, like a BMX clubhouse with a homeboy-type vibe where you can hang out, watch

videos, and get clothes," he says. "It's all about the kids that come in and say they started riding because of the store or an event we put on."

Sylvester wasn't too different from those kids when he started seriously riding at 14, and it wasn't long after that he got the itch for ink at 16. "When I was growing up I loved drawing. I took art classes, and I would always doodle in class. I always wanted to get [a tattoo] but I knew if I went home and asked or something, it wouldn't fly. One day in high school when I was 16, I saw my friend had one and I just decided I was going to get a tattoo that day."

Nowadays, Sylvester almost exclusively gets his work done by Derrick "D'TatStar," the owner of One Stroke Tattoos in Rosedale, NY. "He's one of the best artists around," Sylvester brags. Of the athlete's nine-plus tattoos, most are script, including the aforementioned chest piece that reads "I am what I am." Says Sylvester, "It reminds me of myself and what I need to do so I can stay on my path." —Casey Lynch





HEATHER GABEL

When Heather Gabel created Alkaline Trio's iconic skull and heart logo through a happy accident with a photocopier, she had no idea the countless tattoos it would inspire. "I was at Kinko's making a flyer and was like, 'I'm just going to throw this in here,'" she remembers. "I was 19 and pretty heavily into skulls at the time. I never thought people would react to it that way."

At the time, Gabel was studying art at Columbia College Chicago, working as a bike messenger, and dating a friend of Alkaline Trio frontman Matt Skiba. "The guy I was dating ended up playing drums in the band but their relationship kind of went sour around the time he and I broke up," Gabel remembers. "By that time Matt and I were best buds."

Skiba and the band loved her design style and hands-on approach that didn't rely on a computer, and soon she was designing the merchandise for their tours, which led to work with other musicians, including Green Day, Rancid, and Joan Jett ("I didn't so much talk to her about doing her art as smoke pot and get totally excited that she was talking to me").

It was on an Alkaline Trio tour that Gabel met her husband, Against Me! singer Tom Gabel. The meeting had an immediate impact on her art. "I've always liked birds, but it was when I met my husband that I started painting way more birds," she explains. "I correlate that image with him, subconsciously." The couple later inked themselves with matching bird tattoos, adding to her other bird tattoo—an owl that was a gift from Skiba for her 23rd birthday.

Gabel has more than a few "goofy, chummy tattoos." After weeks of miserable vegan catering on the Warped Tour, she and her buddies got a chowhound symbol. She also shares ink—including a heart on her finger, a rose that creeps up her hand, and a rat—with other friends, as well as an upside-down cross tattoo both she and Skiba have. The tattoos that she's really proud of, including the Mayan story that graces her left arm, were completed at Oakland's Temple Tattoo or Scott Sylvia's San Francisco shop, Blackheart. Her favorite is the scissors and skeleton key design on the biceps of her right arm. "I was drawing stuff up one day for Alkaline Trio and I did this and was like, 'I'm not putting that on anything—except for my arm!' I collect scissors, so it was kind of perfect. At the time, I collected skeleton keys too."

These days, Gabel's focus has turned back toward fine art, including paintings of voluptuous women in various surrealistic portraits. Her newest pieces are explorations of the connection between women and animals. "Subconsciously, they're all weird self-portraits. There's one called *The Equestrian*. It's a girl on all fours with a horse's head. Tom was like, 'What's going on?' I'm like, 'Wow, you're right. We can talk about it later!' she laughs. And while Alkaline Trio fans everywhere continue to collect tattoos of the band's logo, it's the tattoos of her fine art that really excite Gabel. "I feel oddly detached from the logo. I feel like it has a life of its own. But people have started getting tattoos of my fine art, and I think that's amazing." —Rebecca Swanner

NEW FOUND GLORY

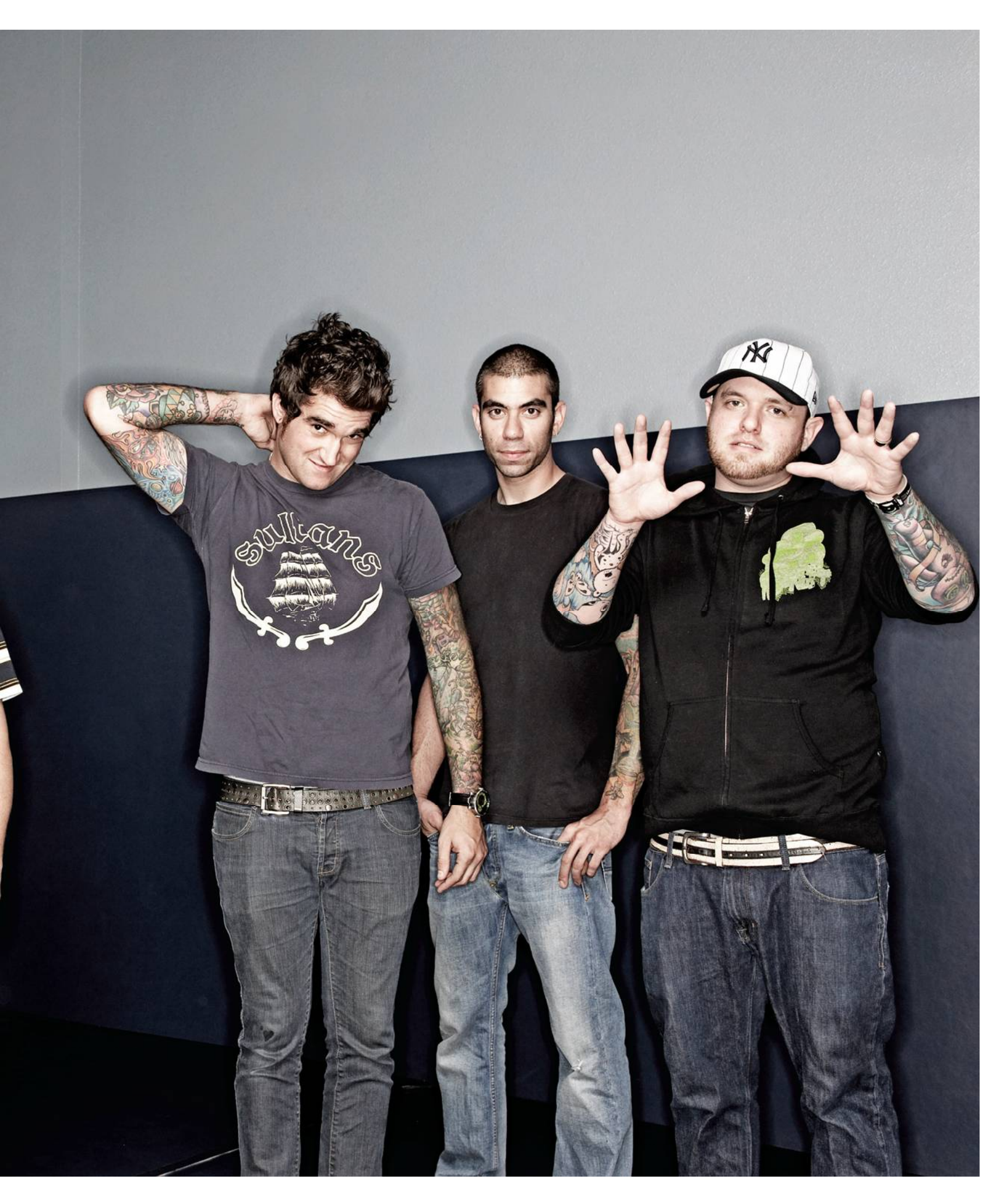
Believe it: The Bible is better fodder for tattoo inspiration than it might seem. In fact, New Found Glory guitarist Chad Gilbert probably wouldn't have gotten his first tattoo if it weren't for the good book. "When I was really little, my mom gave me this Bible. On the spine, there was a shield with a cross in it," he explains. "At 15, I decided to get that shield tattooed on my left calf. I went to a shop called Bruce Bart's in Florida, and the guy told me if I got permission from my mom, he'd do it. I got permission, and he tattooed that shield on me. Now, looking back at it, the cross was definitely a selling point for my mom."

These days, Gilbert is promoting New Found Glory's newest—and first for Epitaph Records—album, *Not Without a Fight*, which was produced by Blink-182's Mark Hoppus. "He's a good friend of ours. We wanted to work with someone who understood our band and knew where we came from," Gilbert explains. "The record is definitely energetic. The songs are straight-up rock songs. There's no bullshit or crazy effects."

Gilbert is also contemplating his next tattoo: Ariel from *The Little Mermaid*. His other animation-inspired tattoo is *The Nightmare Before Christmas* sleeve on his leg that was done by Juan Puente. "On the back side, there's a huge Oogie Boogie in the clouds. In the front, there's a moon at the top of the pumpkin patch with Jack Skellington and Sally. All of the other characters, like the mayor and the mad scientist, are down around the base." The inspiration for it came from Gilbert's childhood. "When the movie came out, my older brother worked at the theater. While he was working, he'd have me come in and watch it all the time. So the tattoo has a deeper meaning than just featuring some cool Hot Topic movie on my leg."

NFG's rabid fans probably feel their band-tribute tattoos have equally deep meanings, and that doesn't surprise the band members. However, Gilbert did have his doubts about one fan's piece. "This young girl had all of our signatures tattooed on her stomach. We were like, 'She's going to get pregnant one day, and her stomach's going to stretch out the tattoo!'" Gilbert laughs. "Sure enough, a year later she came to see us and she was pregnant." —Rick Florino





TARA DAKIDES

Long before Tara Dakides was an X Games champ and leading lady of snowboarding, she was another 18-year-old having doubts about her next tattoo. "He had a twitchy eye," Dakides remembers of the tattooer who took a turntable in payment for a tattoo. "I should've known from that point that he probably wouldn't have done good work." She took the plunge anyway, and the artist left her with a giant mushroom design that spanned the side of her torso and ribs.

Dakides never felt the image reflected who she was at the time. She always considered herself an outsider and spent her teens at basement punk shows and partying with southern California's rougher crowds. At 16, Dakides got her very first tattoo, a Dr. Seuss-themed piece on her calf mimicking the characters she loved in childhood. After a painful breakup with her boyfriend, another quickly followed (the word *love* on her foot). "You walk with love or in love—not just necessarily love for someone else," she says. "It wasn't for the relationship that I broke up from, it was for myself, which is how all tattoos should be."

Later, as Dakides's snowboarding career advanced, she took a stab at perfecting the piece on her side. While recovering from knee surgery, she decided to cover up some of the original work and sought the help of pal Carey Hart at his shop, Hart & Huntington. Dakides decided to get an alien woman enclosed in a cocoon, a reminder to stay calm when everything around you is chaotic; she enlisted Twig, Emiliano, and James Ferreira to work on the piece. The image includes a pressure gauge to symbolize her need to take a break when life gets too hectic. "It's one of my favorite things about the tattoo because I like to race cars. If things ever get to be too much, you just hit the pressure gauge and everything is released."

Facing what may be her last season snowboarding professionally and a recent split with Omatic snowboards, Dakides is releasing pressure in new ways, mainly through motocross and monster truck racing. "I don't ever look too far down the road because things constantly change, and I like to leave room for those changes to happen." —*Mary Toto*



WATCH OUT!

While everyone else has their eyes glued to the action in *Watchmen*, we'll be keeping ours on actress, reluctant rock star, and rootless Buddhist Malin Akerman.

BY ERIC ALT PHOTOS BY STEVE SHAW





ere's an easy tip for anyone looking to score a free tattoo in Los Angeles:

Just walk into a shop, ask to use the restroom, and then casually let slip that you don't currently have any tattoos but would really love to get something one day. Bingo! Next thing you know you'll be in the chair, free of charge. Oh, and you should be blond. And Swedish. And drop-dead gorgeous. In other words, it's probably best to be Malin Akerman.

Of course, for Akerman, seizing opportunities like this is what it's all about. After her parents moved from Stockholm to Canada when she was a child, Akerman casually pursued modeling and commercial acting as a way of having some fun and making some cash while she competed nationally in figure skating and made plans to attend college as a psychology major. A trip to L.A. later, Akerman found herself getting some serious work that positioned her as both sexy (dropping her top in *Harold and Kumar Go to White Castle*, rounding out a ménage à trois in *Entourage*) and fearlessly hilarious (terrorizing Ben Stiller in *The Heartbreak Kid*, infuriating Katherine Heigl in *27 Dresses*). But if these roles lit the fuse, her next film should provide the explosion: Akerman will be seen as Silk Spectre in the most hotly anticipated comic book movie this side of Gotham City—an adaptation of Alan Moore's seminal graphic novel *Watchmen* helmed by *300* director Zach Snyder. Is it any wonder this woman can weaken the willpower of even the most hardened tattoo artist?

How many tattoos do you have right now? I have two at the moment. But I have to say, were I not in the business that I'm in I would have had sleeves by now.

Really? Yes. I'm a tattoo fanatic.

Do you think full sleeves will ever be a possibility? No, probably not, just because this is hopefully a long-term venture, this career thing. *[Laughs.]* Hopefully I'll get to the point Meryl Streep is at. If I can still be doing it at 50 or 60, ...

More and more, though, we see actresses sporting highly visible body art. Yeah, Angelina Jolie is a great example. She's covered and they're fabulous. She's got some really cool tattoos. Obviously you can have tattoos, but it just takes that many more hours in the morning to cover them up, and I'm not a morning person. The more sleep I can get, the better. I'll skip the sleeves, but I'm sure I'll get another tattoo or two—some little ones around my body.

When did you get your first one, and what was it? The first one I got, five years ago, is on the nape of my neck. It's a lotus flower and Tibetan Sanskrit that means "to play." If we're really going to get deep with it for a second, I grew up Buddhist. My mother was Buddhist, and the lotus flower is a huge representation of Buddhism because it grows without roots. It kind of represents you making your own life with no roots. You make it what you want to be. And the Tibetan Sanskrit "to play" is sort of like, "to play the game of life." And that's sort of what my life is, a big game.

What's the other one? The other one is on the inside of my wrist, and it's the initial of my husband's last name: It's a Z for Zincone.

At least he has a cool initial. Yeah, it's a great initial! Thank God. I got lucky.

Did you get them done at the same place? Different spots. With the first one, I wasn't even going out to get a tattoo that day. I needed to go to the bathroom, and I was on Melrose Avenue and I just went upstairs to this tattoo place. The guy and I started talking and he asked, "You don't have any tattoos?" And I said, "No, but I'd really like one." So he said, "Today, we're going to give you a tattoo on the house." And that was that.

How did you do in the chair? Were you squirmy? You know what? The one on my back was fabulous. I was ready for it to be painful because it's on the bone and it wasn't bad at all. I guess because I had heard so many people telling me how painful it was, I was surprised. The one on the inside of my wrist was actually more painful. That one only took about 10 minutes, though. It was a smaller tattoo. So I just bit through it—it's 10 minutes of your life, you know? Whatever. And it's worth it.

Surface 2 Air
white vest; Manolo
Blahnik silver
pumps. Previous
page: Parasuco
black tank dress;
YSL black shoes.



“[My husband] came to the set and I came out in my costume and his eyes popped open—I’ve never seen them as wide as that before. But before he opened his mouth I said, ‘Listen, it’s never coming home. It won’t be in the bedroom, so just forget about it.’”



H&M black dress;
Steve Madden
black ankle boots.



Which one of your costars do you think would be the least likely to get a tattoo? Katherine Heigl.

Why's that? I think she's more of a classic woman. She's super cool and so much fun, but I think as far as her style goes, she's definitely more classy and classic. So I don't think that would be up her alley at all. *[Laughs.]*

As the frontwoman of the band Petalstones, though, you have an excuse for getting as many tattoos as you want. Do you consider yourself more an actress who sings or a singer who acts? I'll stick with "actress who sings." I wish it were the other way around, only because I think music is so fabulous and singers can really touch your soul. But I'm not a fabulous singer.

So how did you end up center stage? That was back in 2003. I had been out here in L.A. for a year trying to do the acting thing, and I did a small indie film and through that met a guitarist who had a band. We started talking and I thought, Wow, how cool—it's everyone's fantasy to be a rock star. He said, "I need some help writing lyrics. Would you be interested?" I was like, "I can't sing but if you're willing to train me. ..." Basically, we wrote our first song together and introduced it to a producer. He liked it, so he decided to make me the frontman of the band, which was crazy. We wrote a whole album and did the L.A. circuit—The Viper Room, House of Blues, The Roxy. We had a blast doing it but no record deal. Finally, we were all broke so I said, "Guys, I'm going to get back and try to do the acting thing, and if that doesn't work then I'm probably going back to Canada." Three weeks later I got *The Comeback* at HBO.

What's the most rock and roll thing you've ever done? Followed a favorite band of mine to Detroit because the drummer asked me to at 3 o'clock in the morning, and ended up spending the weekend with him. That was a real groupie moment. *[Laughs.]*

Please tell me the name of the band. *[Laughs.]* We'll just keep that to ourselves. That'll be my little secret. I just fall for drummers.

Why's that? I don't know. Maybe it's the fact that they don't need to be in the spotlight. They just sit back and chill and they're confident and...they can keep a rhythm! So that's good.

There's something on the Petalstones website that describes the band as "One Swedish gal, three Italian boyz." *[Laughs.]* Yes, that's what it is.

How does that mix work out? Great! They take very good care of you. True Italians—they're quite the gentlemen when they want to be. *[Laughs.]*

Do you identify more as a Swede or a Canadian? I'm pretty much a mutt. When I'm in Sweden I feel like a Canadian, and when I'm in Canada I feel like a Swede. I don't belong anywhere—that's why I came to La-La Land.

How does one "feel like a Swede" exactly? That's a good question! *[Laughs.]* It means that you're different from people when you're not as prudish about your body. Um...you're blond? *[Laughs.]* You eat a lot of fish? It's a great country. Very liberal people, very open. It's very easy for a foreigner to go to Sweden because they're very happy to socialize. I like them. It's a good group of people.

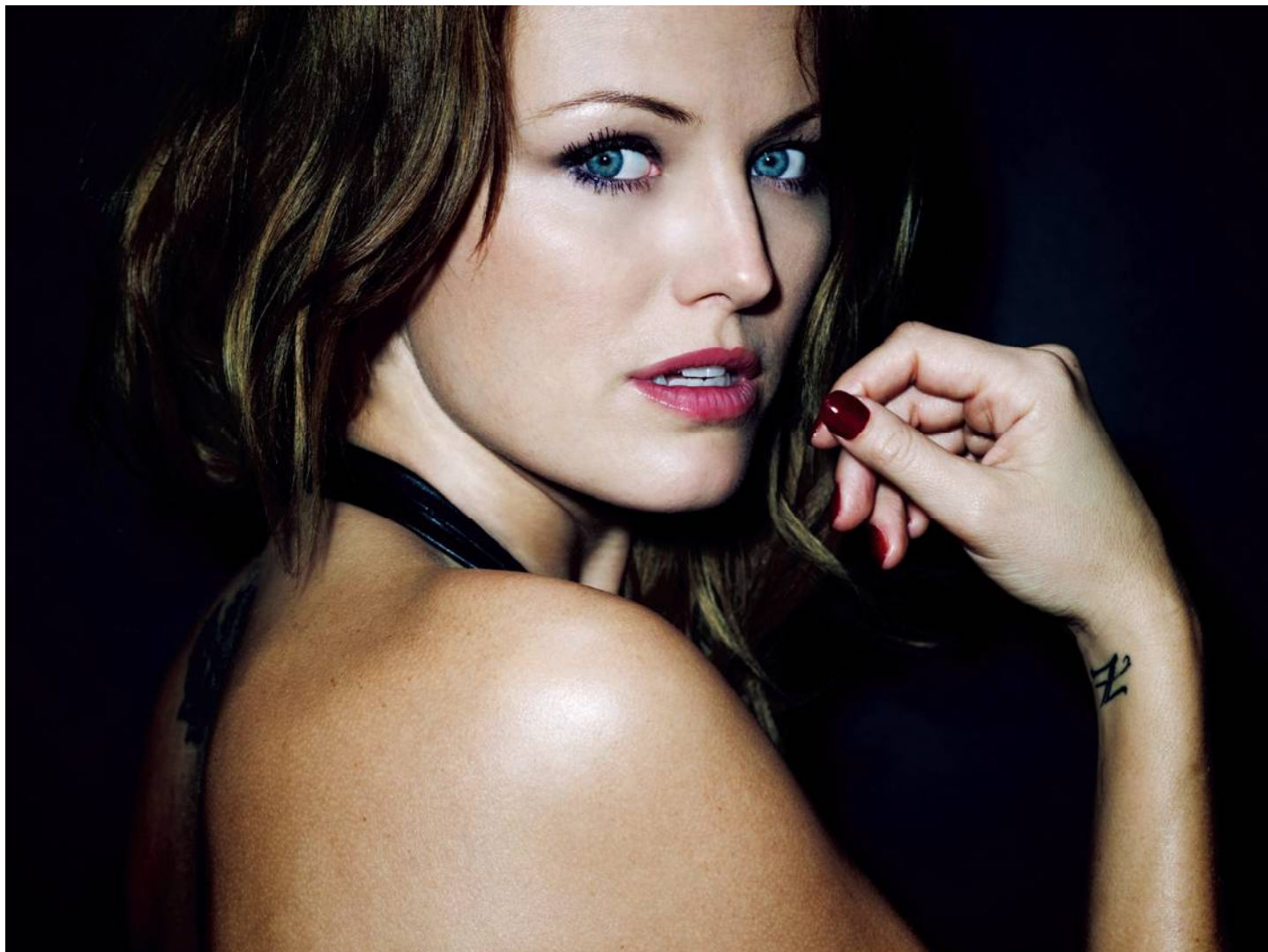
Is the lack of prudishness why you seem so willing to dive into comedies? You seem pretty comfortable looking ridiculous on film. ... I guess. Without blowing smoke up my own ass, I guess I've just never been scared of being goofy. You grow up as a woman and there's a lot of concentration on your looks and hair and makeup, and it's all sort of exterior. Guys are more about jokes and goofing off. I grew up with a lot of boys, did all that stuff, and it kind of took the pressure off the exterior, you know? And that's the sort of thing you need in comedy. You can't think of how you're looking when you're peeing on Ben Stiller's back. It's not going to be pretty!

“I have to say, were I not in the business that I’m in I would have had sleeves by now... I’m a tattoo fanatic.”



Tankus black vest; Ruben Viramontes skull necklace; Calvin Klein white bikini bottoms; Devani black shoes. Opposite: American Apparel black bathing suit.

Stylist: Risa Knight
Hair and makeup: Maranda Widlund for themagnetagency.com using Kérastase hair products and Chanel makeup.
Manicure: Beth Fricke for artistsbytimothypriano.com using O.P.I.



Plus, it's probably just more fun to play the nut job than the heroine, right? Yes, absolutely. It's hard when you look at leading roles because they're usually the most normal and all the characters on the side have the real fun parts. I'm not saying I don't want to be a leading lady—I absolutely do—but usually if you want a fun role it's going to be the sidekick.

What got you into acting in the first place? Were you the typical hyperactive child? No, I wasn't planning on becoming an actress as a child. I initially wanted to be an astronaut, and I danced and did figure skating. I did figure skating for 12 years and competed nationally. I thought I would be going to the Olympics. I had also been doing modeling and TV commercials, but that was just on the side because it was good money and it was just fun. But it was never something where I went, "Oh my God, that's what I'm going to be when I grow up." It just sort of happened. And I'm glad it did.

You spent a large part of last year making, arguably, one of the most anticipated movies of 2009, *Watchmen*. How would you describe this movie to the uninitiated? Yeah, that's a difficult task. It's so layered and complex. So far I've failed at trying to describe it. Every time I say something some fan starts blogging, "She doesn't know what she's talking about!" It's not your typical superhero film. What would it be like if real people, real vigilantes that we call superheroes, lived among us and were just regular people? *Watchmen* is one of

the best novels I've ever read. It's so smart and it's one of those things you can pick up and read over and over again and always get something new from it. It's a bit of a thriller and a love story and a conspiracy theory—there's a little bit for everyone.

Have you had any physical encounters with overzealous fanboys? Not yet. They kept us at a distance from all of them at Comic-Con. You know, I have a friend who is a big comic book geek and he freaked out! All of a sudden, as soon as I got *Watchmen*, he became a fan instead of a friend. I was like, "It's still me!" [Laughs.] "I'm not Silk Spectre for real." It was just amazing to see him get so excited.

Speaking of which, has your husband demanded you bring the latex costume home? I saw in his eyes how much he loved it. He came to the set and I came out in my costume and his eyes popped open—I've never seen them as wide as that before. But before he opened his mouth I said, "Listen, it's never coming home. It won't be in the bedroom, so just forget about it."

You know, Jude Law has a *Watchmen* tattoo—apparently he's a huge fan. Couldn't that have scored him a small role? He does? Really?

Yeah, it's the character Rorschach. Well, then no. If it's not Silk Spectre, screw it. He doesn't deserve a scene! ☹



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TATTOOS,

ACID TRIPS,

TWO NEAR-

DEATH

EXPERIENCES.

THE STORY

BEHIND

MASTODON'S

LATEST METAL

MASTERPIECE.



**BY
JON WIEDERHORN**

**PHOTOS BY
MICHAEL BLACKWELL**



M

astodon guitarist Brent Hinds wasn't always on the highway to hell. For most of his childhood, Hinds went to Christian school and attended church every Sunday with his parents and older brother. Then he discovered rock 'n' roll, started playing guitar, picked up a copy of Anton LaVey's *The Satanic Bible*, and finally shed his remaining Christian vestiges with two tattoos: one of Jesus holding a black sheep on his left forearm, one of the devil on his right.

"It's from the [AC/DC] song 'Hell's Bells,'" Hinds explains. "That line that goes, 'If God's on the left then I'm sticking to the right.'"

"It's from the [AC/DC] song 'Hell's Bells,'" Hinds explains. "That line that goes, 'If God's on the left then I'm sticking to the right.'"

These days, Hinds is a PTA mom's nightmare, drinking, drugging, fighting, fucking, and playing in numerous bands, including the mighty Mastodon, one of the most successful and hardest working prog-metal outfits. He's also added significantly to his tattoo collection, leaving just one thigh and "both butt cheeks" to have inked when he's older. Hyperkinetic drummer and lyricist Brann Dailor and talkative, technically gifted guitarist Bill Kelliher are similarly decorated. Only easygoing vocalist and bassist Troy Sanders is relatively ink-free, with just a few small pieces on his legs.

Collectively, most of Mastodon's tattoos are playful or cool in a nerdy way. There are a slew of tattoos from the *Star Wars* saga (a must for prog geeks of all stripes), a zombie family, a sexy Ms. Pac-Man adorned in stockings and a garter belt, a giant yeti, a "Mastodragon," and John Travolta from *Saturday Night Fever*.

Some of the tattoos are far more meaningful. Sanders had his daughter's name tattooed above his right ankle when she was born, and when she turned 5, her handprint was inked on the outside of one leg. Last year, when Hinds's dog of 16 years died, he had "R.I.P. Melvin" tattooed on his forearm. And, most significantly, in 1995 Dailor had a sacred heart inscribed with his late sister's name, Skye, and the dates 1976–1990 on his chest, with flames going up his throat. "That's my area for her," he says in a soft, somber voice. "I surrounded it with yellow roses because she loved those."

Before last year, Dailor had never really spoken about his younger sister, who committed suicide following a long bout of depression. But as Mastodon started working on their fourth full-length album, *Crack the Skye*, the drummer decided it was time to reference that dark part of his life in the new record title and lyrics. "I guess it was therapeutic. I'm still not 100 percent sure," he says. "There are definitely things on this album about that, and I think I'll just keep writing about it. That's gonna have to be the way I deal with it for a while."

CRACK THE SKYE IS EASILY MASTODON'S DEEPEST, MOST PERSONAL

album, yet it's hardly morose, and if Dailor hadn't revealed anything about his past, there'd be no way of knowing he was carrying such heavy personal baggage. Such is the way of the Mastodon. Since forming in 2000, the Atlanta band has confronted heartache, pain and hardship through metaphor and escapism. The group's music—a complex, riff-heavy mélange of heavy metal and prog rock—requires focused concentration. You can't casually listen to Mastodon. You have to clear your mind and inebriate yourself in the details. Like Tool and Neurosis, Mastodon are aggressive, cerebral and innovative. Many of their songs have choruses, but you have to wade through two verses, a pre-chorus and a middle-eight to get there. Some tracks don't have choruses at all, just rhythm shifts and unconventional time signatures.

"I usually say I don't write songs anymore, I write many songs within one song," says Hinds, the most attention-deprived member. "As a fan of music, I get bored with pauses. I'm a big Frank Zappa fan—I wanna hear the whole entire orchestra of sound onslaught at once."

Mastodon are almost as captivating lyrically as they are musically, addressing aspects of mythology, the occult, science fiction movies, and classic literature, and weaving them into multifaceted conceptual story lines. The band's 2004 sophomore album, *Leviathan*, drew parallels between Captain Ahab's obsessive search for the White Whale in Herman Melville's *Moby Dick* and

Mastodon's insatiable quest for recognition. Their 2006 follow-up, *Blood Mountain*, compared their musical mission to that of explorers ascending a giant mountain fraught with dangers and magic. While those discs were ambitious, *Crack the Skye* takes the group into new territory.

Fueled by teenage acid excursions, childhood trauma, fantasy novels, and history, the album is about a boy who loses the use of his arms and legs after seeing the killing of his mother. He astrally projects into space but flies too close to the sun and accidentally burns away the umbilical cord separating him from the dead. Eventually, he gets sucked into a wormhole and winds up in the time of czarist Russia. Desperate to return to Earth, he pleads with wandering spirits to help him, so they reveal him to the underground sect the Khlysty during one of the group's séances. The Khlysty devise a plan to trap the boy's spirit inside the body of Rasputin, who they know is the target of an impending assassination. Then, when the mad monk is killed, he guides the boy's spirit back to its proper body, and everyone trips happily ever after.

"I guess I've just always been a fan of bizarre things," Dailor says, "And I really enjoy coming up with these ideas and developing them into this complete story. It's not always easy, and, like the music, you wonder if it's gonna come and appear, but it does."

While Dailor conceived the idea of an invalid traveling through space and time over two years ago, the story parallels a near-death experience Hinds had in Las Vegas in September 2007. Mastodon had just finished an MTV Video Music Awards after-party show with Foo Fighters and Motorhead frontman Lemmy Kilmister, and a very drunk Hinds was hanging out with ex-System of a Down bassist Shavo Odadjian in front of the Mandalay Bay casino. Caught up in the excitement, he removed his soaked T-shirt, swung it over his head, and accidentally whacked Wu-Tang Clan associate Rev. William Burke, who, he alleges, sucker punched Hinds so hard that he dropped to the ground and his head smacked the sidewalk.

"It was a cheap shot and if I would've seen it coming, it never would've happened," says Hinds, pauses lengthening between words. "He's a coward and complete asshole. He hides in the shadows and punches people out of nowhere, which is the most little girl thing I've ever heard in my life. It's like, 'Dude, grow some balls and fuckin' face me, and I guarantee you'll be going down, not me.'"

Hinds was hospitalized with severe head trauma. At first, his brain was so swollen that his doctor called his relatives and suggested they fly to Vegas in case he didn't wake up from his coma. "While I was unconscious, I had all these crazy dreams about out-of-body travel," he says. "Maybe I was really having an out-of-body experience, because I was asleep for three days. It was really surreal and completely bizarre. I was there physically but mentally I was not there at all. I was out in the universe."

Even after Hinds was released from the hospital, he suffered severe vertigo, and it took him a full month of bed rest before he was able to play guitar again. When he did, ideas came fast and furious. "I was really grateful to be alive, and I had a new lease on life," he says. "I'd just sit there in Cheshire Cat flannel pajamas writing, and it was like I couldn't stop. A lot of the songs were way longer at first. I'd take them to the guys and they'd go, 'Dude, this song is, like, 20 minutes.' And I'd say, 'Yeah, sorry. I got stoned and it felt so good I kept adding more and more parts.'"

To those he's close to, Hinds is warm, generous, and funny. To others, he can be paranoid, obnoxious, even belligerent. "I think I'm very levelheaded until someone is completely out of line, and then I'm a total hothead and there's a total vibe change," he admits.

Hinds was born in Helene, AL, in a devoutly religious home. His dad worked in the two-way radio communications business and listened to blues albums when he wasn't working or praying. From a very young age, Hinds was interested in music and obsessed with the guitar. "When I was 5, I'd strum a tennis racket and play air guitar everywhere," he says.



When Hinds was 7, his dad brought home an acoustic guitar. With the help of a neighbor, the boy learned Deep Purple's "Smoke on the Water" and Led Zepelin's "Stairway to Heaven." At 10, his parents went through an ugly divorce and his mother had a nervous breakdown in front of him. "I was trying to hug her and she went, 'Don't touch me! Don't touch me!' And I went, 'Shit, whoa, I'm never falling in love with no one.' I think I've been in love a couple times, but love is a fucking devastating thing. Commitment is totally devastating to me."

Hinds joined his first rock group, Kill Darling, when he was 16. The band created a local buzz and opened for national acts, including Widespread Panic and Foghat. But the next year, he graduated high school, packed up his guitar, and spent two years hopping trains and traveling the country. That pursuit ended abruptly in New Orleans when he was arrested for trying to steal a horse. "I was tripping on acid and drunk, and I walked over to this horse and started bridling him and walking away with him," recalls Hinds. "This cop comes up to me and says, 'Hey, what the hell do you think you're doing?' And I said, 'Oh, I'm taking this horse with me.' And he said, 'No, you're not. What the hell are you on?' And I went, 'I'm on the sidewalk, motherfucker, what are you on?'"

Following his first of several brushes with the law, Hinds went back to his home state and wrote music. When he was 19, he joined Birmingham-based band Knuckle with future Mastodon bassist Sanders. The band moved to Atlanta, changed their name to Four Hour Fogger, and unbeknownst to them, waited for their other half to arrive.

While Dailor isn't nearly as volatile as Hinds, his life has been even more unstable. In addition to coping with his sister's suicide, he has endured domestic abuse and alcoholism in his family and suffered through his own drug addiction and mental instability before music saved his life. Dailor was born in Rochester, NY, and his parents split up when he was 3, leaving him and his sister in the care of their mom and various boyfriends she had over the years.

He began playing drums at age 4 and quickly caught on, which was no surprise—his grandfather and grandmother were in a country band in Tennessee in the early '50s, his uncle played drums, and his mom was in a hard rock and heavy metal cover band. "They would practice every night, and the house was always filled with a bunch of totally cliché-looking '70s rocker dudes with brown fringe vests, long, curly hair, and handlebar moustaches. It was like a casting call for *Boogie Nights*."

Like her son, Dailor's mom escaped pain through music. When she was 19 she was diagnosed with rheumatoid arthritis, which gradually degenerated over time, often leaving Dailor and his sister to fend for themselves. In addition to listening to Iron Maiden and Black Sabbath, Dailor delved into science fiction, fantasy, and video games. Then he started playing in bands, but before he could hook up with a serious outfit, his sister overdosed and he spiraled out of control.

"I kept taking acid and doing bunches of drugs to try to deal with it, and it was evil," he recalls. "Nothing made sense. My stepfather bailed because he couldn't take it, and my mom and I were all alone. Then she went into a mental hospital and I started feeling suicidal, so I went to the hospital for a few weeks as well."

In 1992, Dailor played in Lethargy with future Mastodon guitarist Kelliher. Frustrated by the inability to land a good record deal, Lethargy broke up in 1997, and Dailor and Kelliher moved to Clinton, MA, and joined Today Is the Day, a technical noisecore band that influenced numerous outfits, including Dillinger Escape Plan, Converge, and Between the Buried and Me.

Being in Today Is the Day seemed like a solid career move. The band was fronted by visionary and eccentric songwriter Steve Austin and had already released three well-received albums. However, Austin controlled every facet of the band, from songwriting to promotion, and his musicians were on a meager retainer. Determined to start anew, Kelliher made plans to move to Atlanta, where his girlfriend was working, and convinced Dailor to come along. They quickly found a rehearsal space and started writing. Ten days later, Dailor met Hinds at a



High on Fire show at an Atlanta house party. "I knew he was the drummer for Today Is the Day," Hinds says. "And I went, 'Hey, man, my band Four Hour Fogger just broke up. I'm ready to go. We got a bunch of songs. Let's get together.'"

Impressed by Hinds's bravado, Dailor scheduled a jam session, but the whole thing almost went belly-up when Hinds met them at a local restaurant extremely stoned and drunk and nearly got into a fight with the cook. Then, when they got to rehearsal, he insisted on playing a single, droning chord over and over until everyone unplugged and left.

"I was kind of surprised because a lot of people told me he was a really good player, but they also said, 'Oh, don't be in a band with him. He's got a lot of baggage.' So there were red flags all over the place," says Dailor. "But I called him the next day and invited him to my house so I could hear him play sober, and he came over with an acoustic guitar and ripped out all this crazy shit. I think he kind of knew the night before didn't go so well. But he definitely proved himself to be an amazing guitar player."

With the two factions united—Hinds and Sanders, Dailor and Kelliher—the



musicians came up with their band name from Kelliher's first tattoo, which depicts a Bantha skull from *Star Wars* that appears on Boba Fett's armor. "Brent was looking at it and he was like, 'What's the name of that thing—not the woolly mammoth, but the other one?'" Kelliher says. "And we're all, 'Mastodon.' And it just clicked. 'Yeah, Mastodon. That sounds cool.'"

IN AUGUST 2008, WITH *CRACK THE SKYE* COMPLETED, THE MEMBERS of Mastodon figured they had ascended Blood Mountain again and their major career obstacles were behind them. Feeling triumphant, they headed to Europe in November 2008 to play a tour with Slayer. Then Kelliher almost died.

Mastodon were in the middle of a 15-hour bus ride from Cardiff, Wales, to Edinburgh, Scotland, when the guitarist started feeling a severe burning pain in his upper abdomen and stomach. He tried to sleep, then made himself throw up, but the pain increased. By the time the band reached Scotland, Kelliher was in agony. He went to a clinic and was given pills for gastroenteritis. They didn't help and Kelliher couldn't play the show. He struggled through the

night sweating and shivering, and the next day in London he checked into the Royal London Hospital for tests. He expected to be there for a few hours. He would up staying two and a half weeks.

"One of my organs had swollen up really bad, and my blood sugar was through the roof," Kelliher says. "My body was actually shutting down and going into shock. My doctor said that if I hadn't gone to the hospital that day I easily could have died."

Having endured two recent near-death experiences before releasing the most awe-inspiring album of their career, Mastodon are now as tight as they've ever been, and they're ready to conquer the world. Even though they're heading into their ninth year as a band, they're as hungry as ever, they still hang out together in Atlanta on a regular basis, and they can't wait to head out on the *Crack the Skye* tour, during which they plan to perform the entire record front to back.

"Going through what we've been through brings you closer to even your enemies," Hinds says. "And we've always been more like brothers anyway. Shit, man, we're so close now we're borderline gay." ■

EASTERN PROMISES

Photos by Michael Dwornik
Styled by Risa Knight





Dr. Denim gray cardigan;
Levi's white tank top;
Hause of Howe yellow
scarf; Cheap Monday
jeans; Banana Republic
black belt; vintage neck-
lace and black gloves.

The Last Shall Be First



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CIRQUE NOIR

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On Glenn, Gsus red T-shirt; Uniqlo blue jacket; Levi's jeans. On Vianney, LnA lavender long-sleeved T-shirt; Forever 21 black belt; Uniqlo black jacket.



On Glenn, Uniqlo green cardigan; Rogan white shirt; Diesel jeans; vintage belt.
On Vianney, Disaya gold sequined dress; American Apparel black leggings.

Fred Perry black
and white cardigan
and white shirt;
Uniqlo black scarf;
Diesel jeans; Pearl
River parasol.



On Glenn, K-Swiss black hooded sweatshirt; Earnest Sewn gray shirt; Uniqlo black jeans; Converse black sneakers. On Vianney, Gsus black shirt; American Apparel black tank top; Parasuco black leggings; H&M black hat, scarf, and fingerless gloves.





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The First Shall Be Last

The First Shall Be Last

Gsus snakeskin blazer; Levi's white tank top; Hause of Howe gray scarf; Earnest Sewn jeans; Fred Belay watch.



On Glenn, Rogan
black printed T-shirt;
Cheap Monday jeans;
vintage gloves. On
Vianney, Rogan blue
and black tank top;
Gsus denim skirt;
American Apparel
black leggings; Diesel
black fingerless gloves.

Models: Glenn for B1
Model Management,
Vianney for De Boekers
Hair: F. Wayne at Rona
Represents using Joico
Makeup: Ildiko for Utopia





Charlie Corwin

The man behind *Miami Ink* and *LA Ink* talks about the shows, the feuds, the money, and what he's cooking up next.

BY TOM CONLON PHOTOS BY RUDY ARCHULETA

YOU MAY NOT RECOGNIZE CHARLIE CORWIN'S FACE, BUT IF YOU KNOW that gal next to him you're definitely familiar with his work. Corwin is the brains behind TLC's *Ink* franchise, including both *Miami Ink* and *LA Ink*. Whether that makes you love or loathe him, there's no denying the impact this 36-year-old television mogul has had on the world of tattooing.

Corwin broke into the world of entertainment by way of the late '90s dot-com boom. After selling his Internet start-up, Live Music Channel, for what he modestly calls "a little money," Corwin found himself sitting in his lofty Silicon Alley offices with a couple of cameras, an Avid editor, and little to do. "I decided to try and become a television producer because I had two years left on my lease and didn't know what else to do."

That was the start of Original Media, the company that currently helms both *Ink* shows and has produced such critically acclaimed films as 2005's *The Squid and the Whale* and 2006's *Half Nelson*, both of which were nominated for Oscars.

"When we started up, reality TV was a new thing," Corwin says. "It was the easiest way to break into television without a track record or a bunch of big fat credits. You didn't need to be Aaron Spelling to be a reality TV producer." His first show, 2003's *Skate Maps*, followed members of the Zoo York skateboard team on a European tour. It was during the filming of this short-lived series that Corwin first had the idea for a tattoo show.

INKED: Where did you get the idea for *Miami Ink*?

CHARLIE CORWIN: I was a big fan of *Taxicab Confessions* on HBO and figured I could do a kind of version of it in the tattoo parlor. People generally get tattoos to mark a crossroads in their lives, whether it's celebratory, commemorative, inspirational, sad, or happy. When they lay down on that bed, they're partially naked, both literally and figuratively, and the tattooer is sticking a needle in them and inking their body permanently. So when you're naked and vulnerable and you have this crossroads in your life, you end up telling the story behind it to your tattoo artist. That struck me as an odd, punk rock priest kind of subculture confessional. It was almost weirdly sacred in a way and had a dynamic that I thought would translate really well to television. The trick would be finding the compelling characters that accurately epitomize this world.

How did that become *Ami James* and friends? I met Ami through a mutual friend and he was super into the idea. He and the other guys had all worked together some 10 or 15 years earlier in South Beach, but had scattered. Ami was working in a shop called Tattoos by Lou, where Yoji was sweeping up. Chris Garver had moved to L.A. and opened True Tattoo on Cahuenga Boulevard. Darren Brass opened a shop in Connecticut, and Chris Nuñez was doing construction. Television audiences are really savvy when you start faking stuff, and I wanted guys who had a real history together. So Ami pulled them all back together again.

How did you go about making a TV show out of this? I didn't have a network or anything, just an idea. So I said, "Screw it, I'm going to roll the dice and pay out of pocket for the presentation reel"—the tape I'd use to shop the show around to networks. I bought all of the guys tickets to Miami and rented this house on the bay for a weekend. We rented a tattoo shop that we pretended was theirs and just shot what we thought the show would be like. You look at it now and it's kind of rudimentary in terms of what we ended up figuring out for the show. But in a lot of ways I think the reel is better than the show because I didn't have the channel screwing it up.

How so? Well, there's a limit to how edgy you can be on TLC. It's soccer mom television. Plus, everyone was really excited to be doing it. After a show runs for a hundred episodes or so, everybody wants to shoot themselves. But there was so much energy in [the reel]. It was this old group of friends fucking with each other and pushing each other's buttons, and it was hilarious. Plus, we're in South Beach, which is just this dirty-sexy town where everyone is walking around in thongs, covered in tattoos. I could tell this was going to make for a really good show. When I got back to New York, I shopped it to different networks, but everybody passed.

Were you given a reason why? I don't know ... because they're stupid and wrong? I pitched it everywhere: MTV, A&E, Spike, Discovery—all the major cables. They all passed, including TLC. I thought it was dead. Then six months later I get a call from my agent saying, "You're never going to believe this."

“It was very important to [the *Miami Ink* cast] that they not appear as sellouts and that they maintain the respect of fellow tattoo artists. But it was unavoidable that some people in the tattoo community were going to be haters. Lots of people called them sellouts for doing the show, and that was a source of tremendous frustration and pain for them. I mean, what did people expect them to do? Not take this opportunity, and not feed their families? Not become rich?”

Remember *Miami Ink*? It just got picked up by TLC.” Apparently the head of development over there at the time—who I won’t name—had been the only one who didn’t like the show. That person ended up leaving the company, and the first thing TLC did was get the show back. Ami freaked when I told him. It was interesting because at the same time A&E was doing a tattoo show called *Inked* with Carey Hart. So it was the battle of the tattoo shows. It was a race to air. It became a race and a battle for dominance in the tattoo genre.

What were Ami and the guys up to six months out? Ami was basically couch surfing at the time. Darren and Chris were doing well in their shops. Nuñez had gone back to construction.

What do you think made the show such a success when it finally aired? I feel like this was a world at a tipping point. It was a world that had a critical mass of curiosity surrounding it, and we were pulling the curtain back to expose it. And the way we shot it was very real. We bought the shop for the guys because none of them had any credit, but we gave it to them to run as a real business. They were pretty much scraping by. Whether it succeeded or failed, there would be real drama in it. So they put this place together, and I have to hand it to them—they were very entrepreneurial, those guys. Very smart, very ambitious. And they saw this as an opportunity to make money. And they did and now they all have a lot of money. I mean, they really played this perfectly. They saw it for what it was and they said, “We’re going to start a shop and we’re going to own this shop.” Of course, there just happened to be a television show filming it all, which made the shop blow up in a huge way. At the height of this thing, the shop had become a tattoo mecca with lines around the block and people taking pictures in front of it. They were turning out money.

Was there anything that was off-limits? Very early on, the guys made a deal with themselves that there’d be a code of silence when it came to certain time-honored secrets of tattooing. It was *omertà*, and I respected that. Their private lives were also off-limits. These guys aren’t Danny Bonaduce. They’re not going to let you watch them become train wrecks. When you want to see people cry and you want to see real human melodrama, that’s what the clients are for—or the revolving door of *Love Boat* guest stars, as I call them.

How did the show’s popularity affect Ami and the guys? I don’t know because I don’t really talk to them anymore. They own a bar now in Miami called Love Hate, which was named for the way they felt about the show—so I guess that answers your question. They loved the show because they were very aware of how it translated to dollars. But they hated it because it was hard work and they always had cameras in their faces.

What kind of love-hate did they experience from the tattoo community? It was very important to them that they not appear as sellouts and that they maintain the respect of fellow tattoo artists. But it was unavoidable that some people in the tattoo community were going to be haters. Lots of

people called them sellouts for doing the show, and that was a source of tremendous frustration and pain for them. I mean, what did people expect them to do? Not take this opportunity, and not feed their families? Not become rich? On the other hand, their street cred is very important to them, so this was a tough thing for these guys.

How soon after Kat Von D entered the picture did you start to see trouble? Pretty much right away. I mean, look, Ami was the star of the show and when Kat came in she was a star herself. I think that was very threatening. I won’t lie to you—it definitely made for good TV.

So when Ami wanted to fire her you must have thought he was nuts. You and TLC were okay with it? It was his shop, so it was his decision. But the one thing I made him promise me was that he had to fire her on camera—because I needed that story. I couldn’t just have Kat there one day and gone the next. So that’s what he did. Now, at the same time I had already been planning a spin-off show for L.A. Originally, it was going to be Chris Garver’s show since he’s from there. When Kat was fired, TLC had decided to do L.A., but Garver declined. So it was like, “Let’s do it with Kat,” and that became *LA Ink*.

Which show gets better ratings? LA.

Why is that? I think it’s a question of marketing and timing, and it being a fresh show.

You said you don’t talk to the Miami guys anymore. What’s the story there? I’m not going to go into that. We just kind of grew apart.

But it’s fair to say you sided with Kat? I don’t talk to Ami anymore, and Kat and I are good friends. I don’t know what the future of *Miami* is. I don’t know if that series will continue or not. The cast has become disenchanted with the show, and as a result the channel has become disenchanted with the cast. And it has to do with ratings. It’s out of my hands.

What’s the future of LA Ink? We’re doing a lot of things to keep the series fresh. We’re telling tremendous stories and shooting the shop in a completely different way so that there’s more energy. And we’re following Kat’s life as she becomes a bona fide star in her own right. As her life and career evolve, so does the interest level in watching her.

Which world will you be peeling the curtain back on next? I tend to gravitate toward edgy worlds. I enjoy learning about them and showing them to a television audience. I’ve done everything from freestyle motocross to those people who drive into tornadoes chasing storms. Right now I have a show on Bravo, about a stylist named Rachel Zoe, which peels back the curtain on the world of high fashion. That might seem pretty safe compared to the world of tattooing, but it’s a shark tank in its own right. 🐋





SEWN TOGETHER

WHEN TATTOO ARTISTS AND FASHION DESIGNERS COLLABORATE, THE RESULTS ARE CREATIVE AND SOMETIMES CONTROVERSIAL. BY MARISA DIMATTIA

Tattoos are antifashion. Their permanence forbids seasonal changes; they cannot be instantly designed and destroyed on a diva designer whim. And while fashion and tattoos may share needles as a mode of creation, ink is not as easily changed as a hemline.

Yet the impact of tattoos on fashion, from highbrow design labels to street wear, is meteoric. Artwork that legends like Ed Hardy needled on sailors 20 years ago is now ubiquitous on the tight T-shirts of Hol-

lywood It girls. Couture houses, realizing that tattooists know how to work art to flow with the body, have procured the world's best, like Tin-Tin and Mark Mahoney, for their collections. Sneaker giants have moved beyond their in-house corporate design teams to tap tattoo talent for instant street cred. And they have made it work.

Here are the top tattoo-fashion collaborations that have inspired fashionistas, skate punks, and ballers worldwide.





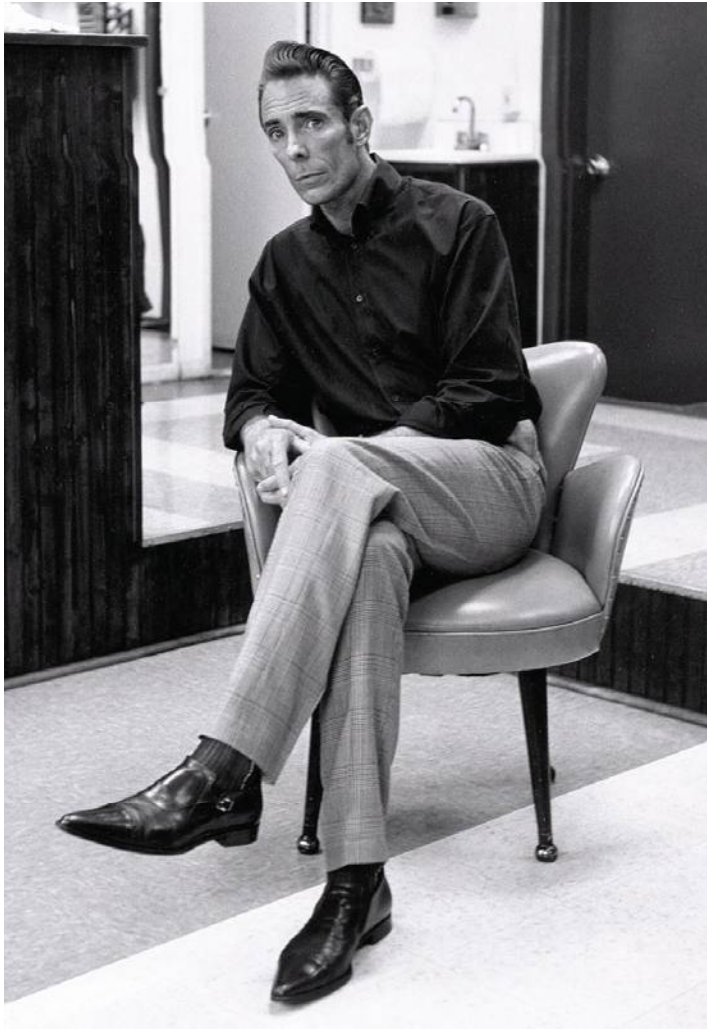
DON ED HARDY AT TRACK 16 GALLERY (TRACK 16.COM) PHOTO, MAURA LANAHAN; RUNWAY PHOTO, MARK MAINZ/GETTY IMAGES

**ED HARDY
& CHRISTIAN
AUDIGIER**

REVERED AS ONE OF THE GODFATHERS OF FINE ART TATTOOING, DON ED HARDY inspired the evolution of tattoo. He did so not only through his masterful portfolio, but also by sharing his techniques and those of other masters in his *Tattoo Time* books and encouraging tattooists to develop other artistic outlets, like painting. Yet your average soda-sucking mall dweller most likely associates the name Ed Hardy with the hoodies, halters, and hats that grace Madonna, Britney, Timbaland—even Liz Taylor and Larry King.

The idea for an Ed Hardy clothing line was the work of Christian Audigier, the Frenchman behind the Von Dutch line that kick-started the shameful trucker hat craze in America. And though most artists agree that if anyone should be making money from traditional tattoo art, it's the well-respected Hardy, the clothing line still makes many tattoo fans cringe. But the designs themselves aren't the cause of the controversy. Instead, it's Audigier's licensing of the designs to manufacturers for everything from energy drinks to air fresheners that has rankled some tattoo fans.

And what does Hardy think of his part in the most successful collaboration in tattoo history? In 2006, he told the *San Francisco Chronicle* that, when contacted by Audigier, he did some research on the marketing guru. "This guy is at ground zero of everything that's wrong with contemporary civilization," he remarked to a friend at the time. "However, if he wants to make a lot of money with my art and it's not going to be overtly negative, then what the hell."



MARK
MAHONEY
& BETSEY
JOHNSON

FINE-LINE LEGEND MARK MAHONEY WAS INSPIRING TATTOOISTS EVERYWHERE with his butter-smooth black-and-gray work long before the likes of Lindsay Lohan and Nicole Ritchie stumbled into his Shamrock Social Club on Sunset Boulevard. Since picking up a machine in '77, he has been regarded as a tattooer's tattooer, despite the shop's growing reputation with celebs.

In 1988, Mahoney was plucked by American fashion's punk princess Betsey Johnson to create a tattoo flash print for a line of leggings. For her fall 2008 collection, Johnson celebrated 30 years of rock 'n' roll fashion by reviving Mahoney's designs and offering a larger line of clothing and accessories featuring the tattooer's drawings of Americana pinups, tigers, and swallows. There are even dresses and skirts featuring a heart and dagger with a banner proclaiming "Mark Mahoney for Betsey Johnson."

Seeing the sizable price tags on pieces for the fashion revival, intrepid fashionistas dug out their old Mahoney-print Betsey pieces and auctioned them online, touting Mahoney not just for his skilled designs, but for the fact that he has since tattooed Angelina Jolie, Brad Pitt, and Bruce Willis.

Most recently, Mahoney designed a fashion line with a more affordable price tag. The catch? It's only for toddlers. Through a partnership with Baby Eggi, a baby clothing company that launched last year, Mahoney created what he calls more simplified designs of his signature artistic style.

WHEN NIKE FIRST APPROACHED TATTOO LEGEND HORITAKA ABOUT A COLLABORATION, the owner of State of Grace tattoo studio and student of Japanese tattoo master Horiyoshi III immediately thought of his roots. "I wanted to do something representative of Japanese culture. The four guardian animals, originally a Chinese story, worked perfectly," he explains of his line, The Four Guardians. "Each animal has a direction, season, and color, so you can see that it is really applicable to fashion."

The collaboration, which was two years in the making, began through an old friend of Horitaka's who worked as a filmmaker for Nike SB (Skateboarding). Between running State of Grace and organizing the renowned San Jose Tattoo Convention, Horitaka chose and pitched the theme. Although Nike gave him artistic freedom, the sneaker behemoth did offer guidance on shoe design, which was something new for Horitaka. Of the finished product, Horitaka says, "One point that I think is very Japanese is that the majority of the drawing is on the inside—something reminiscent of old *hanten* [traditional jackets], where you don't always show the flashiest stuff outwardly."

Beginning in fall 2007, the company released a jacket and then four animal-inspired shoes and matching shirts in accordance with each guardian animal's season over the course of the year. Describing the experience as "awesome," Horitaka says that, while there are no plans yet, he'd love to work with Nike again.

**HORITAKA
& NIKE**



HORITAKA PHOTO, JONATHAN SPRAGUE



JOSEPH
"JK5" ALOI
& MISHKA

CONSIDER "THE FORCE" RESPONSIBLE FOR THE COLLABORATION BETWEEN SAVED Tattoo's Joseph Ari Aloï, also known as JK5, and Mishka. The tattooer says his love of *Star Wars* and pop culture led to his hookup with the street wear label. It all began when Mishka's Greg Rivera saw Aloï's work at his Alife show in 2003. A year later, at another opening, the two geeked out over their shared passions and spoke of their desire to work together. But it wasn't until 2006, when the 14-year tattoo veteran joined Saved Tattoo—located in the same Brooklyn, NY, building as Mishka—that brainstorming meetings over tacos and beer began.

For three days, Aloï and the Mishka crew sat on the floor, literally tearing apart JK5's 432-page hardcover *Subconsciothesaurusnexus* to form a collage of "favorite and most bugged-out" drawings from the book. "Freedom reigned supreme," remembers Aloï. "They wanted the collection to be a genuine reflection of my manual sensibilities, mediums, and visual languages, and it was all about creating and creativity."

Once finished, the T-shirts and bags that made up the collection, which dropped in February 2008, also featured other original paintings and drawings.

More fashion projects are in the works for JK5, but they have been put on hold while he and his wife await their first baby, due in April. Once settled into fatherhood, he plans on creating clothes for babies and kids with a costume element that he describes as "dope, beautifully designed clothing and accessories for budding creators and mini artistic, otherworldly, cosmic, creative superheroes."

WHEN VANS APPROACHED GRIME ABOUT DESIGNING A SHOE FOR THE COMPANY, it took the acclaimed tattoo and graffiti artist nearly a year to decide whether to call back. Not that he was opposed to designing fashion. Grime had designed countless T-shirts for the shops he'd worked at during his 15-year career and had recently launched his own clothing company, Black Claw, which he hoped would help him develop a looser, more illustrative style. Grime brought the Black Claw aesthetic to Vans, and the resulting Vans Syndicate line nearly sold out completely upon its release in April 2008.

"I wanted to push the Black Claw imagery with the Vans, versus pushing my name, since I wanted it to be more about clothing than just a person," explains Grime. "I didn't want to do anything too tattoo-esque since I don't find tattoo designs very appealing outside actual tattooing."

Grime donated half of all his proceeds from the shoe collaboration to Shriners Hospital for Children, the organization that helped him when he suffered burns to his face and body at 8, and he says the best part of the project was that Vans matched his donation.

Grime had a great time working on the project and would like to do it again, saying he hopes his "demands during the last project are far enough in the past for them to forget and make that offer."

Fun and philanthropy aside, Grime protected his artistic rights (perhaps learning a lesson from one of his greatest influences, Ed Hardy) and made sure that the art he designed for the shoes cannot be used outside the project. So how much did the deal go for? "You're trippin'," Grime laughs. "I don't let others count my money."

**GRIME
& VANS**



GRIME PHOTO, DENNIS MCGRATH





**MISTER
 CARTOON
 & NIKE & VANS**

LOS ANGELES'S MISTER CARTOON HAS CREATED ART ON EVERYTHING FROM LOW-riders to Harleys, cell phones to video games, and movie posters to celebrity skin, but his most popular commercial gigs outside the cult following for his fine-line tattoo work are his sneaker illustrations for Nike and Vans.

Cartoon's collaboration with Nike began in 1995 with his designs on their Air Force One and Cortez lines, and has since evolved into designs for the company's apparel lines. Also that year, Cartoon began designing for Vans, hitting two very different markets with very different styles. "With Vans, it was like a time machine to my childhood and my teenage years. Working with Nike designing the Cortez and Air Force Ones was like etching a design in an Aztec pyramid," he says.

The L.A. icon is known almost as much for the launch parties celebrating his projects as for the projects themselves. For the first Nike release, he and his business partner, photographer Estevan Oriol, held a cultural exhibition at the Nike Blue House, in Venice, CA, that featured Oriol's famed photography. The exhibit also included an ice cream truck and a handball court, adding an L.A. street vibe. For the Cortez line, the pair held a Chicano art exhibition and boxing event that featured music by The Midnighters.

One tip for sneaker collectors everywhere: This year, a new Mister Cartoon Air Force One will be released. Unfortunately, Cartoon won't offer further details. "It's so secretive," he laughs. "But it will have people waiting in line like dope fiends on the first day of the month." Start saving.

MISTER CARTOON PHOTO, ESTEVAN ORIOL.

FRENCH TATTOOER TIN-TIN HAS BEEN THE GO-TO TATTOO ARTIST FOR COUTURE fashion houses since the '90s. A master of a variety of tattoo genres, he became known in tattoo circles for adding a painterly quality to Japanese and old-school traditions. His extensive portfolio, coupled with a boisterous personality and infectious laugh, has made him mythical, even beyond the tattoo world.

Tin-Tin's most famous collaboration to date was with fashion designer John Galliano. The tattoo artist says he helped create body stockings with tattoo motifs for Christian Dior's spring 2004 ready to wear collection by John Galliano. The stockings, worn under evening gowns and shredded skirts, met with a standing ovation during the runway show, and a number of the pieces are now housed in museums—proof that tattoo art garners the attention of high fashion and high art as well as the streets.

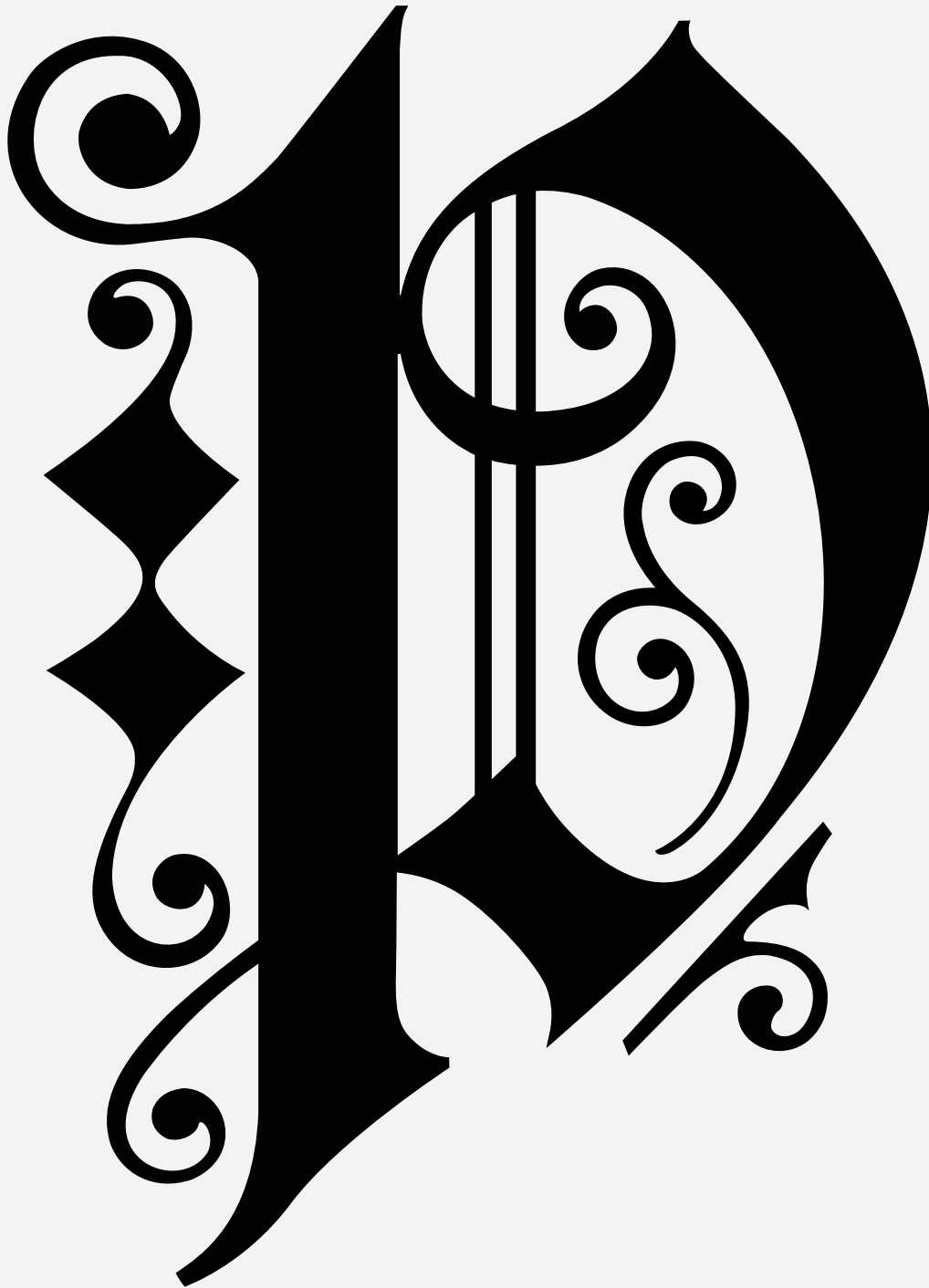
Tin-Tin says his designs have also become classics for fashion houses like Givenchy and Jean Paul Gaultier, and the resulting pieces have even inspired permanent needlework, with readers of *Vogue*, *Elle*, and *GQ* clutching images of clothing on their way into the tattoo shop. Even Gaultier was inspired to get a real Tin-Tin tattoo: a black-and-gray bull (with a septum-piercing bead ring).

**TIN-TIN
& JOHN GALLIANO
FOR CHRISTIAN DIOR**



RUNWAY PHOTO: MARNEAU/STARFACE/RETNA

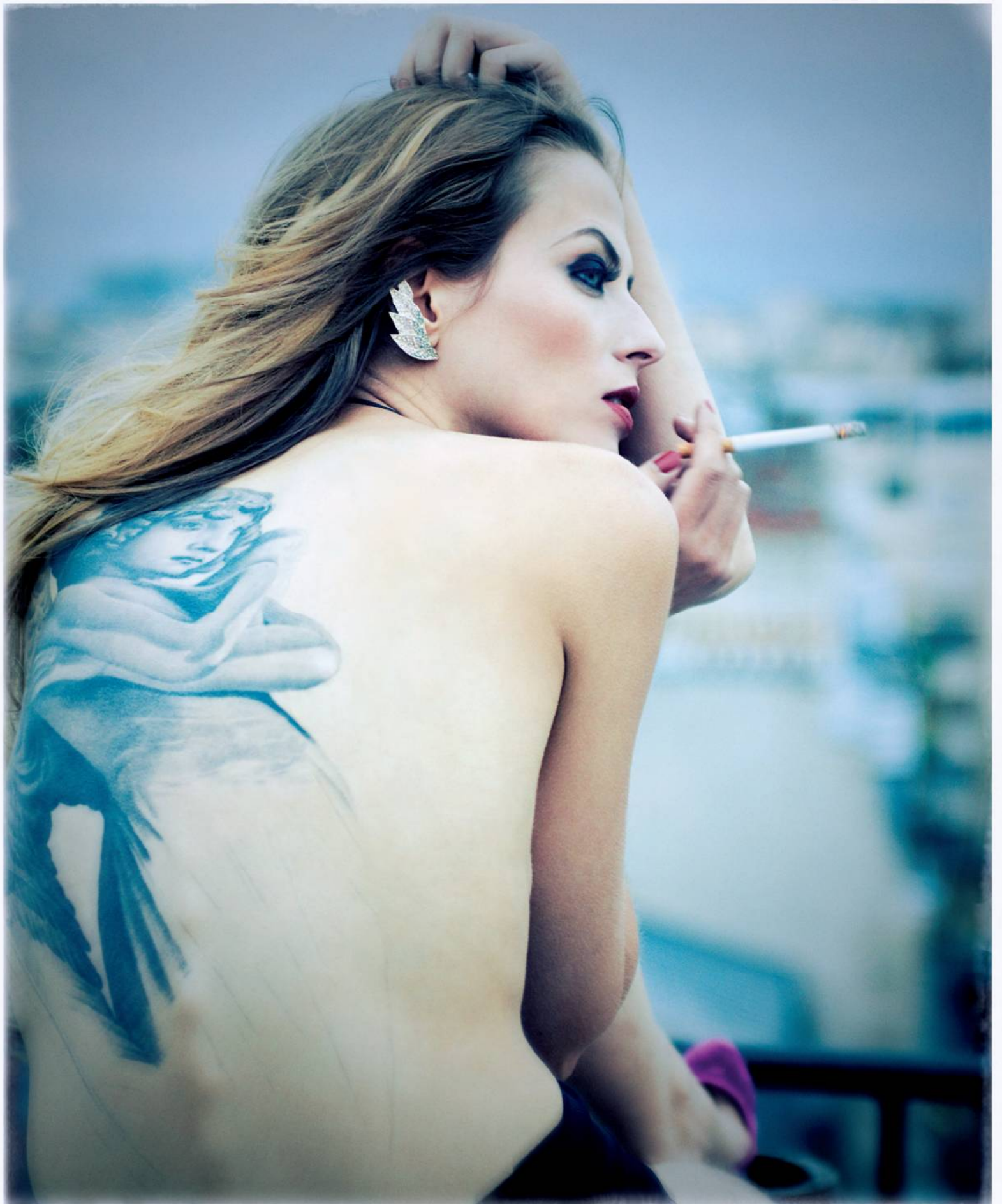




paris is burning

photos by tom bauer styled by aymeric bergada du cadet











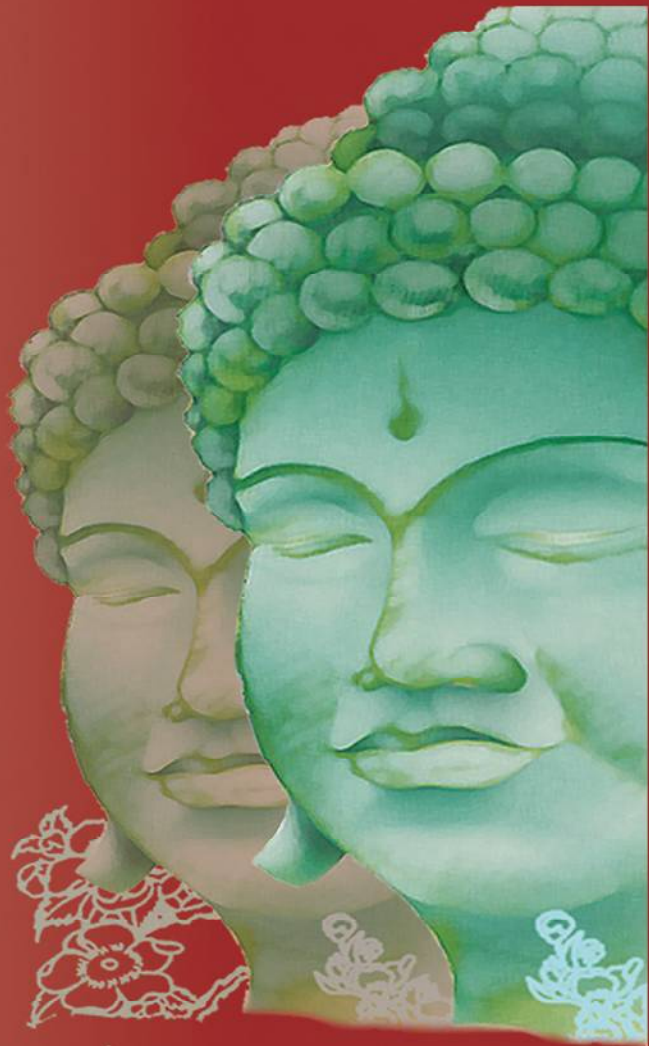




Model: Sandra Jahn for
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Makeup: Kakie for Mod's
Hair & Makeup, Paris
Hair: Rozenn for Le Bigueone, Paris

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“Maybe it’s selfish, but when I’m out there towing into a big wave or skating a huge pool in a backyard, I’m doing it for me. All the expression comes out of myself. That has a lot to do with tattooing. It’s personal and it’s something you do for you.” —*Tim Hendricks*



TIM HENDRICKS

saltwatertattoo.com

INKED: How much did having a professional artist for a father influence you as a kid?

TIM HENDRICKS: His influence is pretty much everything. Half of it was just getting the raw talent handed down to me. Every one of my siblings got it. I'm just the only one that wanted to do it for the rest of my life. Ever since I was old enough to be able to comprehend the question about what I wanted to do with my life, the answer has always been artist. There was never anything else. When I was a kid, if I was bored and I had done my chores, my dad would make me sit and draw.

How did you make the leap from "I want to be an artist" to "I want to be a tattoo artist"? The area that I grew up in wasn't a total ghetto, but it wasn't a nice neighborhood at all. There were gangs and local punk rock dudes. The whole element bred tattooing. I would go to tattoo parties, and my friends and I would trip out on older *cholo* dudes who had just gotten out of jail using their new skills to make a few bucks. Tattooing found me. It just made sense. I was an artist and people in my 'hood were getting tattoos—it just fit. There was a point when I was working a regular job and I just walked out one day. I realized that I was happier tattooing two to three days a week, and making enough money to barely get by, than working six days a week at this stupid restaurant.

What was your first tattoo? I got some feathers with my last name on my arm. I was completely incoherent at the time at a tattoo party in my neighborhood. It was done by some off-his-rocker *cholo* who had just gotten out of prison. I knocked over all his ink and shit, so I think I had to pay a little more for the tattoo. I think it cost \$25.

Did the first tattoo you gave go any better? The first tattoo I gave was to my best friend at the time. His name was Ray. I tattooed him in his garage when we were living together. It was my first real tattoo with a machine. I was 17 and it was a band around his arm or something like that. It was single-needle and it took forever. We sat there for about five hours drinking beers and listening to rock and roll music. It was beautiful.

How did you go from tattooing in a garage to doing it on national television as a cast member on *Miami Ink*? I worked with Chris Garver at True Tattoo in Hollywood. He went out and said he was doing a little pilot. He came back, showed it to me, and I said, "This is going to be huge." Sure enough, it was. When Kat left the show out there, they needed somebody to fill her shoes. They asked me and I accepted the honor.



Left to right:
Tim Hendricks
signature line
sunglasses from
Sabre; back piece
by Hendricks.

“I’m sure I have a list of haters a mile long. A lot of them have a good point. The tattoo shows definitely take away some of the mystique and the beauty of our business. I contribute to that. If I didn’t take the offer, they would’ve went and found somebody else.”

You also worked with Kat Von D at True Tattoo. I don't think she'll admit it now, because she was pretty bitter that I decided to go out to Miami. There was some invisible line in the sand that I didn't see. But she sat over my shoulder for a year or two years just watching me do portraits and a lot of that black and gray style. Hopefully I helped her out. She used to say I did. Now she doesn't [laughs]. We're okay, though. We've come to an agreement that we're cool. It's a shame things have to go that way. I wish they hadn't.

Is there a lot of extra pressure giving a tattoo in front of millions of people? No, I didn't feel it. I can see how there would be. The first week I would have nightmares that there were cameras over my bed with a producer telling me to wake up very naturally. I would wake up and jump out of my bed with my heart racing. That faded after about five days. But I can see how having 80 percent of your life filmed, especially when you're laying something permanent on somebody's skin, can be nerve-racking. It wasn't that bad for me. I'll probably get shit for saying this, but I just really don't care. Just lay the ink in the skin. I think that helped me lay better tattoos because it takes the stress away. The other guys are really comfortable with it by now too, which helped me ease into my chair.

Do you get shit from other people in the community for being a part of tattoo TV? Oh yeah, of course. I'm sure I have a list of haters a mile long. A lot of them have a good point. The tattoo shows definitely take away some of the mystique and the beauty of our business. I contribute to that. If I didn't take the offer, they would've went and found somebody else. I don't know if I deserved the opportunity, but I know I deserve to work with my friends. It got me out of a little rut that I was in, and it got me inspired again. A lot of the people hating are just jealous. Fuck 'em. They can sit there and be angry. All that negative energy is going to bounce back upon them. I'm not going to hide behind any excuses. I knew it was going to create a lot of animosity. It goes back to that thing I said before: I just don't care. I do care about tattooing. I owe my whole life to tattooing. Maybe it'll give those people who hate the TV shows a little comfort to know that I still really do care.

How would you describe your style as an artist? My style for a while was black and gray and portraits, but I learned that when you corner yourself in one style, you get burnt out. I did and I became unhappy for a while. I will always be known for my portraits and my black and gray, but I like to think I can do whatever comes my way.



Clockwise from above: Tattoo machine by Tim Hendricks; phoenix painting; illustration for RVCA Clothing; leg ocean scenes; portrait.



"There was a point when I was working a regular job and I just walked out one day. I realized that I was happier tattooing two to three days a week, and making enough money to barely get by, than working six days a week at this stupid restaurant."



Does the personal nature of portrait work make it more nerve-racking?

Portrait artists are just good at replicating. There are portrait artists that really can't draw. It almost has nothing to do with being an artist. A portrait is just following a grid of shapes, shades, and proportions. If you can lose track of the fact that it's a face, it doesn't take a genius to lay a portrait in. You have to look at one little piece at a time and it will come out fine. It's like that old theory that if you draw a portrait upside down, it'll probably be the best one you'll ever do.

Do your loves for skating and surfing pre-date your love for tattooing?

Definitely. My dad pushed me out on my first wave when I was 6. I remember standing up and I felt like I was on top of the world. I rode that wave all the way until it hit the rocks and I fell off. Later, when I was between 6 and 8, I was walking along the beach with my dad and I asked him a couple of questions about surfing. He said the water was too choppy to surf that day. I was so fascinated by the whole thing and I told him that I wanted to learn. He was so pumped. He never pushed anything on us, but I can tell he was really excited.

Your dad probably had something to do with you learning to skate too. I

wanted a skateboard, and we weren't the richest of folk. He couldn't just go out and buy me a skateboard, so he had to make do. He took a piece of plywood and bent the tail with water and pressure. Then he put roller-skate trucks on the bottom of the board. That thing was a pile of crap, but it got me where I am today.

Why do you think the skating and surfing communities are so compatible with the tattoo community?

I think they all fall in the category of

expressing one's self as an individual. I was never into team sports. I like to do it all for me. Maybe it's selfish, but when I'm out there towing into a big wave or skating a huge pool in a backyard, I'm doing it for me. All the expression comes out of myself. That has a lot to do with tattooing. It's personal and it's something you do for you. No one else can be brought into [this] except [an] artist.

You are also known for making tattoo machines. How did that start?

Around 2003 I went to a guy named Danny Dringenberg and bought a machine because I knew that he was the best. He invited me to go to his shop and help him out. I almost lost my girlfriend at the time over it. I was there all night, every night. In the first year I built a ton of machines for him. Years down the road he gave me his blessing to go and build my own. I still call him up and ask him questions. I'm constantly learning from him.

How do you juggle all of your passions?

It's a balance. If you do too much of one thing in your life you're going to lose inspiration. You're going to lose the love for it. A lot of these things that I do that I love, like building machines and doing books, I found a way to use those to produce some type of revenue. Some are small and some are pretty large. That allows me to do all these things and balance my life so I never get sick of one thing. That's how I find happiness. That's how I keep it all in line. I wouldn't trade my life for anyone's. Everybody gets confused that the whole purpose of life is to be successful in society's eyes. They need the money, the house, the wife, the kids, the big cars. To me, that's not success unless it makes you happy. You can either want more and work less or just be content with your life. —Stan Horaczek

NAME: Missa

SHOP ASSISTANT AT: Island Style Tattoo, Provo, UT

This one time we had a lady come in who wanted "R.I.P." tattooed on her neck. When it was finished, she freaked out because she thought it was backward because of the reflection in the mirror. It was hilarious.

The funniest tattoo was the guy who came in and wanted a drum set tattooed on his ass with the words *bang me*. It was pretty awesome.

I'm a big-time organizer. I keep the shop looking awesome. I love this job. I skip school a lot to be here. I should actually be taking a midterm right now.



Know a stellar shop assistant who keeps the autoclave humming and the tattoo stations organized? E-mail us at shopgirl@inkedmag.com.



Left to right: Bert Krak, Steve Boltz, and Eli Quinters.

SMITH STREET TATTOO PARLOUR

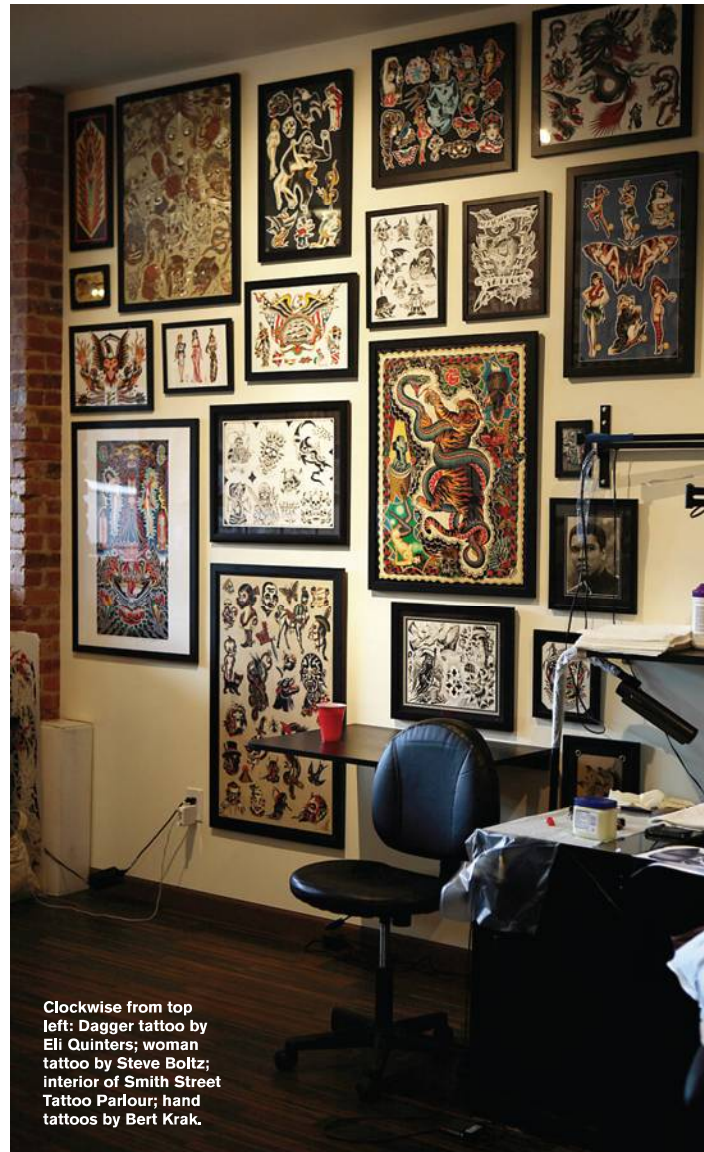
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Fifty years ago, the tattoo game in Brooklyn was a strictly blue-collar business dominated by hard men with names like one-eyed Max Pelz, Tony the Pirate, Jack Red Cloud, and Brooklyn Blackie. They were tattooers, not tattoo artists. They worked out of parlors, not art studios. They needed strong black lines and bold colors. They had a code of conduct and brawled to keep it.

Paying homage to these tattoo forefathers is Smith Street Tattoo Parlour's traditional tattoo trifecta: Steve Boltz, Bert Krak, and Eli Quinters. They're known for distinct old-school styling but excel in all genres. It is, after all, a quintessential street shop.

Smith Street opened last October in historic Carroll Gardens, not too far from the Brooklyn Navy Yard, where sailors once lined up for the anchors, pinups, and panthers they picked off of flash sheets. It's exactly what clients can do today, choosing from the sheets created by legends like Bert Grimm, Phil Sims, and Brooklyn Blackie that line the strawberry-vanilla-chocolate-colored walls.

While the three have a large clientele for custom work, they schedule their appointments so that every day, someone who comes in off the street can get tattooed. In fact, the open parlor feel and laid-back vibe is specifically designed to welcome walk-ins. "We love the street shop," says Boltz. "That's what we



Clockwise from top left: Dagger tattoo by Eli Quinters; woman tattoo by Steve Boltz; interior of Smith Street Tattoo Parlour; hand tattoos by Bert Krak.

all came up doing. I was doing that for 10 years before someone said they wanted something 'special' from me."

It's a change from the custom-only studio trend throughout New York that has led to some snobbery over personalized work. In response, Quinters says, "Some customers will come in and say they don't know what they want, and we'll tell them to pick something off the wall. Then they'll say, 'I don't want something off the wall!' But how do you *not* want that? Are you too good for old Bill Jones flash?"

Beyond the old-school flash, the three internationally renowned artists will also tattoo kanji, tribals, portraits, and anything else that people bring in. "We'll do anything," says Krak, who also owns Top Shelf Tattooing in Bay-side, Queens, and splits his time between the two shops. "We love tattooing. This is all we want to do and make good business—no monkey business."

"Making that stuff look good and look cool, that's the real test," says Quinters.

"That's being a tattooer," adds Boltz, "and those are the most difficult tattoos because you're not in your comfort zone."

That comfort zone is the traditional-style tattooing that they are known for. Krak breaks down the differences in their approach: "It's pretty simple: Eli

does the fanciest, the prettiest, tattooing of all three of us. His style is more delicate, and even though his tattoos still look tough, they have a feminine quality to them. Mine is the simplest, probably the toughest and crudest of us three, and Boltz is somewhere in the middle."

Boltz breaks in, "People tend to come to me for the most random stuff. In the same day, I'll get a really black, gnarly skull, and then a really pretty girl head with a fancy butterfly. Meanwhile, Bert will do three gnarly skulls in a row or wolf heads."

"All my tattoos are, like, head-related: animal heads, skeleton heads. ..." says Krak.

"And I'll do three butterflies in a row," Quinters breaks in, smiling. "I like what I do. I don't want that to change too much."

The guys chime in and out, adding to and even finishing each other's sentences—a by-product of a long friendship that was the impetus behind Smith Street Tattoo Parlour in the first place. "When you open up your own place, you want it to be you and your best friends," says Boltz. "How lucky are we that our best friends are also our favorite tattooers who we look up to?" —*Marisa DiMattia*



VANS ICONOCLAST EXHIBIT

We love the Vans Iconoclasts series of ads featuring black and white portraits of Henry Rollins, Lemmy Kilmister, Stacy Peralta, and others shot by photographer/INKED contributor Estevan Oriol. On December 11, Vans and Oriol celebrated the collaboration with an exhibit at a Last Laugh Pop-Up store in Los Angeles, and Rollins, Joy Bryant, Mena Suvari, and others showed up to celebrate. Proceeds from the silent auction benefited the Midnight Mission holiday food service on Skid Row.

For more photos, go to inkedmag.com.





SHAWN BARBER AND VINCENT CASTIGLIA OPENING

Tattooers Shawn Barber and Vincent Castiglia celebrated the opening of their show "Anathema" at Paul Booth's Last Rites Gallery in New York City on December 13. The show featured new works from both artists, and Barber signed copies of his book *Forever and Ever*. Later, the artists took part in a live ArtFusion painting with Booth and tattooers from Last Rites while the INKED crew, *LA Ink's* Kim Saigh, Joe Capobianco, and others hung out and sucked down the free punch. **For more photos, go to inkedmag.com.**

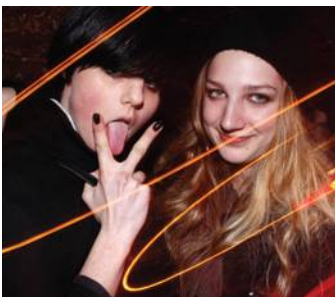


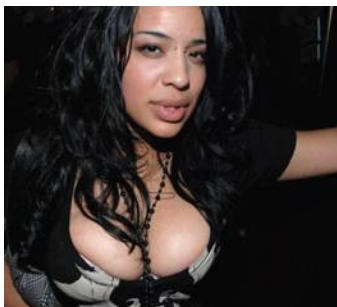
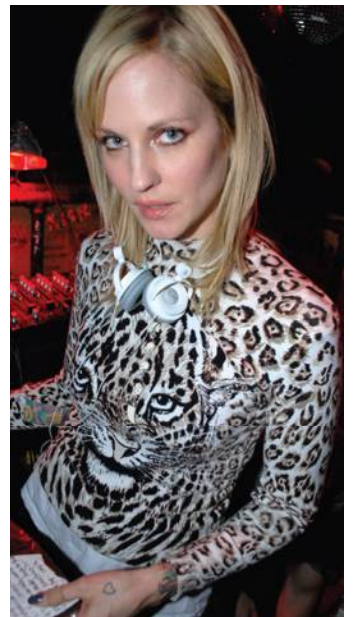


INKED ISSUE RELEASE PARTY

The staff at INKED celebrated the release of our January 2009 issue with a wild party at Lit Lounge in New York City. Everyone from Fuse TV VJs to Burning Angel stars to members of the Bouncing Souls and other friends of the magazine packed the spot to slug down free Coney Island Lager and get down to music from DJ Theo Kogan. As a token of our appreciation, every attendee was given a free hangover. Enjoy!

For more photos, go to inkedmag.com.







BLACK MARKET ART COMPANY PARTY

The Black Market Art Company invited tattooers and fans to their Gallery Collection party December 13 in Anaheim, CA. The opening featured work by Clark North, Mr. Lucky, Whitney Lenox, and Alex Garcia, and an appearance by LA Ink's Corey Miller. Proceeds from the silent auction of limited edition artwork on wood, metal, and even coffins benefited the Toys for Tots program.

For more photos, go to inkedmag.com.



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CRAIG BEASLEY

theartofcraigbeasley.com, theartofcraigbeasley@gmail.com

Consider tattooer Craig Beasley's apprenticeship a trial by tribal. "I got an apprenticeship at this street shop in south Georgia when I was 20," Beasley explains. "The dude gave me a machine and lined up the tribal. One, two, three, go. Pretty insane way of teaching someone how to tattoo, but I appreciate him for giving me the start." It's a long way from where the highly skilled Beasley is these days, inking members of Gym Class Heroes, Fall Out Boy, All-American Rejects, and From First to Last, and launching his own clothing line, For the Hell of It Clothing, on last year's Warped Tour. His transient lifestyle doesn't mean he's ready to turn his back on his home state of Georgia. "I'm from the GA, the dirty south side, and I wouldn't have it any other way."

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