

# Inked

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## THE MUSIC ISSUE

STARRING:

# Skylar Grey

AND

Yelawolf  
Against Me!  
The Used

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Tattoo by John Anderton

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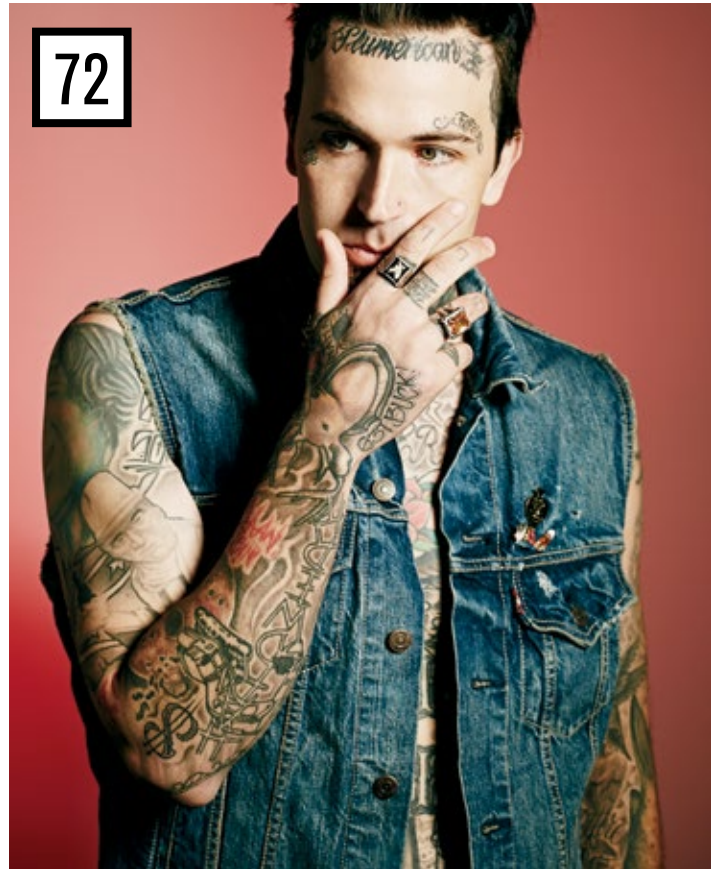
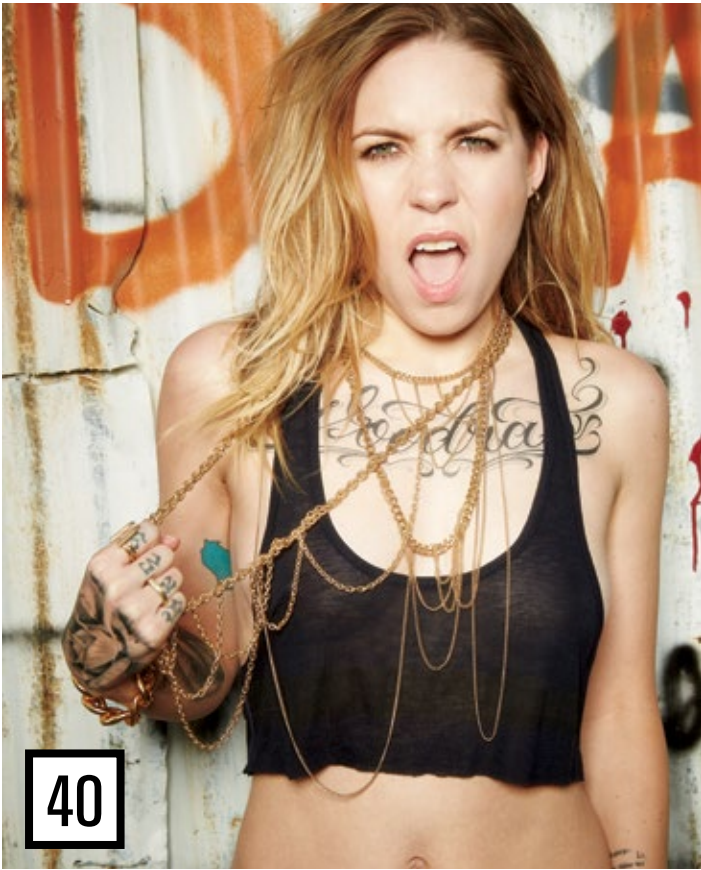


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On the cover: Skylar Grey; photo: Diana Scheunemann; stylist: Lana Jay Lackey; hair: Adam Maclay for Artists by Timothy Priano; makeup: Clarissa Luna for Artists by Timothy Priano. Skylar's own necklaces and earrings; American Apparel bra; Ben-Amun bracelet; Alibi rings. On the cover: Yelawolf; photo: Chad Griffith; stylist: Sofia Karvela; grooming: Stephanie Perez. hatWRKS hat; Levi's jacket; Yelawolf shirt.

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# Inked

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subscriptions@themagstore.com

INKED, ISSN (1555-8630) Issue 63, is published bimonthly by Quadra Media, LLC 12 West 27th St, 10th floor, New York, NY 10001. Periodicals postage paid at New York, NY, and additional mailing offices.

**POSTMASTER:** Send address changes to Inked Magazine, P.O. Box 8607, Ft. Lauderdale, FL 33310-9965.





# GODS\_&\_GENERALS



    GODSNGENERALS



# INKWELL



"It has a great jukebox" is all I need to hear when someone's trying to talk me into going to a bar. The music is everything; it sets the vibe, and it keeps out people who want to hear Avicii or Miley. (In fact, I've invented a new drinking game: If you are at a bar and Pharrell's "Happy" or "#Selfie" comes on, leave that bar and find a better one.)

INKED is like a jukebox in that it's a collection of voices, points of view, and tastes. Press B-3 for the stylings of Skylar Grey. The singer is interviewed by the man who knows her best—her manager, Todd Mandel (1). Our other cover subject this month, Yelawolf, was photographed by the talented Chad Griffith (2). Hard-jamming act The Used give Bryan Reesman (3) the skinny on their ink. Not into rap, rock, or singer-songwriter stuff? Cristina Guarino (4) will introduce you to electro group Millionaires. We also cross over every genre in "Liner Notes," our collection of the greatest lyrics, which was designed by Adam Lowe (5).

Journalist Deborah Halber (6) brings us "Murder Ink," a narrative about how law enforcement is using tattoos to identify missing persons and bodies. For more true crime investigation, check out her new book, *The Skeleton Crew: How Amateur Sleuths Are Solving America's Coldest Cases* (Simon & Schuster), which comes out July 1.

If you've ever wanted to be on a party bus with a gaggle of SuicideGirls, you're in luck. Missy Suicide (7) sent us a behind-the-scenes tour diary of her company's burlesque tour. And Laura Jane Grace, the frontwoman of Against Me!, sat down to talk about the band's new album with Jonah Bayer (8), who also happens to compile our actual jukebox favorites each month for the INKED Playlist. If you don't have any quarters, visit [inkedmag.com/playlist1407](http://inkedmag.com/playlist1407) to listen for free.

Rocky Rakovic  
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[editor@inkedmag.com](mailto:editor@inkedmag.com)



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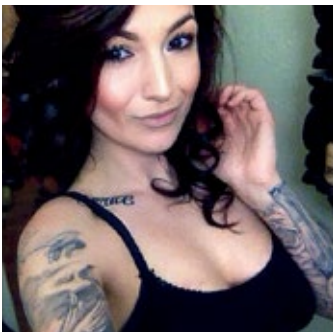
# MAIL



Doc Hammer

**HAMMERING IT HOME.** I thoroughly enjoyed the piece with Doc Hammer [December/January 2014]. I did not know who he was prior to reading it. My thinking hasn't been challenged like this since I was attending art classes in college. To put it plainly: It blew me away! I loved it. I have a whole new perspective on honorary/memorial tattoos. Thank you.  
**Dyan Diven**, Oil City, PA

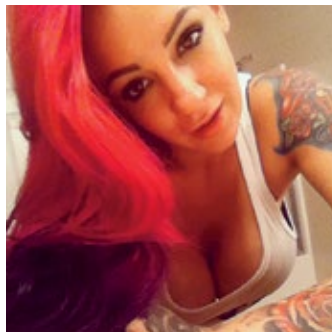
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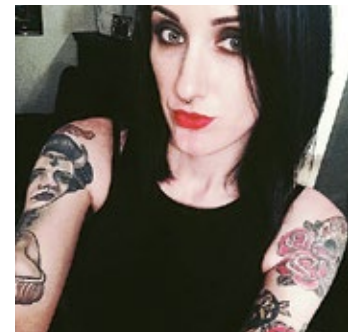
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## TATTOO OF THE MONTH

Want to be a Tattoo of the Month?  
 E-mail your ink to [editor@inkedmag.com](mailto:editor@inkedmag.com).



BY: CORI JAMES, LIVE FREE TATTOO  
 ON: CAT SCHWAMM

## From INKED'S creative director's Instagram @toddinked: TODD'S TATTOOED GIRL OF THE MONTH:



@vaydasuicide  
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## facebook

### COVER

**Street Cuisine** Let's ride  
**George Roderick** Great cover page: Cool Bikes, Hot Chicks with Tattoos—great things in life

### STEFANI CHAPMAN

**Kalynne Bowser** Wow she's like my dream girl  
**Brittany Leigh** Stef Lova: my lady crush  
**Lissy la'Rubia** Now that's some good work

### GREETINGS FROM TATTOOINE

**Sabrina Almanza** Looks like a cool party!  
**Taki Dark-star** The Dark Side is so hot, I want to join. . . .

**Sarah Gann** I don't think Vader would just be hanging out with a Storm Trooper like that. And don't even get me started in Boba Fett.

**Gerry Buechel** Not the Star Wars I remember, but I'll take it!  
**Victoria Vasquez** Never thought I could like Star Wars more . . . but damn!  
**Denis Hökenek** what cup sizes do they have? 12 or 16 ounce?

### STUART REARDON

**Rachel L. Broadwell** Wow! I think I just drooled!

### THE DOUGH ROLLERS

**Charlie Sheena** The one on the left looks like he needs a shower and never graduated high school. He's perfect.

# INKED LIFE

NEWS. SPEND. PLAYLIST.

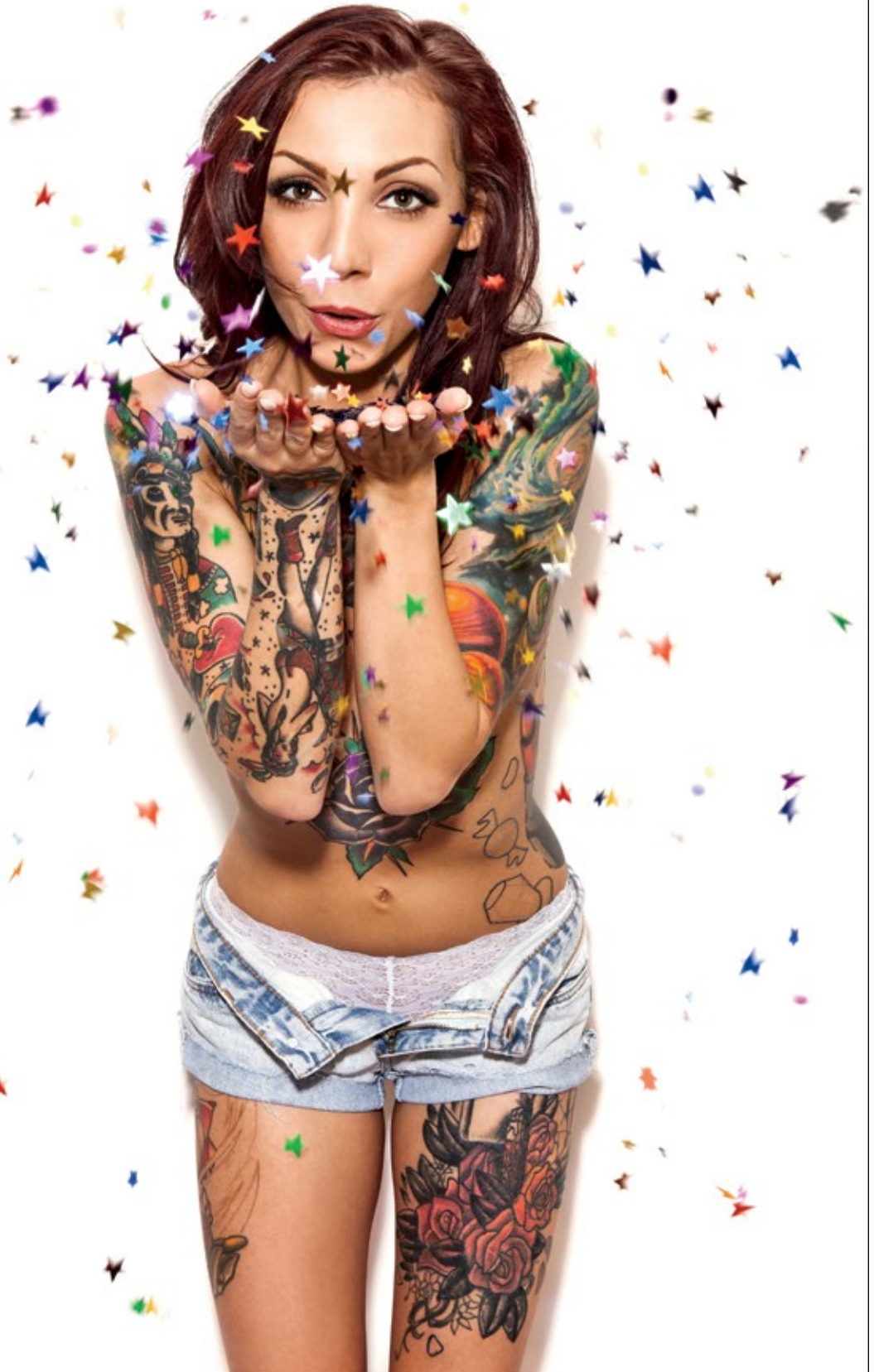
## MY FAVORITE INK

**NAME:** Sarah Ve

**OCCUPATION:** makeup artist

**HOMETOWN:** Sudbury, Ontario

"I believe the wolf is my spirit animal, and Sailor Moon is purely my inner princess. I got the wolf chest piece when my father was passing away to remind myself that I will always be protected. All my traditional work was done by my amazing friend Polly Hatter at Deluxe Custom Tattoos in North Bay, Ontario. Once, an older man told me that it looked like a truck ran over my chest and that a good Christian man would never marry me. I said, 'Good thing we don't live in the 1800s. Jump off a bridge and let 2014 smack you in the face.'"





## INK ON WHEELS

**T**he second generation of the Peugeot 108 wouldn't be a true city dweller without a tattoo. At the 2014 Geneva Motor Show, Peugeot showed the 108 Tattoo Concept, a five-door model with a copper exterior finish, on which French tattoo artist Xoïl drew the brand's lion logo. He then filled out the rest of the body with dark blue and orange lines to highlight the car's aerodynamic design.

## INK IT UP TO 11

"Tattoos and music go together like whiskey and Coke," says Craig Glover, the brand director of Marshall Amps. He had tattoo artists Emily Wood of Black

Heart, Phil Kyle of Magnum Opus, Tutti Serra of Black Garden, Antony Flemming of World of Tattoos, and Vicky Morgan of Ghost House deck out amplifiers, which are on sale for a limited time through a program called Custom Shop Tattoo.



**"We need a more diverse party. ... People with tattoos, and without tattoos, with earrings, without earrings."**

—Republican Sen. Rand Paul of Kentucky



## Tattooing Is Magic

*My Little Pony* teaches that friendship is magic, and Michael Morones needed friends. The 11-year-old boy from North Carolina was so mercilessly bullied for his love of the cartoon that he attempted to take his own life. When Tony Wayne, a tattoo artist at Imperial Tattoo Company in Sugarland, TX, heard the story, he decided to show Morones that he has friends by doing My Little Pony tattoos for \$20, with the proceeds going to the Michael Morones Foundation, which is helping provide medical support for Morones. "I know a lot of us in the tattoo industry are used to people not exactly agreeing with what we do," Wayne says. "When I heard this kid's story I was pretty sad about what this world has come to, and knew that I wanted to help." The outpouring was amazing: A day after he posted about the program on Facebook, there was a line outside his shop, and some people had driven over five hours to get tattooed and show their support.



## Sporting Ink

Breakout Cleveland Browns wide receiver Josh Gordon has been working on more than his crossing routes in the off-season—he's also added to his elaborate back piece, which now includes his last name, his jersey number (12), koi fish, geisha, and Buddha. When he becomes a free agent in 2016, he'd better hope he doesn't end up at one of the five NFL teams that have already retired number 12.



Lucky  
13

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# Polished Off

Liquors you once only had as shots are now appearing in mighty fine cocktails.



## COCKTAIL CONVERSATION

A chat with MICHELLE MARANO, bartender at NYC music venue Irving Plaza.

**How would you describe where you work?** Legendary! It's the coolest place I have ever worked in my life.

**Do you ever get into shows while you're working?** I definitely get into every show—watching people enjoy music is such a high.

**What have been your favorite acts that played during your shift?** My favorite band to pass through was the local metal band Star Killer. It's amazing to see the support and fan base local rock and metal bands have. And then, of course, Lamb of God was the best night ever.

**Who is your favorite tattoo artist?** I've been tattooed by many people, but El-E Mags of Bang Bang is my number one.

**What's the most popular shot?** I'm a Jack girl, but we sell a lot of Jameson. And sometimes it is sadly being referred to as "Jamo."



**TEQUILA SUNRISE**  
—with—  
**1800 SILVER**

We've all heard of the tequila sunrise, but how many of us have ordered it? Super simple, pretty to look at, and a great substitute for a screwdriver, it's our favorite way to savor tequila. And the best one to use is 1800 Silver, because it's smooth, has more kick than Patrón, and because Ray Liotta put a gun to our head as we wrote this.

**CLASSIC RECIPE:**

- 1 ½ oz 1800 Silver
- 2 oz orange juice
- 2 dashes grenadine

Pour tequila in a highball glass with ice, top with orange juice, and stir. To add the grenadine, tilt the glass, pour in the grenadine, and stir gently until it sinks to the bottom and you get the sunrise effect.



**FIRE IN THE SKY**  
—with—  
**FIREBALL**

Fireball is a crowd-pleasing shot that has come out of nowhere to burn throats. But INKED house bartender Joe Donohue shows how the liquor's heat can be tamed with apple, lime, and ginger.

**DONOHUE'S RECIPE:**

- 1 oz Fireball
  - 1 oz Laird's Apple Brandy
  - ½ oz ginger syrup
  - ¾ oz lime juice
- Shake all ingredients with ice and strain into a chilled cocktail glass.



**MOXY KIDDO**  
—with—  
**JÄGERMEISTER**

You know it, you love it as a shot, but sometimes you want to savor Jäger. Here's a high-end way to do just that from bartender Hal Wolin of the blog *A Muddled Thought*.

**WOLIN'S RECIPE:**

- 1 oz blanco tequila
  - ½ oz Grand Marnier
  - ½ oz Jägermeister
  - ¼ oz mezcal
  - 2 dashes Regan's Orange Bitters
  - 1 dash Peychaud's Bitters
  - ½ oz simple syrup
- Stir the ingredients in a glass with ice and garnish with a burnt orange peel.





# VOTE

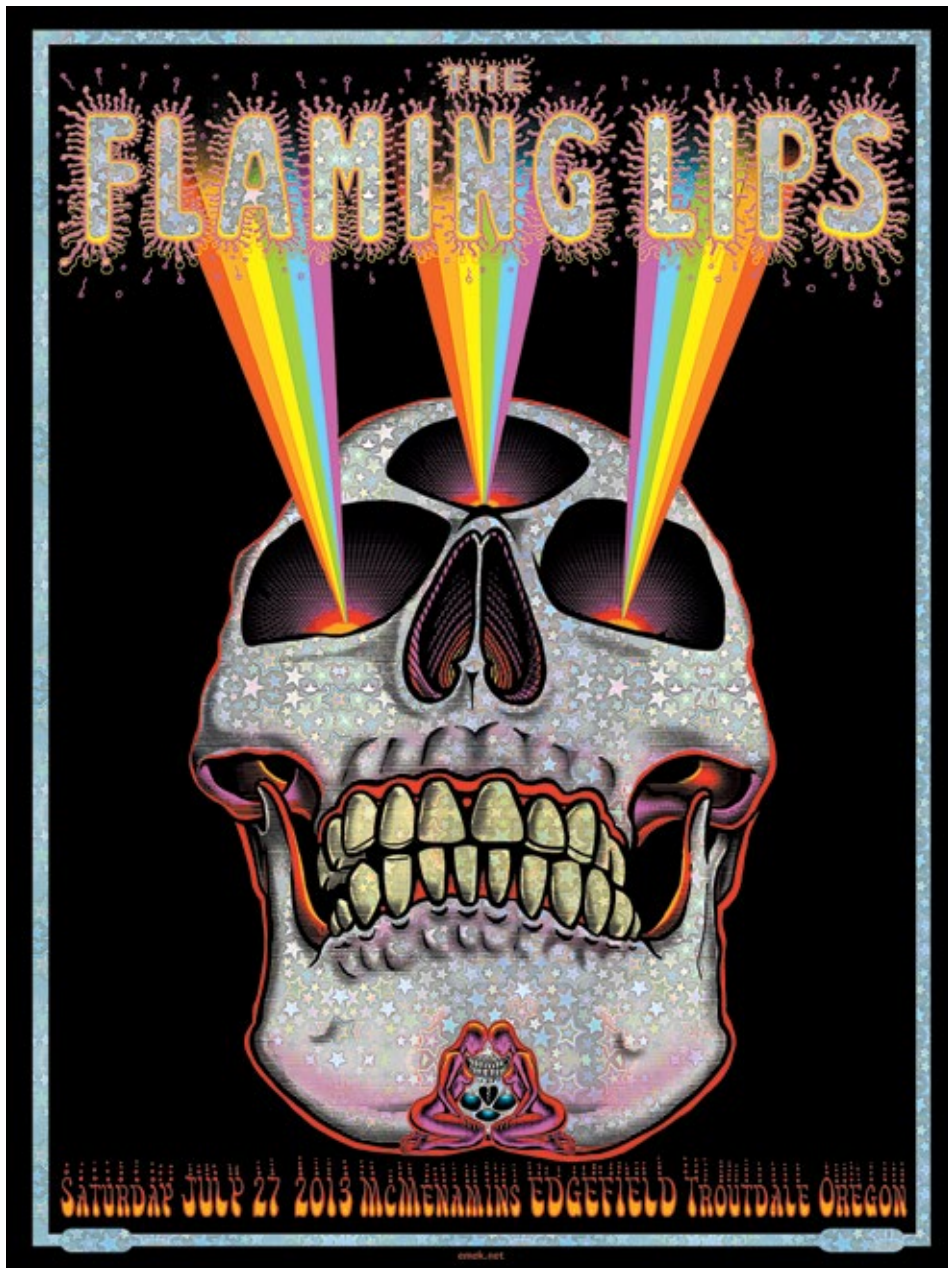
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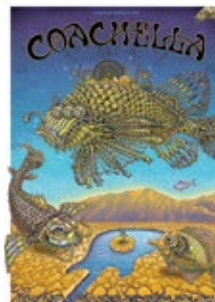
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CLOCKWISE FROM LEFT: Flaming Lips Poster, Queens of the Stone Age Poster, Coheed and Cambria Poster, Coachella Poster.



## Poster Child

Emek's concert posters and album covers are visual carnivals.

Here are some names that Emek has worked with: The Black Keys, Tool, Jane's Addiction, The Flaming Lips, Neil Young, Pearl Jam, and Henry Rollins. And then there's a big one, cartoonist and musician R. Crumb, who endorses the artist thusly: "He has great design and impeccable political sentiments, what more could you ask for?"

Emek infuses social commentary into his concert posters, calling

them "highly detailed and conceptually driven psychedelically surreal doodles." He says others have called his work "visual poetry made from angry little lines," and he's been called "the Leonardo da Vinci of crap nobody cares about—or maybe that's just what my parents say."

The artist chose to concentrate on poster art because he is inspired by music, and the projects usually give him creative free reign. His cli-

ents' directives: "Do something that our fan base will like, do your Emek magic, and don't fuck it up."

Happening upon one of Emek's masterpieces is like going to a concert to see the headliner and being blown away by the opening act. While he's worked for many of the musicians who inspire him, his dream poster would have been for "Bob Dylan at his peak—or maybe Mozart." —Lindsay Rittenhouse

# Bombshell Tattoo Removal

BY: SABINA KELLEY

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Kelley



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## LOOKIN' SHARP

Travis Walker collaborated with Black Flies to bring us these Razor Fly shades (\$150, flies.com), which are handy in case of a sunny day, a five o'clock shadow, or a rumble.

## NEEDLE WORK

Thanks to Deborah Shavlik, your cherished ink can now be felted into a soft pillow (studiodks.com). Just send her a picture and your special request when ordering, just like a tattoo consultation.



## SUB WOOFER

Jarre's AeroBull iPhone dock (about \$1,380, jarre.com) is a party animal that barks your favorite jams through a 5.25-inch subwoofer with more than 100 watts of power. Also, this dude's bone functions as a remote.



## A COOL HEAD

This Peter Dayton print (\$1,500 for 36 inches by 24 feet, peterdayton.com) is a haunting but chic add to anyone's study or skullery.



## BEAT BOX

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**Ink on the Street**

**SUBJECT:** Travis Goldfarb  
**SPOTTED:** Harlem, NYC  
**WHERE HE GETS INKED:** Lotus Tattoo in Sayville, NY (see page 86). Goldfarb, a woodworker, says his favorite tattoo is his traditional American-style eagle with a rose that's on his chest. He got it because it's "a badass thing to get inked on your chest." Although he used to wear V-necks to show off his tattoo, now that he's more inked, his artwork is visible no matter what he wears.  
**WHAT HE'S WEARING:** Drop Dead Killer Sleeveless T-shirt (\$50, impericon.com).

**THE BRAND**

**DROP DEAD** Oliver Sykes, the lead singer of the band Bring Me the Horizon, founded Drop Dead in 2005, and it was an instant hit. Since then he's hooked up with members from other bands to set the brand apart from any other. The men's and women's apparel is often emblazoned with enraged wild animals, and there are also shirts featuring our favorite four-letter word. This line is anything but quiet. —Christie Foy



**CLOCKWISE FROM LEFT:**

Plague weekend bag, \$84; DEAD Basketball Jersey, \$50; Lurker sleeveless T-shirt, \$50; Team DOOM Baseball Jersey, \$67; Medal 5 Panel Cap, \$25.



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> FEATURE PRESENTATION



# The Secret Garden

A new film documents the tumultuous Trenton, NJ, rock club.

Gilman Street, the Roxy, 9:30 Club, The Brixton Academy, Fireside Bowl, The Whiskey—they've all become part of the greater culture of rock. And thanks to some brilliant (borderline obnoxious) merchandising, the whole world knows CBGB.

But unless you're from central New Jersey, are a touring musician, or saw the *Daily Show* episode in which Jon Stewart talked about his old bartending gig, you've never heard of Trenton's City Gardens. During its run, the venue hosted

icons such as the Red Hot Chili Peppers, the Beastie Boys, Black Flag, and De La Soul, presented Danzig's first show, and allowed Ween to cut their teeth, yet it's never been documented in film.

Now City Gardens gets its place in the annals of glorious hellhole history with *Riot on the Dance Floor*, the new film by Steve Tozzi. The documentary details how underground music bloomed in Trenton, talks about the influencers who grew out of that scene, and

recalls the time Exploited had their bus flipped over. But the real story is who made it all happen, and that is Randy Now, a.k.a. Randy Ellis, the club's infamous postal worker turned promoter. "When I met Randy and started to ask musicians about him, there was a face to the club. The heart and soul of what that place was came from him," Tozzi says. "And that, in my mind, triggered the commitment to do the film." Come take a journey to the land of misfit boys. —Jon Coen

> MOVIES



## TRANSFORMERS: AGE OF EXTINCTION

The fourth in the Michael Bay-helmed *Transformers* saga has a fresh story line and a new cast of human characters. Cade Yeager (Mark Wahlberg) is a mechanic who finds a beat-up truck that turns out to be a Transformer. It's not long before black-suited government agents come knocking at his door to hunt down Optimus Prime. The one thing to be most excited about, besides Shia LaBeouf being ditched, is that we're finally getting Dinobot action! —Gil Macias



## 22 JUMP STREET

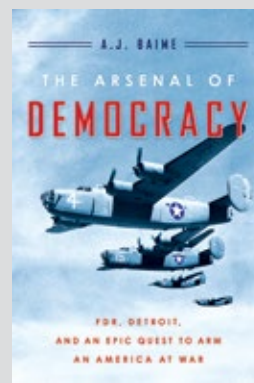
*21 Jump Street* was a shockingly entertaining and pretty damn funny action-comedy romp. No one expected the '80s TV show turned movie to be any good, but it somehow worked, even luring in Johnny Depp for a spectacular cameo. So it's no surprise that a sequel was greenlit. Schmidt (Jonah Hill) and Jenko (Channing Tatum) are back, and assigned to go undercover at a local college. Let's hope that lightning strikes twice for our new favorite buddy cops. —G.M.



## DAWN OF THE PLANET OF THE APES

A full decade after the events of the awesome *Rise of the Planet of the Apes*, the human population has been drastically reduced thanks to the simian plague virus that was unleashed during the events of the first film. The two species are shakily coexisting, but the peace proves to be very short-lived when a band of human survivors attempts to reclaim their land, sparking a whole new war with ape Caesar (Andy Serkis) and his growing forces. Matt Reeves (*Cloverfield*) directs —G.M.

> BOOK



## WAR MACHINE

A.J. Baime has a gift for taking stories about cars and turning them into epic tales of man and his machine versus other man and his machine. His last—*Go Like Hell*, about Ferrari versus Ford in the Le Mans—roared off the page, and Brad Pitt and Tom Cruise are rumored to play the leads in Hollywood's adaptation. His newest, *The Arsenal of Democracy: FDR, Detroit, and an Epic Quest to Arm an America at War*, shows how capitalism and the American spirit really won WWII. You'll never look at Detroit or our flag the same again. —Robert McCormick

> BLU-RAY



## OCEAN'S COLLECTION

Get *Ocean's Eleven*, *Ocean's Twelve*, and *Ocean's Thirteen* in this stunning Blu-ray trilogy box set that includes a collectible deck of cards and custom dice. All new exclusive bonus features include making-of videos for all films, plus *Pros & Cons: Inside Ocean's Outfit*; *Ahab With a Piggyback: The Means & Machines of Ocean's*; *The Style of Steal*; and *Original Ocean's, Original Cool*. This is one of the coolest and most star-studded trilogies ever. —G.M.

CITY GARDENS, KEN SALERNO



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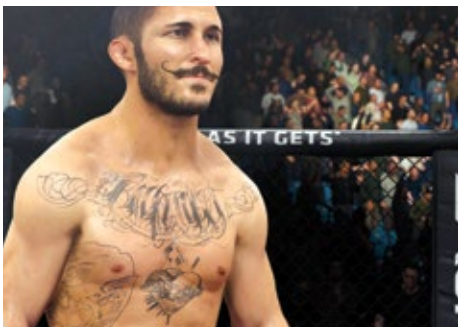
> VIDEO GAMES



**2014 FIFA WORLD CUP**

PLATFORMS: PLAYSTATION 3, XBOX 360

Normally EA Sports releases soccer games in the fall, but for every major international event the studio doubles down with a special edition. This ode to the most popular sporting tournament in the world lets you take your country's team from qualifiers to the grand stage in Brazil (whether they were invited to the tournament or not). The game largely plays like FIFA 14, but spices up the action with flag-waving crowds, authentic stadiums, and some subtle changes, like a new penalty kick system. Once you capture the golden boots in the Road to the World Cup mode, join the Group of Death online and do your country proud by squaring off against the best virtual players around the globe. **PLAY IF YOU LIKE:** High drama, faking injuries, "the beautiful game" —*Matt Bertz*



**EA SPORTS UFC**

PLATFORMS: PLAYSTATION 4, XBOX ONE

With the Undisputed series defunct now that its developer THQ has gone under, the only game in town for brutal submissions and unforgiving take-downs is this new kid on the block. EA Sports' next-gen-only offering features character models so realistic you'll wince when your guy absorbs a precise strike. The developers engineered a new fighting logic from the ground up so the deep roster of UFC stars switches tactics on the fly just as they do in real life, keeping you guessing—and in constant fear of getting knocked out. Curious how some of yesteryear's legendary fighters would stack up against this new breed of athlete? Select Bruce Lee and see how his brand of Jeet Kune Do applies to the modern octagon. **PLAY IF YOU LIKE:** *The Ultimate Fighter*, *Enter the Dragon*, *UFC Fight Night* —*M.B.*



**MURDERED: SOUL SUSPECT**

PLATFORMS: PLAYSTATION 3 AND 4, XBOX 360 AND ONE, PC

Salem, MA, has always had an air of the supernatural, from the witch trials to this season's release of *Murdered: Soul Suspect*. Roughshod detective Ronan O'Connor experiences this firsthand when he pulls a new murder case in which he must investigate ... his own grisly death. In ghost form, you try to determine who unloaded a clip of bullets into your chest and what you did to spark his (or her?) actions. Momentarily possessing other people allows you to check out meaningful evidence, eavesdrop on revealing conversations, and dig up concealed memories to find clues. A psychic who saw the murder and can speak to the dead also offers assistance in this paranormal noir thriller. **PLAY IF YOU LIKE:** *L.A. Noire*, *The Sixth Sense*, *Heavy Rain* —*M.B.*

**THE INKED PLAYLIST**

BY JONAH BAYER



**WATTER**

"Rustic Fog"

Members of Slint and Grails get ambient and spacey on this seven-minute-long musical meditation.

**FUCKED UP**

"Paper the House"

Canadian post-punkers skirt the line between chaos and beauty with this mid-tempo rocker.

**^ OFF!**

"Learn to Obey"

The punk supergroup put out a slamming two-song single (sure) with a collaboration of ideas and artwork from Shepard Fairey.

**I AM THE AVALANCHE**

"Two Runaways"

Ever wonder what would happen if Tom Petty started a punk band? Now you know.

**THE MENZINGERS**

"I Don't Wanna Be an Asshole Anymore"

Trust us: Self-improvement has never sounded so catchy.

**MERCHANDISE**

"Figured Out"

Merchandise explores the shades between dark and light with this cathartic composition.

**PIXIES**

"Greens and Blues"

If this slice of pop perfection is any indication, the Pixies' comeback release won't disappoint.

**TIGERS JAW**

"Nervous Kids"

There's nothing fancy about this fuzzed-out emo anthem; its beauty lies in simplicity.



# Beautiful DISASTER



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# Use Protection

**INKED busts sunscreen myths. Consider yourself on burn notice.**

A whopping 49 percent of men copped to not using sunscreen in the past year, according to a recent survey by the Skin Cancer Foundation. So we asked New York City dermatologist Joshua Zeichner, M.D., to debunk five common myths about sunscreens, and school us (and you) on using proper protection.

**MYTH #1: High SPF isn't necessary.** While SPF 30 doesn't offer double the protection of an SPF 15 (SPF 15 blocks about 94 percent of UVB rays; SPF 30 blocks 97 percent), there's another factor at play—how much you're applying. "In theory, SPF 15 is adequate. But in real life, we only use about half as much sunscreen as is needed to obtain the level of protection labeled on the bottle," says Dr. Zeichner.

**MYTH #2: My tattoo will protect my skin from the sun.** "While tattoos are dark in color, they don't offer sun protection. Tattooed skin is actually more at risk for advanced skin cancer because tattoos can hide skin changes."

**MYTH #3: Skipping a day of sunscreen won't make a difference.** "Low levels of UV exposure are cumulative and can have a significant impact on your skin," says Dr. Zeichner. Get in the habit of using it every day; it should be a nonnegotiable part of your grooming routine, as regular as brushing your teeth.

**MYTH #4: There's no need to apply sunscreen on cloudy days.** "If you're near a window—at the office, in your car, at the gym—your skin is exposed to rays, even in the dead of winter."

**MYTH #5: It's fine to use sunscreen from last year.** The general rule is that sunscreens expire after three years. But, says Dr. Zeichner, "even if you've only had it for a year, you have no way of knowing how long it was in production or sitting on the store shelf." —Christine Avalon

Oil slick.



**KISS MY FACE TATTOO SHADE SPF 30**

Guard your ink with this triple-duty lube (\$10, drugstores). You score broad-spectrum protection, antioxidants to help counteract sun damage, and a special anti-fading complex to keep ink looking fresh.



**BANANA BOAT FOR MEN ULTRAMIST CLEAR SPRAY SUNSCREEN SPF 50+**

The cologne-like scent of this protector (\$9, drugstores) makes it a great option for non-beach days. True to its name, the spray goes on clear so it won't goop up in your body hair.



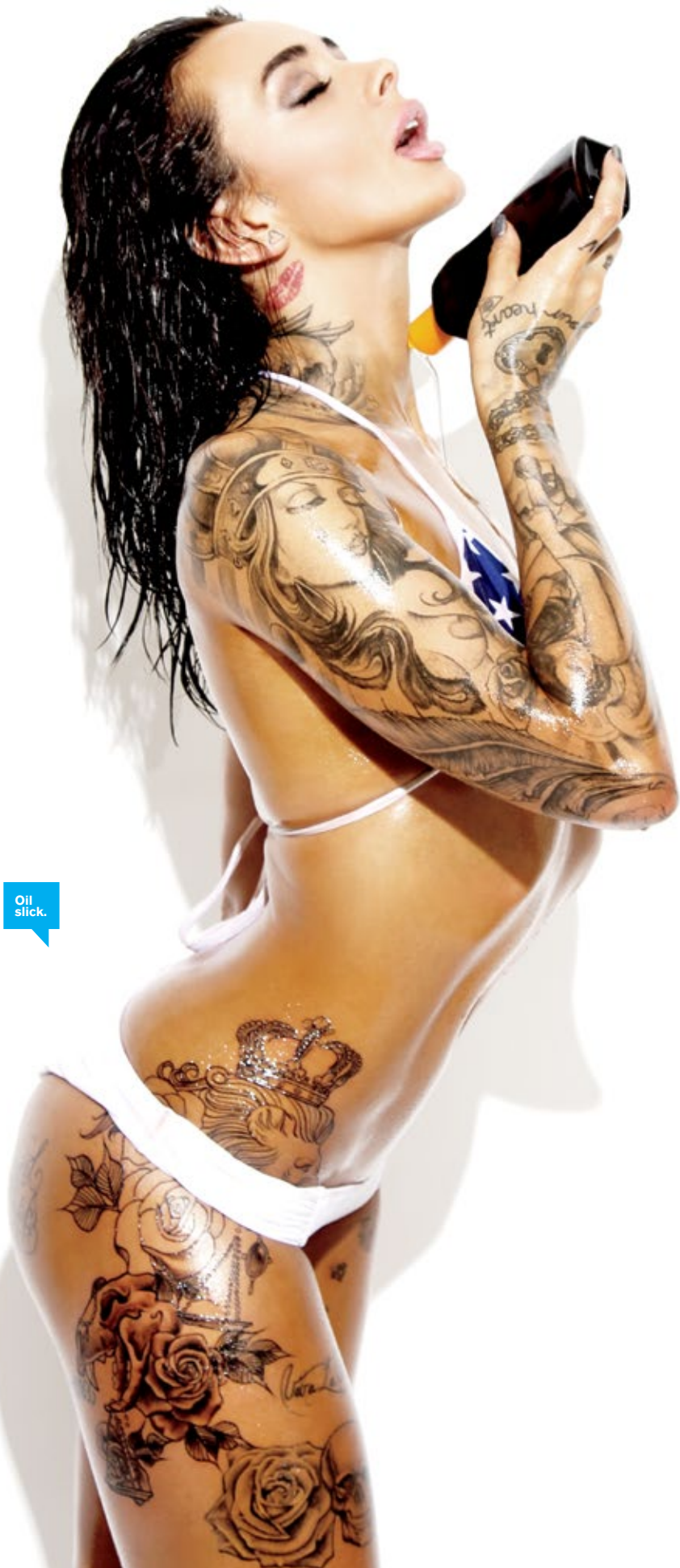
**COPPERTONE TATTOO GUARD STICK SPF 55 SUNSCREEN**

Convenient and portable, this twist-up solid (\$6, drugstores) is ideal for protecting pieces on smaller areas like your hands and face. The moisturizing formula keeps skin looking smooth, whether it's inked or not.



**JACK BLACK DOUBLE-DUTY FACE MOISTURIZER SPF 20**

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## Bristol, England

Not far from Glastonbury, Bristol will lure you in with its own music scene



Hear ye, hear ye! England's infamous Glastonbury music festival is around the corner. With headliners like The Rolling Stones and The Arctic Monkeys, and more than 100 stages, you'd better be there. But what do you do when the LSD wears off or you're sick of all the festival grind? Take a short trip to Bristol and keep the party going. Once you've sobered up, visit Southmead Tattoo Studio, Bristol's finest parlor. **Max Pniewski** will ink you a portrait that'll forever help you remember your trip in precise detail. Here, Pniewski shows us his city is a bastion of food, culture, and heavy metal. If Glastonbury didn't leave you a foggy memory, Bristol's mosh pits will. —*Charles Walsh*

▼ **COOL VENUE** The Fleece (12 St. Thomas St.) may be short on capacity, but it still packs a punch with timeless musicians, cheap drinks, and a state-of-the-art cooling system (perfect for heated shows and summer days). These walls have endured the voices of Rancid, Exhumed, and countless metal tribute bands, proving Pniewski's theory: "A small venue doesn't mean the worst."



▼ **CALL OF THE WILD** Get native. Take a walk through the Bristol Zoo (Bristol Zoo Gardens, Clifton), one of the world's oldest wildlife parks. Your inner child can wander through displays of more than 400 species while you "forget about the everyday rat race," says Pniewski.



▼ **PUB OLDER THAN THE USA** Organized rat fights, the Great Plague, and a 400th birthday party are just a few memories Bristol's oldest pub has endured. The Hatchet Inn (27 Frogmore St.) is perched near music venues O2 Academy and Colston Hall, and has a history of attracting famous musicians for a frothy pint or two. "If you're lucky, you may meet one of the band members playing in town," says Pniewski. "They often visit this place after their gigs."

**GOOD BYO LOCAL** The bring-your-own policy at Italian ristorante Sergio's (3 Frogmore St.) sounds pretty good, considering that Averys, a 200-plus-year-old wine merchant, is around the corner. The large menu allows visitors to keep it simple with pizza or enjoy fancier dinners like salmon arancini. "This is my number one Italian restaurant in Bristol," says Pniewski. "It's very nicely decorated with an Italian vibe and has the best food around."



< **UNDERGROUND OASIS** To the untrained eye, the building appears to house an ice rink. But O2 Academy Bristol (1-2 Frogmore St.) is one of the city's finest clubs. "I'm a big fan of heavy metal music and it's the place I go most," Pniewski says. "Their sound is good and the view of the stage is excellent." If screeching guitars and head-banging is your thing, this should be your first and second stop.



GLASTONBURY FESTIVAL: ANDREW ALLOCK; BRISTOL ZOO: BOB PITCHFORD; THE FLEECE: LAURA PALMER



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# Record Breakers

These rides have gone platinum—and chrome and carbon fiber.

**PRICIEST: LAMBORGHINI VENENO ROADSTER** Yes, \$4.5 million is a lot to shell out for even the cherriest ride, but with the Lamborghini Veneno, you get your money's worth—at least from an engineering standpoint. Every inch of this car, every curve, nook, and cranny, serves a purpose. From the drag-free placement of the engine cooling vents to the adjustable rear wing, the overall design is the closest thing we've seen to aerodynamic perfection. Even the wheels have been specially constructed to create a turbine effect that helps feed cool air to the carbon ceramic brakes. One can only dream.



**FASTEST: REMBRANDT BUGATTI VITESSE** Bugatti has been cranking out four-wheeled works of art for more than a century. Named for the sculptor (not the painter) who was the brother of the company's founder, the Rembrandt is almost as coveted as works by its namesake. The fourth installment in Bugatti's "Les Legendes" has a staggering top speed of 254 mph, making it the fastest production roadster on the planet. It's the one rare occasion when hurling a priceless masterpiece down the highway is acceptable; in fact, the 1,200-horsepower, 8.0-liter engine almost demands it.

**MOST TRUNK SPACE FOR ITS SIZE: TOYOTA PRIUS V** The Toyota Prius V is the perfect blend of fuel economy and trunk space. While that may not turn as many heads as gull wing doors, it's certainly not lacking in potential. With 34.3 cubic feet of trunk space, you could haul 240 gallons of milk. Not a milk drinker? That's fine—just hit the swap meet and head home with a king's ransom of 28 toaster ovens and a half dozen beanbag chairs. It doesn't end there: With the rear seat folded down, the Prius V can hold 202 shovel scoops of dirt, sand, or small stones. You can bring the beach to the beach.



**MOST COMFORTABLE: MERCEDES S CLASS** Mercedes does not endorse falling asleep behind the wheel, despite the fact that they've constructed the most comfortable ride since the race-car bed. You've been on heated seats before, but one with a hot stone massage feature? Not so much. Since even the smoothest suspension is at the mercy of the terrain, the S Class has special cameras that detect bumps in the road to adjust the ride. It's called Magic Body Control. Not magic enough for you? There's also Magic Vision Control: Tiny jets on the wiper blades that clean windows without a burst of washer fluid. Good night. —Nick Fierro



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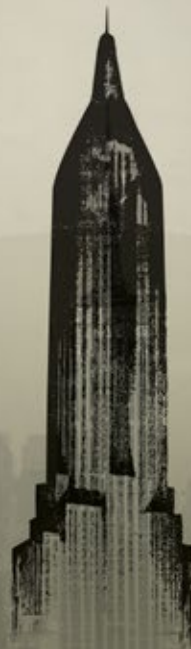
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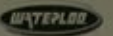


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# INKED PEOPLE

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**“We know what kind of people we are and are confident in ourselves.”**  
—Melissa Green of Millionaires

From left: Allison Green and Melissa Green.

# MILLIONAIRES

To roll with the DGAF Crew, you need to live by the full meaning of the abbreviation: Don't Give a Fuck.

---

Sisters Melissa and Allison Green of the electro-pop duo Millionaires decided to name their dedicated fan base—a mixed audience united by a love of Millionaires' catchy beats and in-your-face, party-themed lyrics—the DGAF (Don't Give a Fuck) Crew. Whether you party hard enough to give these girls a lesson in the subject or abstain from drugs and alcohol altogether, you're welcomed into the DGAF Crew with open arms—if you have the one requirement, that you own who you are. Haters need not attend meetings.

Before they had a fan base big enough to earn its own name, Millionaires began as a fun project between the sisters, when Melissa was in college and Allison was just about out of high school. "It all started when Melissa was going to a party and I couldn't go," says Allison. "I wanted to go with her but had school the next day. So I stayed home and wrote a random party song instead, which was our first song, 'Alcohol.'"

After recording some music using GarageBand, Melissa and Allison uploaded the songs to MySpace and got immediate results. Some loved it, some hated it—few were in between. The only thing that was certain: They were getting attention. "If you're doing something wrong, people aren't going to notice you. Anytime you do something right, you'll have haters," says Melissa. "We love attention, which is also part of why we dress the way we do. We like making things crazy."

But don't let the big bows and fake nails fool you; this duo is handy. From cre-

ating their own merch with their graphic design skills to booking and organizing their own tours, Millionaires has been a DIY project from the start. Melissa even does her own tattooing, having gotten an apprenticeship at Moreno Valley, CA, shop Dreams in Ink under tattoo artist Jared Wright. "We were hanging out with Jared and drinking and he just turned to me and said, 'Tattoo my hand.' I was freaking out, but it came out pretty good for my first try, so he gave me his tattoo gun and hooked me up with an apprenticeship."

From there, the sisters began collecting tattoos from a number of spots on tour, including their own tour bus, where Melissa practiced. And while many of the tattoos are Millionaires-centric—such as Melissa's "I Do What I Want" on her leg or Allison's "Millionaires" located on her middle finger—there is some tradition as well. Being half-Japanese with a strict, traditional mother, Allison opted to get a sleeve in traditional Japanese style for her family to warm up her mother to the idea.

In addition to accepting their tattoos, the sisters' parents had to open up to their hardcore party music too. But when it comes to anyone else's opinion, Melissa and Allison just DGAF. Their songs are catchy, raunchy, and everything in between. "There is no such thing as bad publicity," says Melissa. "We know what kind of people we are and are confident in ourselves. I'm sure the reason we originally got all the attention we did is because of all the hate. We prefer the hate to the silence." —*Cristina Guarino*



# THE USED

Here's a taste of rocker ink.

While The Used are usually fueled by adrenaline and angst, their latest offering, *Imaginary Enemy*, also thrives on political diatribes. Whether challenging the military-industrial complex on "A Song to Stifle Imperial Progression (A Work in Progress)" or rousing the cell phone-addicted masses in "Generation Throwaway," the Utah rockers have plenty of hot-button topics on their collective mind.

"We wanted to make an album that had more of a message that wasn't about internal struggle but about external struggle, like what's going on around us," explains guitarist Quinn Allman. "It seemed for a long time that bands that got political had become played out. But a lot of the bands we grew up loving, like Rage Against the Machine, just went straight for it, and I love that."

Consider their new songs as anthems for action. "We want to remind people that they have a right for their voice to be heard, and it doesn't matter if it's political or not," says Allman. "It's just about speaking truth and listening with truth and progressing. The album is really about progression. Even though it literally speaks about revolution, it's more about the internal revolution of life and the cycle of awakening. Our full-length album *Vulnerable* was about putting yourself out there to grow, and this one is about applying some of that."

Allman's tattoos make their own interesting statements. There's an eaten cassette tape on his right forearm that recalls his personal demo tapes. His first tattoo was a crown on his stomach that he got around 2000 when he was rolling with punk rock and rockabilly dudes. His wife's first initial (M for Megan Joy, who was

an *American Idol* contestant) can be found on his ring finger.

Having been raised as a creationist in Mormon-centric Utah, Allman and his brother both got JOY Club tats. It stands for Jesus, Others, and You. "Basically it's like Boy Scouts, but JOY Scouts," explains Allman. "So I have that little insignia tattooed on me—it says JOY really big inside this little kid's head. No one I've ever met has even heard of it. My brother and I thought it was interesting that we were psychologically brainwashed."

Located adjacent to his JOY piece is the most intriguing ink Allman has. It's an abstract doodle that was done by Vic Back at 27 Tattoo in Salt Lake City. "That's where we get most of our tattoos," he says, "The two tattoo artists that we have tattoo us most of the time are Vic Back and Pat Delvar." The doodle is based on a drawing Allman did while he was on mushrooms and staying at a hotel in London. "I just started drawing and was going back into my life, so it's this mural of some things that symbolize my life." It includes cut-off trees that grow into a headless moose. There is also a minivan and a house on fire. "Some big hoopla went down with me and my family just prior to getting it. An old friend of mine set fire to my house to try to get insurance money." Allman says the piece is an abstract representation of a specific moment in his life. "I've got three little smoke pipes and little bongos. It sounds cliché, but my little brothers were smoking weed before I was. I was so upset about it, but when I finally started to smoke weed I saw why they were doing it. I didn't feel like the mean older brother anymore. The tattoo is definitely more for me than for looks." —*Bryan Reesman*



From left: Bert McCracken, Jeph Howard, Dan Whitesides, Quinn Allman.



# SHELDON SOURAY

The Ducks defenseman says the NHL locker room is a good place to find bad ink.

---

From the first time he picked up a hockey stick, Sheldon Souray found that he had a skill unlike any of the other kids: He could hit the puck obscenely hard. In the ensuing years, this powerful slap shot would earn Souray quite the goofy nickname—the Studly Wonderbomb—and a lengthy career in the National Hockey League.

“Some guys are fast skaters, some are punishing checkers, and some guys are awesome shot blockers,” Souray says. “I just know how to shoot the puck hard. It’s kind of a mindless talent. I love it.”

Thanks to that simple skill, Souray’s talent exceeded that of his peers and he played with older players all through junior hockey, a fact that would directly contribute to his choice to get a tattoo at the age of 15.

“I think that the symbol that you were one of the boys was to get a tattoo,” Souray says. “The obligatory first tattoo was some sort of cartoon character with a hockey stick. It’s kind of funny because anytime you look around a locker room you will be looking at 20 guys with 20 horrible tattoos.”

Despite feeling a little bit silly about the Buster Bunny with boxing gloves and a hockey stick that was his first tattoo, Souray immediately fell in love with the medium. As he matured, so did the art that he had inked on his body. In order to pay homage to his Métis heritage, many of Souray’s tattoos have native artwork incorporated into them. After meeting tattooist Luke Wessman through some mutual friends, Souray had the accomplished artist add a sugar skull to finish his sleeve.

“[Luke is] an awesome guy and a true gentleman,” Souray says of the self-made tattoo artist. “I don’t think I realized how much respect he had until people kept commenting on my piece. He did it freehand and it turned out better than I could have ever imagined.”

After 14 seasons in the NHL, Souray sat out the 2013–2014 season due to a wrist injury. Having to watch his team, California’s Anaheim Ducks, have a successful season without being able to contribute has been a trying ordeal for the veteran defenseman.

“It fucking sucks, there’s no two ways about it,” Souray laments. “It’s probably the most challenging mind-fuck of my career. I’m at the stage when it’s winding down and coming to an end, and our team is poised to potentially make a long playoff run. Winning the Stanley Cup is something that you chase your whole life. It sucks to not be a part of that.”

After years of expansion, the NHL’s reach extends to the majority of the United States and Canada, providing radically different living situations for every team—and Souray has experienced them all. He has played in Edmonton, Canada, where hockey is the primary focus of the entire city during the interminably long winters, and he has also played in Anaheim, where he is able to go surfing on his off days. While both situations have their advantages, in Souray’s estimation, nothing compares to being a Canadian.

“I think every hockey player should experience playing in a market like Montreal; that’s how you know that you’ve made it,” Souray says. “People treat you differently. You are a celebrity and a role model. In both the good and the bad times there is nowhere to escape it, so you have to embrace it. For me it made me a better player and a better person.”

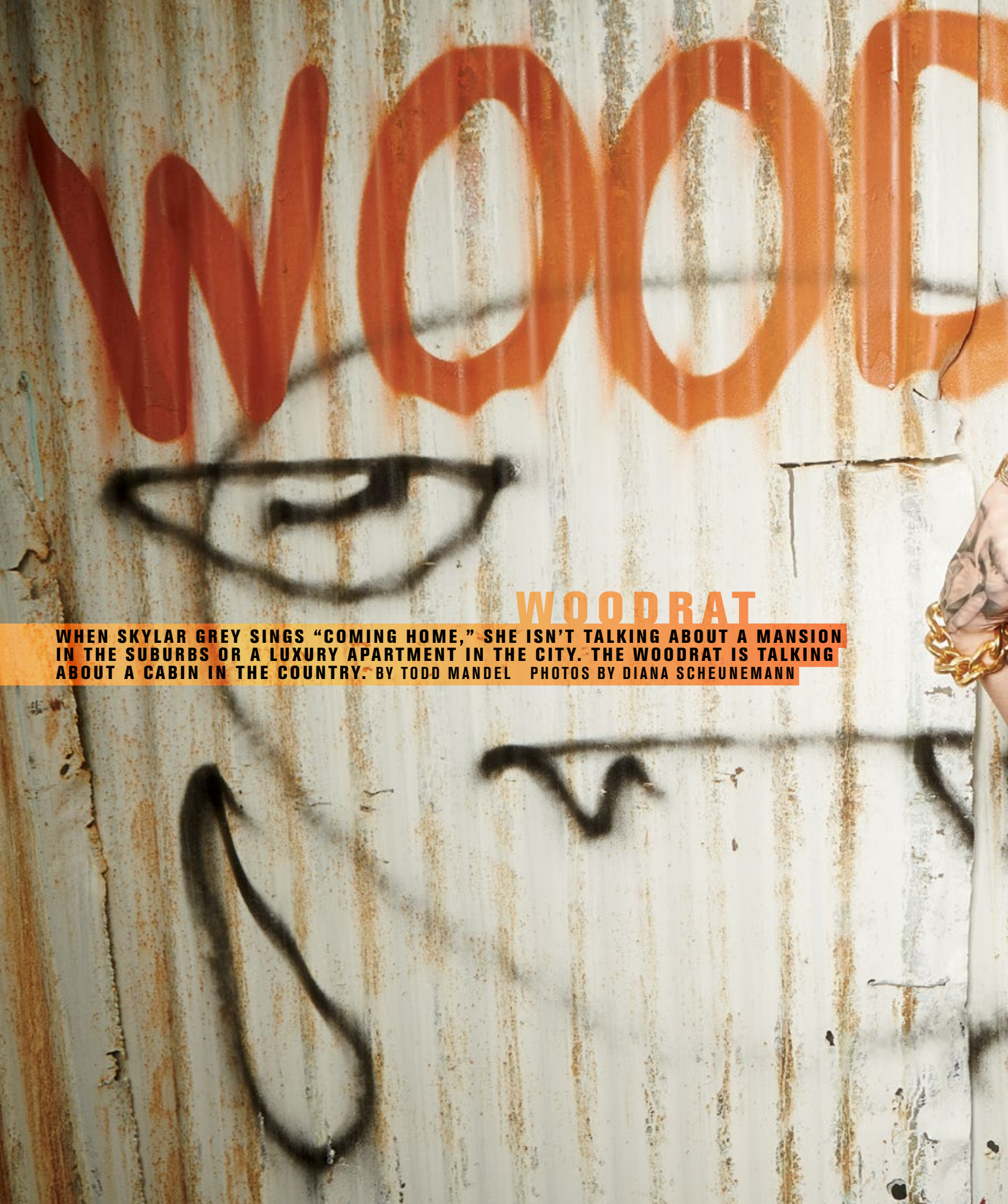
Hockey has undergone a great deal of rules changes since Souray entered the league, and he has had to adapt his style accordingly. As a bruising defender there were tricks that he employed early in his career, like cross-checking players into the ice in front of the goal, that are now illegal. Of all of his career accomplishments, Souray says his ability to change his game to fit the rules gives him the most pride.

“What else am I going to do that will allow me to have fun, travel, be with a bunch of great guys, hang out, and make some money?” he says. “What’s the sacrifice? I have to train a little harder during the summer. Maybe my game might have been a little harder to change for the rules, but everyone has their own struggles.”

Souray’s current battle is getting his wrist back to shape so he has enough strength to hoist the Stanley Cup someday. —*Charlie Connell*







# WOODRAT

WHEN SKYLAR GREY SINGS "COMING HOME," SHE ISN'T TALKING ABOUT A MANSION IN THE SUBURBS OR A LUXURY APARTMENT IN THE CITY. THE WOODRAT IS TALKING ABOUT A CABIN IN THE COUNTRY. BY TODD MANDEL PHOTOS BY DIANA SCHEUNEMANN





**I'M COMING HOME/I'M COMING HOME/  
TELL THE WORLD I'M COMING HOME.**

Skylar Grey has sung these words on *American Idol*, *WrestleMania*, and for a heart-wrenching Budweiser Super Bowl commercial called "A Hero's Welcome." Her orchestral voice is impressive, but she isn't just a diaphragm; she is the soul behind those bars, as she co-wrote "Coming Home" for Diddy's *Dirty Money* album (the track was a top 25 hit on the *Billboard* charts). Grey also wrote "Love the Way You Lie," a track that detailed her abusive relationship with the music industry, for Eminem and Rihanna. Although she started recording under her given name, Holly Brook, she changed her name when she no longer recognized the girl she had become—the one who used to be a woodsy, artistic tomboy but had since bent to the whims of the business. With the name change to Skylar Grey, she took a breath, reassessed the situation, and came back to the studio as a woman in control of her own sound and image. After working with the boldface names above—in addition to David Guetta, Kid Cudi, Kaskade, Lupe Fiasco, Christina Aguilera, and T.I.—she is now, finally, making a new name for herself.

**INKED: Do you have a favorite tattoo?**

**SKYLAR GREY:** Currently I love the "Woodrat" tat on my chest, which was done by Mister Cartoon.

**It's hard to miss. What does woodrat mean?**

It's my gang name! [Laughs.] Actually, it is the theme of my life: I'm not a hood rat, I'm a wood rat because I work in the city and in hip-hop music, but I live in the woods and worship nature. It's also the name of the clothing line I am starting that will be high-end, woods-inspired streetwear.

**Is Cartoon your favorite tattoo artist?**

I love him, but right now I'm really digging Tye Harris. He does amazing charcoal-looking realism. He did my wolf and my rose, and I plan on finishing my sleeve with him. I want a sleeve of wildlife! The jackalope is probably going to be first, then maybe a grizzly bear, a moose, and maybe a brook trout since my middle name is Brook and I was named after the fish.

**Do you have any crazy fan tattoo stories?** A lot of people get my lyrics tattooed on them. But one person I know actually got my face tattooed on her side.

**Was it weird to see yourself tattooed on someone else's body?** Yeah—it actually makes me feel more pressure to keep making great music because if my face is going to be on her skin for life she better like everything I do!

**Eminem has been so supportive of your career. Has he given you any advice that has stuck with you?** "Just be you." Three simple words that, coming from Marshall, hit me so deep. I've lived my life since childhood just wanting to feel accepted, so I tried a lot of things that weren't authentic to who I really was—from developing eating disorders, to the clothes I wore, to the style of music I made. Eventually I became exhausted from living my life for other people. As soon as I took his advice and



Previous page: G-Star Raw top; Feltraiger hat and flannel; Pony bandanna; Ben-Amun chunky gold bracelet; Alibi rings and small chain bracelets; vintage necklace; Y-3 pants; Skylar's own earrings. Vintage top; Aoko Su bracelet; Skylar's own necklace.



Feltraiger vest and hat; Jenna Leigh Lingerie underwear; Psyche Jewelry and Alibi rings; Psyche Jewelry necklace.



Ben-Amun necklace and bracelet; OnGossamer underwear; Happy Socks socks.

started living and creating for myself, my life transformed. Suddenly I was enjoying my daily life and my creative process instead of worrying about how other people felt about my work. The ironic part is that ever since I started living this way, I've never felt so accepted or been so sought after in the industry. Accept yourself and the rest will follow.

**How much thought process goes into you deciding your tattoo designs?** I think a *lot* about tattoos, but the truth is I never stick to the plan. When I got my owl by Josh Lord at East Side Ink in New York, I actually went in for something totally different. When I got there and saw his bird work, I changed my mind on the spot to an owl. I respect all artists because I am one myself, so I like to be collaborative with them and cater to their strengths.

**You have a unique style. How would you describe it?** First off, I hate being uncomfortable. Tight jeans? No, thank you—damn things could cause a yeast infection! High heels: nope. Second, I grew up in the woods. My dad took me hunting, so flannels and camos have a dear place in my heart. Get it? Deer! Third, I love the art of fashion, and can really appreciate a sick silhouette. Fourth, I *hate* wasting time every day trying to put an outfit together or doing my makeup and hair. My time is better spent creating music or something. So my closet is full of stuff that all goes together so I can grab and go. Plus, there are a lot of hats to hide the mess. I take good care of my skin so makeup is generally unnecessary. The result is I end up looking super-tomboy, a woodrat.

**What is your typical day like?** At home it's chill. I wake up and can't do anything until after my coffee or tea, then I go for a walk to soak in the scenery and get my brain going. Then I work on music 'til about 4 a.m. in my home studio.

**What is your goal in music?** I kind of have two careers in music—one as a songwriter, the other as a solo artist. I think the goal is just to keep making enough money as a songwriter so that I have the freedom to make whatever kind of music I want to as a solo artist.

**Since you have an artistic side, would you consider doing a tattoo on someone?** I'd be too scared they wouldn't like it. I hate displeasing people in every area of life.

**Do you regret any of your tattoos?** My Wisconsin tattoo on my inner bicep is bad. I don't know what made me get it in bright blue. And it really blew out under my skin, so I'm going to have to get that covered or surrounded at some point.

**What was your first tattoo?** Backstage at a Linkin Park concert, back when I was signed to their label. There was someone giving tats so I jumped in and got a peace symbol that my friend designed on the back of my neck.

**What is the quote on your arm?** It is from Einstein and it says, "If at first the idea is not absurd, then there is no hope for it." It reminds me to be innovative.

**Your birth name is Holly. Why did you choose Skylar Grey?** The music industry chewed me up and spit me out the first time around. I retreated to a cabin in the woods after that, and went through a major transformation as an artist and as a person. When the opportunity arose to reenter the music industry, I decided to go in with a new identity. I knew I wanted to use the word *grey*, because it is my favorite color. It represents the unknowns in life, which are scary, but I've learned to embrace them. I needed a first name, though, and Skylar is what my team and I landed on. I liked it because my favorite weather is thunderstorms and grey skies.

**If music hadn't worked out for you a second time around, what would you be doing?** Well, if I hadn't chosen music as a career, I probably would have gone into some sort of job outdoors, like a forest ranger. Besides nature, I love watching a good, slow, dramatic movie.

**What do the axes tattooed on your neck represent?** The crossed axes are my logo. I chose it because when I lived up in the woods alone I had to chop wood for the wood stove to stay warm, as it was my only source of heat. Axes also make a good weapon! The ax is a symbol of survival to me.

**You have written some big songs for other artists. Is it hard to give away a song that you know is great?** Most of the time the biggest songs I write aren't even my favorite songs. I prefer more complex and less radio-friendly stuff for myself. But sometimes I look back and go, "Shit, I fucked myself on that one!"

**You're currently working on a new album. Can you tell us about it?** Even though I'm in the early stages, I'm loving it. I have the freedom this time around to do whatever I want creatively, so I'm making an album I would actually buy as a listener. So far it is sounding kind of like if Radiohead had a chick singer and made a hip-hop album with very little rap. 🐼



**“EVENTUALLY I BECAME  
EXHAUSTED FROM LIVING MY  
LIFE FOR OTHER PEOPLE.”**





American Apparel bra;  
Feltraiger hat; Pony bandanna;  
vintage overalls; Y-3 sneakers.  
**Stylist:** Lana Jay Lackey  
**Stylist assistant:** Katie Stolic  
**Hair:** Adam Maclay for  
Artists by Timothy Priano  
**Makeup:** Clarissa Luna  
for Artists by Timothy Priano  
**Manicurist:** Mimi Wilson  
**Location:** Dean Street,  
Brooklyn, NY

# Wine Notes

THE 35 BEST  
TATTOO LYRICS  
OF ALL TIME

PAGE 48

# AGAINST ME!

"BECAUSE OF THE SHAME"

**Can't remember the last time I saw you. Can't remember the last time we talked. You left home for a fresh start. Working as a waitress down in Bradenton with my name tattooed into your skin**

# HORRORPOPS

"BABY LOU TATTOO"

*A tattoo doll awaiting my call ... The buzz of her diced tattoo machine makes me wanna cry for more ... Yeah, I need my ink injection, Baby Lou tattoo*

## ZAC

"SO MANY TEARS"

*Inside my mind couldn't find a place to rest until I got that Thug Life tattoo on my chest*

## WIZ KHALIFA

"INK MY WHOLE BODY"

*Body marked up like the subway in Harlem*

## RAY CHARLES

"HELLO"

*When my heart and your heart beat the same tattoo, it is tit for tat too*

## LUCERO

"ALL SEWN UP"

*Hell I'm all sewn up with bad tattoos, can't hide from the faded, bleedin' truth. Well it follows me wherever I might move all sewn up with bad tattoos*

## THE GAME

"BETTER DAYS"

**Should I talk about some cars or the next chapter of my life and show you all my scars, or my bullet wounds and my stab wounds, can't show you I covered them up with tattoos**

## H2O

"HEART ON MY SLEEVE"

**I'm not what you think I am, I'm just like you with tattoos**

## GREEN DAY

"GOOD RIDDANCE (TIME OF YOUR LIFE)"

*So take the photographs, and still frames in your mind. Hang it on a shelf in good health and good time. Tattoos of memories and dead skin on trial, for what it's worth it was worth all the while*

## THE CLASH

"DEATH OR GLORY"

*Love 'n' hate tattooed across the knuckles of his hands, hands that slap his kids around 'cause they don't understand how*

## PINK

"I'M NOT DEAD"

*I'm not dead just floating right between the ink of your tattoo. In the belly of the beast we turned into*

TAY-Z  
FEATURING

JUSTIN TIMBERLAKE

"HOLY GRAIL"

Now I got tattoos on my body, psycho bitches in my lobby,  
I got haters in the paper, photo shoots with paparazzi

NOFX

"THE BREWS"

'Cause hey, we're the  
'brews, sporting  
anti-swastika tattoos

THE  
WHO

"TATTOO"

Welcome to my life,  
tattoo, I'm a man  
now, thanks to you,  
I'll expect I'll regret  
you, but the skin  
graft man won't get  
you. You'll be there  
when I die, tattoo

ANI DIFRANCO

"SHROUD"

**To realize a tattoo is no  
more permanent than I  
am, and who ever said  
that life is suffering**

PEARL JAM

"BLACK"

*Oh, the pictures have all  
been washed in black,  
tattooed everything*

TOM WATTS

"9TH AND HENNEPIN"

And the girl behind the  
counter has a tattooed  
tear, "One for every year  
he's away," she said

BEN  
FOLDS

"YOU TO THANK"

*By the time the buzz  
was wearing off, we  
were standing out on  
the sidewalk. With our  
tattoos that looked like  
rings in the hot Nevada  
sun. And they won't fade*

GROUCHO MARX

"LYDIA THE TATTOOED LADY"

*Lydia, oh Lydia, that encyclopedia,  
Lydia, the queen of tattoo. On her back  
is the battle of Waterloo, beside it the  
wreck of the Hesperus too*

VAN HALEN

"TATTOO"

**Things we never  
say are always  
written in ink**

TOM PETTY AND  
THE  
HEARTBREAKERS

"INTO THE GREAT WIDE OPEN"

**Eddie waited 'til he  
finished high school.  
He went to Hollywood,  
got a tattoo. He met  
a girl out there with a  
tattoo too. The future  
was wide open**

THE  
SMITHS

"WHAT SHE SAID"

*What she read, all heady books.  
She'd sit and prophesize. It took  
a tattooed boy from Birkenhead  
to really, really open her eyes*

NERF HERDER

"FOR YOU"

**And I'd get a Michael  
Bolton tattoo, and I'd  
change my name to  
Kenny G for you**

# GOO GOO DOLLS

"WHEN THE WORLD BREAKS YOUR HEART"

**Every time that I kiss you, you put your lips to my scars. Made a tattoo of stars, I felt the rush of blood and I knew**

# WAKA FLOCKA FLAME

"FUCKED UP"

***Ink is my skin tone,  
man these tattoos  
everywhere***

# EMINEM

"W.T.P."

She's got a tattoo of me right above her ass, man. In the streets of Warren, Michigan, we call 'em tramp stamps

# RANCID

"TATTOO"

**My love to you is true. A tattoo that ain't ever coming off. I'll wait for the truth hits you, I'll take a loss at any cost**

# FRANK TURNER

"TATTOOS"

Oh I've even got black x's from when I was straight edge, so crack open a beer friends now and let's make a pledge. If we had the luck to live our lives, a second time through we'd be sure to get the same tattoos

# JUNIOR M.A.F.I.A.

"GET MONEY"

*Spin my V, smoke  
all my weed tattoo on  
tittie sayin' B-I-G*

# JORDIN SPARKS

"TATTOO"

**You're on my heart just like a tattoo. Just like a tattoo. I'll always have you**

# WEIRD AL YANKOVIC

"ANOTHER TATTOO"

**At every job interview they're just so impressed 'cause I got all my ex-wives on my chest**

# SOCIAL DISTORTION

"FAITHLESS"

***He's gonna get his girlfriend's name tattooed on his neck. And hope he never, never lives to regret***

# THE OFFSPRING

"PRETTY FLY (FOR A WHITE GUY)"

**Now he's getting a tattoo. He's getting ink done, he asked for a 13, but they drew a 31**

# JASON DERULO

"TATTOO"

**I'm running out of room for your tattoos. How can I get over you, over you, when you're all over me**

# BLOODHOUND GANG

"THREE POINT ONE FOUR"

*And I'm looking for the kind of girl that reminds me of my mother, but it's hard to find a girl with a viper tattooed on her tushie*

**EAR DRUMLINE** From top:  
FRENDS headphones,  
wearefriends.com; Skullcandy  
headphones, skullcandy.com;  
Kef headphones, kef.com;  
Beats by Dre headphones;  
beatsbydre.com; House of  
Marley headphones,  
thehouseofmarley.com.






# IN CONCERT

Colorful headphones and watches  
that play together harmoniously.

PHOTOS BY MICHAEL KRAUS

**KEEPING TIME** From top:  
 Nixon watch, nixon.com;  
 Timex watch, timex.com;  
 Qlocktwo by Biegert & Funk  
 watch, qlocktwo.com; Swatch  
 watch, swatch.com; Neff  
 watch, neffheadwear.com.

# Q & A

## LAURA JANE GRACE

The frontwoman of Against Me! talks about her new place in the community, her latest album, and that new neck piece.

BY JONAH BAYER PHOTOS BY BRIAN SORG

The punker Laura Jane Grace is pretty sweet, in the sugar sense of the word. “I had Hershey’s Kisses in my pocket the other day and I put my phone in there and they melted into it,” she explains, apologizing for having to call a few minutes later than the scheduled time. “Your voice sounds chocolaty delicious.” Despite having recently released Against Me!’s sixth full-length, *Transgender Dysphoria Blues*, she’s already hard at work on presumably saccharine new material.

As the title of the album implies, *Transgender Dysphoria Blues* centers around Grace’s shift from black-clad frontman Tom Gabel to Laura Jane Grace, which happened in 2012 after she shocked the music community by announcing she was transgendered and planning to transition. But instead of reading like a gender studies thesis statement, the album is a return to form for the band, which currently includes frontwoman and guitarist Grace as well as longtime guitarist James Bowman and recent additions Atom Willard (Rocket From the Crypt) and Inge Johansson, previously of The (International) Noise Conspiracy. It also sees them leaving the major label world to return to their DIY roots by recording and releasing the album themselves. What’s maybe even more refreshing than the music is the way the punk community has come together to support Laura Jane Grace, which is apt because embarking on a gender transition as a public figure is pretty much the punkiest thing possible.

**INKED: What’s the story behind your new neck tattoo?**

**LAURA JANE GRACE:** I went to Chicago back in August, and when I got there I started looking around for a tattoo studio to try to find an artist I liked. I ended up stumbling upon this shop called Butterfat Tattoo, which is run by Esther Garcia. She’s an awesome tattoo artist in her own right but she also has a lot of guest artists come and do time there. There’s a Japanese artist named Kenji Alucky who was doing a stint there and he did my feet for me, which was rad. And while he was there I also met Gakkin [who is based in Kyoto,

Japan] and was turned on by his work and became a really big fan of it. It’s hard for me to book time with most really good artists because they fill up so many months in advance and my schedule is always changing. If I make a tattoo appointment, six months later I’m inevitably going to have to cancel it. So I e-mailed Gakkin to see if he had any days free and he said he had an entire day free in February so I was like, “Okay, I’ll come [to Kyoto].” I did the one side of my neck and then I’m going to go back—or he’s going to come to Chicago, whichever comes first—and he’s going to do the other side of it.

**Where did you get the idea for the image?**

I collect bird tattoos, specifically raven tattoos. So whenever it was I started to get tattooed, I just knew I wanted my arms covered with birds.

**You have a lot of tattoos already, but there’s still a stigma with a neck tattoo. Was getting this piece any different for you? You mean it’s a job ender? [Laughs.]**

**Exactly. Are you worried about not being able to get a corporate job now? Well, I’m a couple times felon, high-school dropout transsexual, so I don’t know if the tattoo is the reason I won’t be able to get a job. [Laughs.]**

**But seriously, this is such a huge piece and it’s so visible. Did it take a long time to heal?**

Well, I forgot to pack A&D or Aquaphor, which I usually put on the tattoo afterward. I was like, “Oh fuck, can you get some at the shop or help me out?” Gakkin took me to a shop around the corner [in Kyoto] for this Japanese ointment that I’d never heard of before, and I used it and it couldn’t have healed faster. Two days later, every single bit of scab flaked off and it was completely healed within four or five days. This piece kind of covers up one of the tattoos that was on my chest, and there’s a tattoo on my back that it’s covering up too. Half of [my old tattoo] is exposed right now, but once

I get the other half of my neck done it will be covered up. Those are tattoos I got when I was probably 17 or 18 years old and not good work that I want on my body anymore.

**That must be an incredibly liberating feeling.**

It is. It’s amazing how when you get a tattoo that’s really well done and covers a previous tattoo how much that improves your sense of self and makes you stoked to look at it. Where before there was bad work, now there’s a really nice piece there. It improves your mood, you know?

**Did you get to do anything else while you were in Japan? I was in Kyoto for three days.**

The first day I was pretty jet-lagged and fucked up so I hung around the hotel. The next day I got tattooed and it was an 11-hour session so I was completely zapped, but the final day I had time so I got to walk around Kyoto and explore, which was awesome because I’d been to Tokyo and Osaka before but never Kyoto.

**Sitting for 11 hours must have been intense.**

We took a quick dinner break and there were cigarette breaks in there, but yeah, it was an 11-hour session. My feet were 10 hours apiece too. The impressive thing to me is that I feel like I’ve had a hard time finding tattoo artists who I really connect with, and with Gakkin and Kenji—I







don't know if it's a Japanese thing or what—their whole approach to the art and the way they make you feel about tattoos is really not comparable to what I've stumbled upon with many American artists.

**What makes your experience with Japanese tattoo artists different from what you've dealt with back home?** Gakkin in particular doesn't do stencils. When he tattoos he does it completely freehand so he draws the tattoo on you and then does it. It probably took an hour and a half or two hours to just draw it on me. With Kenji, when he was doing my feet, it took him two hours to do the stencils. You can just tell that they want to get it so right, and they really actually care as opposed to a lot of tattoo artists I've had here who will just slap the fucking stencil on you and be like, "Cool? Cool. Here we go." Unfortunately I've had a lot of experiences where you can't even get the tattoo artist to acknowledge that it looks cool after they do the tattoo. But with both of these Japanese artists, I could tell they were really proud of the work they did and stoked on the tattoo, which is cool because I have it on my body. *[Laughs.]*

**Speaking of eliciting reactions, Against Me! is known for its responsive fan base. As long as the band has existed, it seems like you've gotten some kind of backlash, whether it's because you signed to a major label or because you decided to play spaces that weren't DIY. What's the band's audience like today?** There's definitely a core base, but because

we've done so many weird tours over the years—touring with Foo Fighters or Green Day or Mastodon or the Warped Tour—on every tour like that you pick up a couple of people who wouldn't have seen you otherwise, and then they're thrown into the mix too. Then there are people who got introduced to us because they heard "Thrash Unreal" or "I Was a Teenage Anarchist" on the radio, and then they become a part of it. Finally, with punk rock there's a certain part of the audience that always stays the same age and is always getting into the music, so there's that as well. I feel like it's a pretty diverse crowd for the most part.

**Let's talk about the album title, *Transgender Dysphoria Blues*. Do you feel like it's informed by the blues, or did you just like the way those words sounded together?** I liked the way it sounded and knowing it was coming from kind of a dark place. I feel like I tried to take subject matter that may be darker or coming from a negative place and then twist it into a song that's catchy that you can sing along to that maybe doesn't sound that down. It's definitely written from that place lyrically, so I wanted the title to reflect that.

**On paper something like "FUCKMYLIFE666" looks like it would be depressing, but it's probably the most upbeat song on the record. It's a really interesting dichotomy. Thanks. I think with the lyrics to that song, putting it in that package was important because I didn't want the record to necessarily depress people or**

anything like that. I wanted it to have a joyfulness as well.

**Fat Mike from NOFX played bass on that song, right?** Yeah, he played on "FUCKMYLIFE666" and "Unconditional Love." And we actually recorded a third song with him that didn't make it onto the record but is mixed and mastered and ready to go. Today [early March] we're up at a studio in Michigan getting ready to record a couple more songs, so we'll probably do something with that song as well as the material we're working on now when we come away from this session.

**Much of *Transgender Dysphoria Blues* was recorded at your own studio in Florida. Was it liberating to have as much time as you wanted to work on the record, or did that make it harder for you to finally decide it was finished?** A little bit of both. I got really obsessive-compulsive about stuff and with Pro Tools. There's playlists for each take, so we would do, like, 100 playlists of my guitar part, just playing obsessively and feeling like it didn't get right. So there was really a lot of time wasted with that. What got Fat Mike involved is that toward the end of the process a tree fell through the studio and destroyed it, so at that moment I was like, I guess we need to go somewhere else. So I thought of Mike's studio and figured no one was using it and I called and asked if we could come by. He agreed but we didn't have a bass player at the time so we were like,

And do you want to play bass on a couple of songs? Luckily he was into it, so it all worked out.

**Do you feel like this album is more personal than what you've done in the past?** [In the past] I got to a place where I felt almost an obligation to go, "Okay, there has to be an antiwar song on this record" or "There has to be some overtly political songs on the record." I really didn't give a shit about that with this album. I mean, it is really personal but I also think there are real politics to the subject matter, so I think it definitely holds true to an *Against Me!* album in that sense.

**Has your audience changed since you've started undergoing your gender transition?** I think so. I think it's made people feel comfortable in that environment—and welcome, because especially at punk shows it can feel like a boys' club and really aggressive, so you could feel really uncomfortable.

**Is it odd talking about your transition to complete strangers?** It's fairly easy for me to talk about it in a kind of morbidly detached way, because it's real so I know the answers. Whereas before—like you mentioned, getting backlash for stuff on past records—when you're doing interviews all the time with people asking you about signing to a major label based on where you came from, you're trying to answer the question while not giving a shit about justifying it to someone. That's exhausting. *[Laughs.]* Another reason I'm okay with talking about it is because I want to selfishly make connections with the trans community so that I have a support network for myself. And if sharing my story can help to educate someone else or help them out in their own way, then that's awesome.

**A lot of people must come up to you after shows and say they've never heard your point of view represented in their music. It's true—a lot of people still haven't heard a trans story before because it's vastly unrepresented in the media. And usually it's a sad story or the butt-of-a-joke type thing, so I think it's important to make myself present and visible. If I can help push things forward culturally, then I want to do my part with that, you know?** 🍌



**“IF I CAN HELP PUSH THINGS FORWARD CULTURALLY, THEN I WANT TO DO MY PART.”**



**photos by angry moon**



**“Anyone who looks at my work will first be struck with the sexuality of women.”**



## There are some horrible things about Russia

(see: human rights violations, the Crimean crisis, its treatment of Pussy Riot, hotel rooms at the Sochi Olympics), but that doesn't mean Russians are evil. Take, for instance, Sasha Larina, who flew from Moscow to New York City in order to grace our pages wearing great ink from her home country. Sasha has nine tattoos, including a sleeve depicting a forested landscape with butterflies and lily flowers. "I love tattoo artwork," she says. "I got all of mine by Russian tattoo masters. My sleeve was created by Alik Kasiyanov, who is known as Astrarium."

Sasha is more than just great tattoos and gorgeous eyes; she's also a photographer. "I actually prefer to be on the other side of the lens," she says. She shoots mostly Russian actors and models, some nude. "I feel it through the lens—I am inspired by human beauty," she says. "Anyone who looks at my work will first be struck with the sexuality of women."

She says her artistic process is intuitive and she doesn't have a dream photo shoot in mind, but she hopes someday to be photographed by Terry Richardson, the guy who helped American Apparel's look. —Anja Cadlek



Forever 21 shirt;  
OnGossamer  
underwear.  
Previous page:  
Glamour Kills jacket.  
Page 59: Stylist's  
own shirt; H&M  
underwear.



American Apparel  
bodysuit and thigh-highs;  
RockLove necklace.

**Stylist:** Haleigh Schiafo  
**Hair:** Aiko Kahn  
**Makeup:** Stephanie Perez  
**Manicure:** Jessica Tong





# MISSING

HAVE YOU SEEN  
THESE TATTOOS?



## NORMA MCCORVEY

NAME: MCCORVEY  
WEIGHT: 110  
AGE: 22  
HAIR: LONG AND BLOND  
EYES: BLUE

**LAST SEEN:** Norma was last seen the night of March 28th on Main Street. She was wearing jeans and a black hoodie with a skull on the back. She has four identifiable tattoos on her arms: a rose, a sparrow, an eye, and a lion.

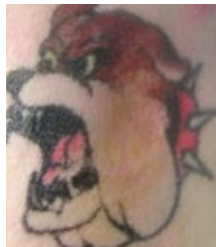
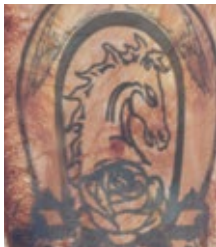
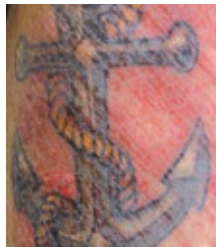
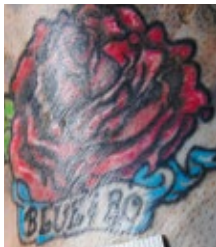
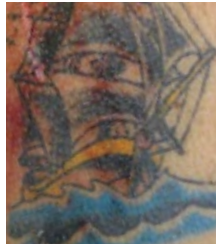
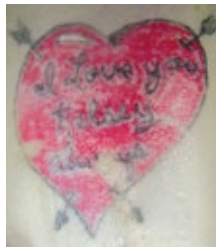
**IF YOU HAVE ANY INFORMATION PLEASE CALL 646.454.91**



# DIS APP EAR ING INK

When it comes to solving cold cases,  
tattoos can be more effective than DNA.

BY **DEBORAH HALBER** PHOTO BY **LIZ GREEN**



A selection of tattoos from the NamUs database.

**I**t was the '80s in Kansas City, MO, and like many teens, sisters Stephanie, Alice, and Paula Beverly Davis were enamored of hot pink, lime green, and fuchsia rainbows, crimson hearts, and prancing white unicorns. Their parents gave them a unicorn-motif jewelry box. While Paula still lived at home, she tacked unicorn posters on her bedroom walls and wore a unicorn charm on a necklace. So it didn't surprise Stephanie and Alice when their elder sister chose a unicorn for her first tattoo. She had a large-eyed, spiral-horned unicorn head tattooed high on her right breast, followed by a green-stemmed red rose on the left.

One day in August 1987, after Paula had married and moved out, she came home to do laundry and take Stephanie, then 14, out for pizza. Paula talked about getting tickets to see Bon Jovi. It was the last time anyone in her family saw her alive.

The next day, nearly 600 miles away in Englewood, OH, police discovered the body of a young woman, semi-nude and strangled with a thin rope or a wire, near a ramp off Interstate 70. Between 17 and 25 years of age, 5'5", with curly brown hair and brown eyes, she had no ID. Before she was buried as "Englewood Jane Doe" in a cemetery south of Dayton, OH, a forensic artist sketched the rose and unicorn that would have just been visible at the neckline of a low-cut blouse.

Back in Kansas City, Paula's parents filed a missing person report, insisting to reluctant investigators that their 21-year-old daughter would not have just skipped town. For the first four or five years after her disappearance, they'd be summoned to the morgue whenever a young woman who resembled Paula turned up dead. "None were her," Stephanie recalls. "After that, the contact stopped, and we had nothing." Her mother, Esther, had carefully noted details she hoped would help locate Paula: the color and style of shirt she was wearing the day she went missing, the bleach stain on the back pocket of her jeans, and her two tattoos. But years went by with no news, and Esther died in 2005 without knowing what had become of her firstborn.

**P**aula's family is far from alone in experiencing agonizing uncertainty about a loved one. The National Institute for Justice (NIJ) estimates that as many as 40,000 sets of unidentified remains are stowed around the country in freezers and evidence rooms, cremated, and buried in potter's fields. It's as if the entire population of North Miami Beach, FL, or Wilkes-Barre, PA, was dead and mysteriously unaccounted for—a phenomenon the NIJ calls a "silent mass disaster" because so few people are aware of it.

The sad reality is that being unidentifiable sounds unlikely, but it's common. We maintain our day-to-day identities superficially. Driver's license? Photo ID? Passport? We're easily separated from the paper and plastic that proves we are who we say we are. Unlike some pets, we don't—not yet, anyway—have ID microchips embedded under our

skin. Even a medical alert bracelet omits its wearer's name. And despite the popular belief that it's a tell-all human bar code, DNA can only identify you if there's a sample with which to compare.

But now, authorities are increasingly turning to one indelible, reliable sign of identity that has become more common in recent years: the tattoo. A search of the National Missing and Unidentified Persons System, or NamUs (pronounced "name us"), a database that logs details of the unidentified and the missing, turns up more than seven hundred sets of unidentified remains bearing recognizable tattoos. Initials, astrological images, semiprofessional jailhouse tattoos—all tantalizing clues to the identities of their owners. Besides your dental work, artificial knee, and breast implants, it turns out the Misfits lyrics on your left shoulder blade might be one of the only means to reconnect you with your name.

NamUs and volunteer-run sites such as the Doe Network are like Facebook for the dead, populated with forensic artists' reconstructions of victims with mournful names: Jane Arroyo Grande Doe, Madison Man, the Belle in the Well. The images run the gamut from photo-realistic digital reconstructions to crude clay busts with cheap wigs askew. Tattoos, when they are present, are sketched from morgue photos—or, in some cases, the morgue photos themselves are included, the tattoos distorted or washed out by an overzealous flash.

In Phoenix, law enforcement is borrowing techniques from Hollywood to make postmortem tattoos more lifelike. Maricopa County, AZ, has almost a hundred sets of unidentified remains—homicides, suicides, accidental deaths. The earliest were recorded in 1970, but cold case detective Stuart Somershoe believes some date from earlier. "If you don't have family members calling in and saying, 'Hey, get on this case,' they're truly nameless, voiceless victims that nobody really is advocating for," Somershoe says.

That was true of the handsome, clean-shaven, 30ish, well-dressed man found face-down in a vacant lot in a sketchy section of Phoenix in 2001. Dead of a drug overdose, he carried no ID, but his romantic history seemed to have been permanently etched all over his body—clues to an elaborate life story, if anyone could decipher it. On the left side of his chest, a pair of blue-finned dolphins leapt over a heart inscribed to "Claudia" and "Gabriella"; perhaps these were the women whose heads appeared on his right forearm? His left arm was adorned with a bird, and there was also a two-headed child, skulls, and a coral snake. His left forearm and right deltoid were devoted to a crucifix and a Virgin Mary; his right forearm sported a red-lipped, leering clown head, fringed with an ornate collar, springing from a jack-in-the-box. Other images were even more enigmatic: script in an unrecognizable alphabet on his right upper arm, abstract shapes on his right shoulder and left leg, something winged on the left side of his back, and a woman, with cartoonish, oversized eyes sporting

a sombrero-shaped headdress in greens, reds, and blacks on the right side of his back.

For the past two years, Somershoe has devoted himself to the department's missing and unidentified unit, plowing through cold cases that have slipped through the cracks and rerunning fingerprints, resulting in a whopping two dozen identifications. Many of his colleagues counted themselves lucky to achieve one or two such IDs in decades. Yet the tattoo man stymied him. The body was too decomposed to photograph. He thought perhaps Kirt Messick, the department's forensic artist, could sketch the tattoos for dissemination to the media.

Messick is a fine artist who set up his tiny office at police headquarters with the ambience of a meditation studio to help victims and witnesses relax as much as possible while he sketches faces from horrific moments of their lives. Now, seated at his PC, he retouched the tattoo man's digitized autopsy images, making them cleaner and brighter. If a witness happened to tell Messick that a suspect sported a tattoo, Messick would scan websites such as [checkoutmyink.com](http://checkoutmyink.com) for something similar. But this victim's tattoos—elaborate, flamboyant, fanciful—were like nothing Messick had ever seen in his dealings with criminals. "These aren't prison tattoos," he mused. "He's spent some money."

Messick peered at the photos. He wished there was less glare. But decomposition had done him a favor: The top layer of skin had started to peel away, like after a bad sunburn, exposing the vivid reds, yellows, and blues of the original ink. Messick had been experimenting with the digital sculpting tool ZBrush—"Photoshop on steroids," he called the software used in the gaming and movie industries to create the realistic effects of *Avatar* and *The Curious Case of Benjamin Button*. Now he turned to those tools to depict the placement of the John Doe's tattoos. "I just painted digitized images right onto a 3-D model, right on the surface exactly where they were on him," he said. The result was a white figure on which the brilliant swirls and tendrils of blue waves and clouds, and the clown/jack-in-the-box's Elizabethan ruffled collar, stood out in stark contrast.

In November 2012, many media outlets around the country ran Messick's images. Somershoe doesn't try to hide his frustration that the exposure resulted in radio silence. "You look at the tattoos, and they are so ornate and colorful and detailed," he said. "People who had seen this kind of thing on this man would recognize him. You know the artist who did it certainly would recognize it. So it's really kind of mind-boggling. You can't help but think, Why isn't this guy identified?"

Yet other cases point to tattoos' inherent usefulness as postmortem identifiers, particularly for the stay-at-home amateur detectives. The advent of internet databases in the late 1990s spawned a contingent of web sleuths who pored over descriptive details: height, weight, clothing, an item of jewelry found with an unidentified corpse—and tattoos. They'd then compare these details with those of missing people and pass along tips

on potential matches to law enforcement. The web sleuths encounter varying degrees of receptivity from the police; Somershoe, for one, is a fan. A web sleuth had helped him pinpoint the identity of a suicide victim and of a man who had turned up dead in an abandoned building in Yuma, AZ.

**A**mong the web sleuths who helped close baffling cases around the country are Carol Cielecki in Pennsylvania, who had spotted a 2002 report of a solidly built white male with a goatee who had been found floating in a river west of Boston. The letters "PK" were tattooed on his right shoulder in ornate Old English script. Cielecki zeroed in on a separate report of a missing Texas man with such a tattoo; Massachusetts police determined the body was indeed that of Peter Kokinakis, 40, who had disappeared from Houston earlier that year. In another case, a web sleuth who worked as a police dispatcher queried an FBI database for a missing female, 5'4", brown-eyed, with a tattoo on her left arm. Within seconds the system spit out the name of Angela Marie Parks, 23, a woman with a tattoo of the word "Tonk" on her left shoulder who had disappeared from Bowling Green, KY, in 1992. The web sleuth had matched her to Elm Mott Jane Doe, who had died after being struck by a train in a remote spot near Waco, TX.

In 2002, a young woman was found badly wounded in a wooded area in a Maryland community not far from Washington, D.C. She died without being identified. Three years later, a web sleuth in upstate New York was entering information about 19-year-old Jennifer Landry, who had disappeared from her hometown near Boston, into a missing-persons website when she noticed a detail she'd previously associated with a Jane Doe: a description of a tattoo on Landry's left ankle—a kangaroo with boxing gloves and the word "Joey." Police confirmed the match through fingerprints.

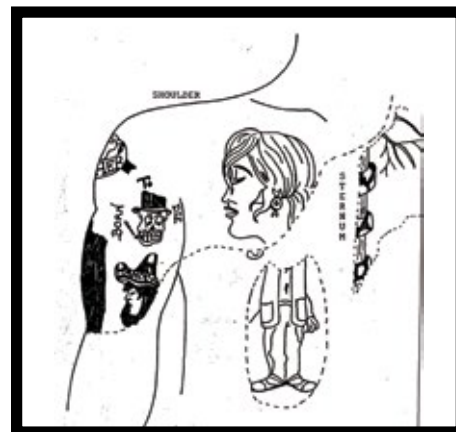
In 2009, Stephanie Beverly Clack was 37. She'd been 14 when she last saw her sister Paula that August day at the pizza parlor. Stephanie was at home in Missouri watching the TV series *The Forgotten*, about a group of volunteers who try to identify nameless victims. As the credits rolled, she spotted a public service announcement for NamUs, the NJ internet database of the missing and unidentified. She sat down at her computer and entered Paula's stats: female, 21, missing since 1987, last seen in Missouri. No results popped up, Stephanie recalled. "And I tried leaving out the state last known alive, and that's when I came up with five pages of matches from that year," she says.

The last case was that of a young woman with two tattoos, which a forensic artist had sketched based on morgue photos: a unicorn head and a rose, high on each breast. "Oh my God," Stephanie recalls telling her sister Alice. "We just found her."

"I knew nobody in this world had the same tattoos she had in those spots. The tattoos were what led me to believe 100 percent it was her," Stephanie says.



We've come a long way from milk cartons. Namus.gov hosts information on missing persons, including photos of their tattoos and illustrations that re-create ink. More identifiable and more permanent than other physical aspects, tattoos are bringing closure to cases and families.



DNA confirmed the ID, and the crew of *The Forgotten* helped pay for an exhumation. The murder is still unsolved; Stephanie was frustrated to learn that in the two decades between Paula's death and identification, some physical evidence has gone missing. Still, she's relieved. "It was sad, but it ended all those years of not knowing," she says. "We've been able to bring her back home and bury her next to my mom. It provides closure, knowing she's not out there lying in a ditch. I have my sister back." 🐾

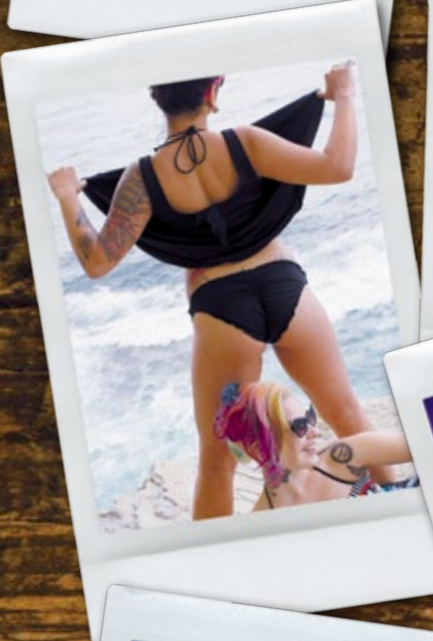


# SuicideGirls Aussie Tour Diary

Intimate snapshots from the Blackhearts Burlesque tour by the SG founder.

photos and text by MISSY SUICIDE

This spring the SuicideGirls: Blackheart Burlesque Tour went Down Under, crisscrossing the continent playing 7 major cities in 14 days. The girls shook the crowds with our tributes to Star Wars, *Game of Thrones* and *Planet of the Apes* and rolled through a few kilometers of nipple tape. Along the way we managed to squeeze in some fun and hit up Penguin Island, Sydney Harbor, and the famous Bondi Beach. We also met a super-cute old-school SuicideGirl lifetime member in Perth with an SG tattoo. Speaking of tattoos, when we stumbled across Vintage Body Art on Inkerman Street we knew that was where we had to get our black hearts done. Much like sailors who get swallows every time they cross the equator the SuicideGirls get black heart tattoos for every tour we go on. We are taking on the world this year so when we come to your town see if you can spot them all.

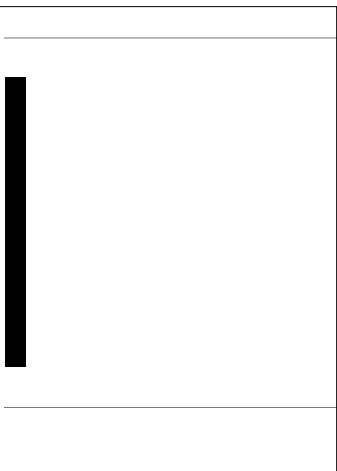






PART 6 OF ONE MAN'S JOURNEY  
 INTO THE ELITE WORLD OF  
 TATTOOING ART AND CULTURE.

BY JOHN BUFFALO MAILER  
 PHOTO BY KATRINA EUGENIA



think I'm gonna put a little bit of shading in between these two." Tattoo artist Josh Lord was great about talking Buffalo through each stage

of the process. He could tell what a tourist Buffalo had been in that first session they'd had several months back. Four tattoos on Buffalo when they began this process, and none of them looked particularly good or had any art to them worth speaking of. The closest one to having artistic merit was the buffalo head Buffalo's brother had designed for him back in the '90s. It was located on his right shoulder blade and was a simple design, outline only. Very hard to fuck up. Had the man who did that tattoo on Buffalo been more of a sensible aesthete, then perhaps it would have been a decent tattoo. But unfortunately for Buffalo—and for his brother who had created the design—the man was not. So due to the way he had Buffalo hold himself during the session, the head on his

back looked more like a goat's than that of a buffalo. But now he was changing his record. With this piece Josh was putting on his left shoulder, Buffalo was adding a work of art done by one of the hands-down masters of the craft.

Someone kicked over a beer in the area next to Buffalo and Lord, where a skinny kid named Steve was getting freehanded by Patrick Conlon and Jonah Ellis. It was truly late at Josh's Brooklyn shop, Grace-land, and it was starting to look like Patrick might be getting too tired to continue. He mentioned as much to Jonah and a sudden bolt of panic shot through Steve. "No, you and Jonah are in this together. You can't just suddenly back out, Patrick." There was real fear in his eyes.

Josh tried to put Steve at ease. "Are they doing a double sleeve on you?"

"I'm doing, like, total freehand right now," Patrick said.

"I'm getting double-teamed by Patrick and Jonah!" Steve raised what was left of his whiskey.

"Well, I could have told you that was gonna happen," Josh smiled, his focus never leaving the section of Buffalo's shoulder he was working on. "I'm just surprised it's tonight."

"Well, why not?" Steve paused, as if something had occurred to him for the first time. He stared at Josh with drunkenly serious eyes. "Should I not?"

*Should he not get a spur-of-the-drunken-moment double sleeve tattoo of which he has no idea what the finished look will be because he's letting his best friends freehand the entire thing?* Buffalo thought it was a fair question, although perhaps he would have been better served by asking it earlier in the evening, or not at all.

Josh did not hesitate in answering him. "No, you totally should. You couldn't be in better hands than with the two of them together."

"So you're both going to finish it, right?" It was that or the deal was off in Steve's mind, even though Patrick and Jonah had already started and he was more or less at their mercy.

"Yeah, we're both gonna finish it." Patrick sounded pissed off again. Much more irritated than Buffalo imagined the skinny kid had meant to make him. "We're gonna draw it

on you. Stop freaking out!" There was laughter throughout the shop.

"So are you guys going to do this or not?" Now the kid—who turned out to be Steve Mercado, a founding member of the beloved band Robbers on High Street and closer to 40 in age than 18—was getting impatient.

*Another mistake*, Buffalo thought. *Never rush your tattooer.*

"I was gonna draw this next part from this," Patrick said holding up an image of holly leaves and berries on his smartphone. "But if you want us to just go straight at it, I'll go straight at it."

"Hm-mm-mm." Steve dragged out his pensiveness dramatically. Was he going to back out, or prove brave enough to commit his arm to a completely freehanded piece? "No, pre-draw a little. A little pre-draw is in order, I think."

Buffalo liked this guy. He had balls, but was not totally insane.

"Okay." Patrick was all business suddenly. "I'll do the first part, you do the second, I'll do the third," he said to Jonah. "Tag-team style!"

"Do you hear that voice in your head?" Josh had that devilish grin as he queried Steve.

"Which voice?" Steve responded, as if he heard several.

"The one that says, 'What the fuck am I doing?'" Josh had to stop working to laugh, as did the rest of the room.

"What's funny is, these guys actually think I'm gonna pay them," Steve said. There was nervous laughter from Patrick and Jonah.

Katrina, Buffalo's girlfriend, who was sitting nearby, looked at Steve. "So you weren't even planning on getting a tattoo tonight?"

"Nope." He finished his bottle of whiskey.

"That's what happens," Josh said with a knowing nod. "A couple of oysters, a few drinks. That's why you shouldn't hang out with tattoo artists." He finished working on Buffalo's shoulder for the night. "Okay, let's check it out."

"Wow, Buffa!" Katrina said with a beaming smile. "That was a lot of work."

Buffalo crossed over to the mirror to see what his shoulder looked like. The sensation was not unlike meeting someone for the first time, when



you already know you're going to live with each other for the rest of your days. He stared at the piece in progress for a long time in silence, taking it all in. To Buffalo, the tattoo looked extraordinary—layered, magical, and complex, but still like the badass shoulder plate he had wanted. Unfortunately, at this point in the evening, all he was eloquent enough to say was, "That's fucking cool."

"That's not bad, huh," Josh said as he took off his gloves. "Stage two, finished. Stage three should be a lot easier." Buffalo liked hearing that.

"Good job, Josh!" Katrina's voice was sweet and enthusiastic.

"You like it?" Josh was characteristically humble.

"I like it! It's very unique. It's very Buffalo," she said.

In truth, Buffalo was probably more ready than Katrina, Josh, or anyone else still at Graceland to call it a night. But the party was just beginning. As a serious journalist, he knew it would be simply irresponsible for him to leave now.

*This is a dangerous world to get sucked into for a civilian like me,* Buffalo thought. The skinny kid's logic already seemed to make loads more sense to him than it did when they had all begun this session so many hours before. When Buffalo had first set foot inside Josh's shop, it would have seemed like madness. But here, staring at his fresh shoulder in the mirror, those 10 days felt like a lifetime ago.

Katrina was showing Josh pictures of some of the flowers she was considering getting tattooed on her butt.

"You should just get that right now," Josh said, apparently willing to do it right there and then. Wasn't he tired from the hours of work he had just put in on Buffalo's shoulder?

"No, no, no," she said, trying to avoid the impulsive temptation. "But aren't they pretty?"

Josh was right: It *is* dangerous to be friends with tattoo artists. One can easily slip out of the normal social restraints of getting a tattoo, and start to see it as something that makes a Saturday night just a little more special. For it is impossible to



sit in the room with Josh Lord working on your shoulder, and Patrick Conlon and Jonah Ellis freehanding their buddy, without understanding the allure of becoming covered in ink from head to toe. "I don't think I would want outlining." Katrina had never been closer to getting a tattoo in her life. Secretly, Buffalo knew that it would add to the piece he had to write for the magazine if she went for it. But he was not keen on pushing the idea on her for any reason. That would just be fucked up. But if she really wanted to do it, and only needed a little encouragement . . .

"I'll be happy to rub Bacitracin on your behind for a few days," Buffalo generously offered.

"Buffalini!" Katrina looked at him, concerned. "Are you drunk?"

"Nope." Buffalo smiled drunkenly.

"You've just been steadily drink-

ing a little bit for several hours," Josh said, coming to his defense. "How could you be drunk? Would you like a little whiskey?"

Buffalo wanted nothing more in that moment. There is nothing but nothing like a shot of whiskey after some serious hours spent getting a tattoo. "Well, um, if you want to put a little splash of whiskey in this glass, I'm not gonna stop you."

"So Josh," Patrick called out, still hard at work on his friend. "You wanna piece of this fine young man?"

"Sure!" Josh wasn't gonna let this opportunity pass him by. Three tattoo artists, one skinny sleeve. No matter how many hours he had spent on Buffalo's tattoo, and no matter how many people he knew, he would have to ink tomorrow, and the next day, and the next day, and the next. The

thought of partaking in this venture that had spontaneously materialized in his shop got Josh completely fired up. Before the night was over, Jessica Mascitti—or Jess the Machete, as she is known to friends—an artist Josh and Patrick were mentoring, decided to hop in as well, making the skinny kid Steve's holly berry sleeve the first four-way tattoo any of them had ever done.

"Let me get a few more of these berries and then you can take the bottom leaves," Patrick offered. "How's that sound?" His eyes were blurring over, he had been working so long. But his work was pitch-perfect. *Man*, Buffalo thought to himself. *These guys really do go into the zone whenever they pick up their machines. If only we all had something that could force us to pull our shit together like that.* 🍷

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*Over the course of a year INKED will be serializing John Buffalo Mailer's literary tattoo memoir. If you missed the earlier installments visit [inkedmag.com/buffalo](http://inkedmag.com/buffalo).*



**OUT OF THE**



LISTEN TO HIS  
NEW ALBUM  
OR LOOK AT HIS  
TATTOOED SKIN,  
AND YOU'LL KNOW  
YELAWOLF, THE  
RAPPER BEHIND  
"BOX CHEVY V," IS  
A PROUD NON-  
CONFORMIST.

BY **CHARLIE CONNELL**  
PHOTOS BY **CHAD GRIFFITH**



## FROM THE SECOND

he exploded onto the scene. Yelawolf has presented the music industry with a conundrum: The proudly southern artist has a style that is impossible to fit into a tidy category. Like many of America's greatest cultural achievements—jazz, Buffalo wings, black-and-gray tattooing—Yelawolf draws from a diverse array of cultural influences, and the result is unique.

In order to connect with his fans, Yelawolf often uses social media to hold scavenger hunts, leaving clues in the form of Instagram pictures and challenging his followers to figure out the mystery. So if you want to understand how the boy named Michael Atha became the rapper Yelawolf, you too can just follow the clues ...

### 1. Musical Melting Pot

To discover the secrets of Yelawolf's unique sound, just look at the hodgepodge of musical influences that he experienced in his youth. "I'm from Alabama and grew up on Foghat, Lynyrd Skynyrd, Little Feat, 10,000 Maniacs, and shit like that playing around the house," Yelawolf says. "Then came Run-DMC, the Beastie Boys, and N.W.A. And then came metal."

In addition to the diverse rock and rap influences, Yelawolf was inspired by country music (his mom dated a guy who worked on lighting for acts like Alabama and Dwight Yoakam, and young Yelawolf would spend summers touring with them). It's taken a long time for Yelawolf to channel all of these sounds into something cohesive, but with his new release, *Love Story*, he feels that he has finally hit his stride.

### 2. Lone Wolf

While he enjoys working with a tight-knit pack of friends and collaborators, Yelawolf believes he's at his peak when he is perfecting things on his own. When he was working on his first major label album, he was given feedback from a lot of different voices and ended up throwing in a lot of ideas that he wasn't 100 percent pleased with. "All of my best records and the fan favorites are the ones

that are just solely me," Yelawolf says. "I'm just that kind of artist. I can't write for other people—that's really hard for me—and it's also hard for someone else to write for me."

Over the last year, Yelawolf has been hunkered down in a Nashville studio working out material for his album in relative solitude, with only a select few of his most trusted comrades helping out. "We just started zoning out and used a whole new approach to making this record," Yelawolf explains. "It was artist only—my producer, the musicians, and myself. That's it. I felt really free creatively to do shit that I haven't really put out. Like singing and songwriter shit. It's still hip-hop, but it's evolving into something. The rock and roll and the country are all starting to gel."

With the freedom to stop looking over his shoulder to make sure the label heads weren't getting nervous about not hearing a single (or other such trifles) Yelawolf says he was able to focus on pleasing his toughest critic—himself. "I think it just took this year of being left alone with my thoughts and shit to see what went wrong and what went right with my music and blending that shit," Yelawolf says. "I'm just comfortable in my own skin. Critiquing yourself for an entire year will do that. By listening to an entire record for eight months before anyone else has heard it, you figure out if you like it before someone else does."



“I thought that me holding a gun with a tattoo saying ‘Love Story’ would be a dope cover. So I went and got the tattoo.”



### 3. An Almost Full Canvas

From his hairline to his toes, Yelawolf has covered himself with tattoos that reveal elements of his personality and where he's from. While a significant amount of his body has been inked, Yelawolf has more than a few unfinished pieces, including a back piece that has been on hiatus for close to five years. "My friend Tony came to my crib in Alabama and traced the portrait of Jesus from the wall so it's actual size," Yelawolf says. "He started outlining it but then I had to leave for tour and do some shit, so it's been sitting there outlined for, like, five years. It's at least 10, 12 more hours of sitting. When you can't see what's happening, it sucks. You're lying on your stomach and you're just waiting for the needle. It hurts worse."

In order to avoid having another piece sitting unfinished for half a decade, Yelawolf used a different strategy when his pal John Caleb tattooed his arms and chest. The artist flew to Alabama and did massive sections over the course of six days. Yelawolf admits this may not have been the most prudent plan. "It was insane—it was craziness," he recalls. "By the fourth day I was projectile vomiting and screaming. ... He was only supposed to be there five days, but he had only done one side of my chest so I had to do one more day. Afterward I was like, 'Damn, man, I did it.'"

Not too long ago Yelawolf took an even bolder step and decided to get a few facial tattoos. The piece on his hairline promoting his record label, Slumerican, didn't garner that much controversy, but his lip tattoo was not met with the same indifference. "When I did my lip, that changed everything," Yelawolf says. "The looks that I got walking through the airport made me say 'Wow.' I don't regret it necessarily, but I didn't expect it to be such a big deal." The way the public reacted to his new ink was only part of the problem; he also made the mistake of not warning his fiancée before he got the tattoo. Luckily, she is a very understanding woman.

### 4. A Man of the People

Yelawolf knows that connecting with his fans is the key to a successful career. He spends a lot of the time on the road trying to play as many shows as possible, even though a couple of injuries have prevented him from jumping headfirst into the pit like he used to. And after some initial skepticism, he's also embraced social media platforms, including Instagram.

"I figured if I was going to do it, I would include it to do some fun shit," Yelawolf says. "It started when I fell really hard doing a skateboard trick while filming it for Instagram. I got so pissed that

I threw my board and my shoes up on a roof and said fuck it. I stole the cameraman's board and skated off. We took a photo of my shoes hanging on the wire and wrote, "Find these shoes and my complete and meet me for a beer." Some dude climbed up on that roof and found that skateboard and shoes within something like 20 minutes! It's cool to have that excuse to meet a random fan."

Since that experience, Yelawolf has been leaving clues all over the place for his fans to find. Sometimes it'll be something simple like tickets to a show hidden in a snow bank, and other times it'll be some one-of-a-kind swag. There has also been a fair amount of trial and error to the process. One time, a plan to hide a Slumerican belt signed by Eminem went awry when he and his friends made the mistake of posting a picture of themselves en route to the hiding spot. By the time they arrived, a guy who had ducked out of work and jumped on his bike to ride through the rain was already there to meet them. "We took him out for a beer and he got an amazing piece," Yelawolf says.

The phenomenon has taken off to such a degree that an intrepid Yelawolf fan is going to end up with a new set of wheels. "Monster, Shady, and I came together and we built a '67 Chevrolet that we're going to be hiding and giving away online," Yelawolf says.





### 5. Keen Artistic Vision

When it comes to the visual art that covers his skin and graces his album covers, Yelawolf knows exactly what he wants, and it's often a heavy dose of traditional tattoo art. "It's probably just my roots coming out," he says. "I grew up around that scene. One of my mom's first long-term boyfriends was a biker. Things that you never even imagine that you

would be doing come out because they are just in you."

When he was designing the cover for *Love Story*, Yelawolf made a very bold artistic decision. "I thought that me holding a gun with a tattoo saying 'Love Story' would be a dope cover," Yelawolf says. But rather than fake the image with Photoshop, "I went and got the tattoo."

As cool as that concept is, it pales

in comparison to the artwork for *Psycho White*, Yelawolf's collaboration with Blink-182 drummer Travis Barker. Tattoo artist Franco Vescovi created an image that was half of each man and paid special attention to the ink that was already on their skin. "Franco is crazy," Yelawolf remembers of the process. "I was at Travis's crib and [Vescovi] came by and took the photo of us. We all

brainstormed the idea right then and there. He asked what I was into and he just murdered it. He's incredible."

### 6. Having the Heart of Dixie

It only takes one quick glance at his stomach, which reads "Heart of Dixie," to know that Yelawolf is extremely proud of his southern roots. His choice to feature the Confederate flag on his clothing and on his skin has garnered a fair amount of controversy. Some consider it a symbol of racism, but Yelawolf believes it's merely a representation of the culture he grew up with, the same as watching shows like *The Dukes of Hazzard* and listening to Skynyrd. "Before I knew that there was a negative stigma attached to the flag, it was just southern," Yelawolf explains. "None of my friends and none of my mother's friends were ever down with any racist bullshit, never. I wasn't raised to be that way. I grew up in a mixed-culture society. My mom would have slapped my head off my shoulders if I said some racist shit."

Yelawolf defends his use of the imagery by pointing to other southern hip-hop artists who have worn the flag as a symbol of southern pride—notably Andre 3000 in his "Ms. Jackson" video—but he also concedes that he understands why it's different for him to use it. From the very first video he created, he tried to incorporate the flag in a manner that demonstrated he wasn't racist, by showing people of different ethnicities hanging together. "I'm not a politician, man—everybody rocks [the flag] where I'm from," he says. "But when I put it on it became an issue, and that's probably why I'm going so hard with it. I feel like that by repping it so hard, it puts my back against a wall where I won't ever take it off. So that's why I got the [Confederate flag] tattoo. I can't take it off—ever."

### WHILE ONE COULD EASILY CITE ANY

of the preceding clues as the reason Yelawolf stands out from the crowd, it's the combination of all of them that has created the hard-to-categorize artist he is. "If I wanna sing a song I'm going to sing a song, if I wanna rap I'm gonna rap, if I wanna wear Chucks I'm gonna wear Chucks, and if I wanna wear cowboy boots I'll wear cowboy boots," he says. "I'm just being comfortable in my own skin." ■



“When I tattooed my lip, that changed everything. The looks that I got walking through the airport made me say ‘Wow.’”



**Stylist:**  
Sofia Karvela  
**Grooming:**  
Stephanie Perez



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steadfastbrand A few #steadfastbands in their gear! clockwise from the top right: @honourcrest, @provokedestroy, and @witnessforhope

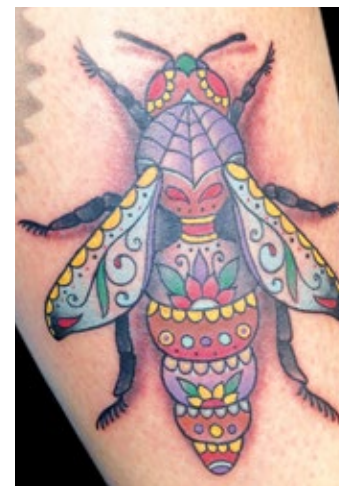


# INKED SCENE

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**"I've met people who have had meaningful tattoos done by artists who couldn't care less and ended up with a bad experience. I can't imagine living with that, so I try my hardest to make people happy. We are, after all, service men and women. Tattoos are a luxury, not a right."  
—Dan Smith**



# DAN SMITH

The lead singer of The Dear & Departed and former *LA Ink*-er talks about his musical muses and what he thinks of tattooing on TV.

BY MARCO ANNUNZIATA  
PORTRAITS BY JON WEINER

We here at INKED have been discussing an Icon feature on Dan Smith for years. Yes, his work is tight, beautiful, and the perfect representation of traditional American tattooing. But when the conversations began, Smith was still in his 20s. Could somebody that young be considered an Icon? Would he have enough to say? Were we just considering him because he was on *LA Ink*? We weren't sure. Every time we would start to plan this feature we would look at his name on the list and not have the answer to those questions. Until now. *LA Ink* has been off the air for almost three years, and in that time Smith, 34, has grown as an artist. Today, his work rivals any in his genre, and he has some poignant remarks about TV's depiction of tattoos and the current state of the industry.



**“MUSIC HAD THE BIGGEST IMPACT ON ME AS A CHILD. INITIALLY I WAS INTO U.K. PUNK, NEW WAVE, AND SKA MUSIC AND THE FASHION AND FLYERS AND ALBUM ART THAT ACCOMPANIED IT.”**



**INKED:** Many people think you are a native New Zealander.

**DAN SMITH:** I am British by birth but grew up in New Zealand. I was born in Middlesbrough, an industrial town in the northeast of England. My parents moved to New Zealand when I was 6 in search for a better life. I lived there until 2001 before moving to Adelaide in South Australia. I lived there for two and a half years but traveled the country and world extensively with my band. Adelaide is where I started working in my first tattoo shop. I left in 2004 for California to pursue music, but luckily I had tattooing to keep me afloat both physically and mentally.

**What are your biggest artistic influences?** Music had the biggest impact on me as a child. Initially I was into U.K. punk, new wave, and ska music and the fashion and flyers and album art that accompanied it. All those influences definitely

crossed over into their American counterparts, and blossomed within hardcore and skateboard culture as well. It opened my eyes to diverse subcultures within art, and it's where I learned the DIY aesthetic.

**How did you learn to draw and paint?** I was always drawing as a boy and would mainly copy band and skateboard logos. I wouldn't rest until it was as perfect as I could make it, but it was all by sight. I learned to draw by making mistakes, which is the best way to learn and make progress. I left high school early to work at a screen-printing shop that also did sign writing for businesses. When I went home it was all music, and most of the bands I was listening to had tattoos. It was a very natural progression. I do paint a lot of tattoo flash and will always love that, but I am loosening up with some bigger projects. I think the beauty of painting is that you

don't really have the same restraints a tattoo has, so you can try new things and cross boundaries.

**When did you get your first tattoo?**

When I was 17, in the kitchen of a punk house where some of my older friends lived. Dean [Parkin] did it and it was a totally positive experience and completely changed my life. I got the Descendents' *I Don't Want to Grow Up* Milo on my leg, as they were my favorite band. Is there a better first tattoo? I knew without a doubt that I wanted to be a tattooer after that day, but I also knew it was going to be a long and hard road. I was determined to do whatever it took.

**When did you start tattooing?**

I started in 2000 after buying a machine from Adam Craft. I didn't really want Adam, Dean, or Dan Andersen to even know I was trying to start, as they were my role models and I didn't have the greatest con-

fidence in myself. I knew that I had to leave and experience tattooing differently than I had been exposed to at Sacred Tattoo in Auckland, New Zealand. I moved to Australia for music but the main reason was to prove to them I could do it, even though I wasn't entirely sure myself! I was there for about a year before they asked me to work at The Body Art Shop. I had met [tattoo artist] Shep shortly after I moved to Australia and hit it off straightaway, mainly because of our similar music taste and age. He's an important person to me and my career. If it wasn't for him, I'm really not sure where I would have ended up. At first I was tattooing out of houses and went on tour for the first year. Because of that, combined with years of hanging around tattooers and getting tattooed every week, observing as much as I possibly could at Sacred Tattoo, I was already familiar with everything when I started at The Body Art Shop.

**“THERE COMES A TIME WHERE YOU LOOK BEYOND WHAT YOU HAVE OR WHAT YOU’RE DOING RIGHT NOW, AND START TO THINK ABOUT PREPARING FOR THE FUTURE A LITTLE MORE. I THINK IT’S CALLED ... GROWING UP. HOLLYWOOD WAS DRIVING ME NUTS.”**

**What made you decide to establish Captured Tattoo in Old Town Tustin, CA?**

After 15 years of traveling, living out of a suitcase, and not really having a place to call home, you really get a sense of what you like and what you don’t like and you see the direction your life is taking. I’d spent the last five years at High Voltage Tattoo, two years doing the TV show, playing music and touring since I was 20, and basically doing whatever it took to make it all work for a lot of other people. Don’t get me wrong—there were some amazing times in all of it and I have no regrets, but moving back to Orange County and being able to work in my own environment was basically the first real decision I made for myself. I have been very lucky to have the most supportive wife through everything too, so there also comes a time where you look beyond what you have or what you’re doing right now, and start to think about preparing for the future a little more. I think it’s called ... growing up. Hollywood was driving me nuts, and I’m grateful we left when we did. Artistically, I was on autopilot and my schedule was insane.

**How does music influence your current tattooing style?**

Music has definitely given me endless inspiration. A lot of clients who know what music I like have requested music-related tattoos from me. It’s totally something I love to do. I love being able to give someone a permanent reminder and have the whole experience be so positive. I can’t even remember how many times I’ve met people who have had meaningful tattoos done by artists who couldn’t care less and ended up with a bad experience. I can’t imagine living with that, so I try my hardest to make people happy. We are, after all, service men and women. Tattoos are a luxury, not a right.

**Have you ever traded a tattoo for a record or a concert ticket?**

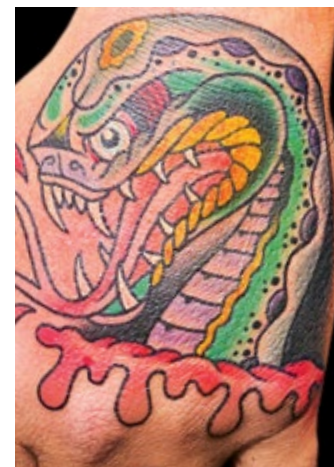
Of course I have. Recently, while guesting at Lal Hardy’s New Wave Tattoo in London, I tattooed Kevin Cummins, an amazing photographer from Manchester who has put out countless books and has taken legendary pictures of some of my favorite bands. I tattooed him for an original Ian Curtis photograph that he took before he died. It’s one of the most recognizable pictures of Ian, and to have a print from the negative makes it much more special. It’s times like these when I feel especially lucky to have such a connection with someone. It’s all just creativity manifesting in its own world, and we are the passengers.

**What are your favorite bands at the moment?**

I love being able to play Pandora Radio for the entire day at the shop. It’s surprising how extensive the library is. To name a few, I have been listening to The Mary Onettes, Johnny Marr, Arctic Monkeys, Cold Cave, White Lies, Crosses, the new AFI, and of course Madness a lot lately. Always Madness! Without music, life would be dreadful.

**Is there a rock star you would like to tattoo but haven’t had the chance yet?**

I don’t really subscribe to the whole rock star mentality. I’ve met some of the coolest musicians that I grew up listening to and they turned out to be awesome. Some even became my friends, but I don’t really think that just because you achieve a lot that it makes you a great person. That comes separately. Unfortunately I’ve had the opposite happen too: being disappointed by a perception of someone that turns out to be wrong. I met Johnny Marr from The Smiths last year. He and his whole family are amazing, and when you think of what he has achieved in his life, what boundaries he’s broken, and having the coolest personality ever, it makes



it hard to put up with any attitude from anyone else! We are all human beings and I’d gladly tattoo anyone that genuinely likes and respects what I do.

**What artists do you respect?**

There are so many to choose from. Right now one of my favorites is someone who I am lucky to work with daily, Shaun Topper. Some of my other favorite tattooers and people are Lal Hardy, Lindsey Carmichael, Chad Koeplinger, Freddy Corbin, Matt Howse, Maxime [Büchi] of Sang Bleu, Steve Byrne of Rock of Ages, Nick Colella of Great Lakes Tattoo, Theo Mindell of Spider Murphy’s, Danny Reed of Hot Stuff, and my home away from home, Inksmith and Rogers in Florida.


**Being a reality TV veteran, what do you think about tattooing on TV?**

They are countless shows about tattooing now, from competitions to cover-ups. It’s crazy to think that when I did *LA Ink*, there was only one. But I think it was always going to explode with copycat shows and similar ideas. The problem I have with some parts of the show that I did and other shows is that none of them really represent tattooing realistically. They filmed a lot of great tattoos, conversations, and projects that simply got left on the cutting room floor and were ousted by footage that had more of a shock factor or drama. I got used to that happening. I was grateful I could suggest friends, musicians, artists, and people who are actually doing great things to feature on the show instead of another story of a lost loved one. I’m glad I was involved, but the reason I did it was

so I could try to put in a positive effort to represent the good guys in the tattoo industry and show people what tattooing is really about. I felt a responsibility since I was the one who was asked to do it without ego, drama, or hang-ups—just hard work and an educated view on something I have worked on for a long time.

At the end of the day it is a TV show, so I was up against all odds and I understand they need drama for fuel, but the manipulative nature of the people involved in TV is something I am glad to have left behind. I’m also glad I got to experience that with Kat [Von D] and Corey [Miller] especially, and we look back and laugh for the most part.

**How about the notion that the shows are entertainment and not educational?**

All these competition shows are good for a laugh but they are such a mess! Most accomplished artists know that the last thing tattooing should be is competitive. The contestants are supposed to be the best in the country, world, universe at what they do, but they fail at providing entertainment! It’s a recipe that has been used in other trades and genres on TV for years, so I understand the appeal. I just know the ins and outs so much that it’s a little hard to swallow the shows that feature a craft you cherish. I love seeing the more documentary-style projects. I’d gladly be part of something like that, but I’m grateful I got out of the reality shows when I did. 

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Artist: Amy Dowell



From left: Steve Zaza, Johnny Truant-Tron, Civ, Christian Peters, Anthony Mealie.

## LOTUS TATTOO

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BY LANI BUSS  
PORTRAIT BY LIZ GREEN

Tattoos and hardcore music often go hand in hand. “I remember when I got into hardcore, only skinheads had tattoos,” says tattooist Anthony “Civ” Civarelli, the owner of Lotus Tattoo in Sayville, NY. “Now it’s pretty cliché. If you’re in a band it’s par for the course, like a punk belt or a pair of boots.” But for Civ, who is the lead singer of the hardcore punk band Gorilla Biscuits—which disbanded in the early ’90s but has reunited several times—getting tattooed began as a way to identify yourself as being part of a tribe. “It filled this romantic side of being a rebel or a bad boy,” he says. Just as the hardcore culture emerged

in the New York City underground, so did the tattoo scene. Both were like secret societies, says Civ. The tattoo industry in the city was discreet until its legalization in ’97, and it ran like a privately owned business, but Civ was determined to break into it.

“I wanted to do something just by myself,” says the tattooist of more than 20 years. “Tattooing wasn’t a group effort ... coming from a band mentality, that was a nice change.”

During the closeted days of illegal tattooing, Civ got his start using his friends as guinea pigs. Now he’s shop owner of Lotus Tattoo, which opened in 1994 on Long Island,

where tattooing was legit. The shop caters to a clientele of walk-ins from all streams of life, including hardcore fans and heavy collectors.

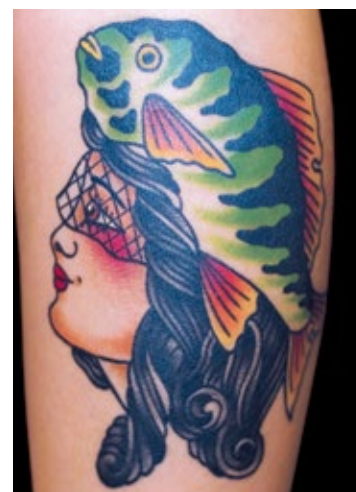
“People who get tattooed at Lotus usually stay at Lotus,” says staff artist Anthony Mealie. “There’s no gimmicks or billboards. It’s all clientele. Everybody here cares so much, but if you didn’t give a shit people wouldn’t come back.”

Lotus doesn’t need to hide behind Civ’s musical legacy when it comes to tattooing. “He respects the industry,” says Mealie. “He’s not into showboating.” So you won’t find music memorabilia of Civ’s hardcore





Clockwise from far left: tattoo by Civ; tattoo by Johnny Truant-Tron; tattoo by Christian Peters; tattoo by Anthony Mealie; tattoo by Steve Zaza.



days on the celadon green walls surrounding the four stations. Instead, there are vintage flash sheets from Sailor Jerry, Jack Dracula, and the Moskowitz brothers. "I stare at the walls every day here, honestly," says artist Christian Peters.

The staff didn't get into tattooing because they saw it on TV. The work is a labor of love, and that's evident from the shop's longevity. The bodysuit-wearing brethren working here—a group rounded out by Steve Zaza and Johnny Truant-Tron—live and die by their the art and have paid their dues in the industry.

"I don't feel like I'm a natural

musician or singer, but I think art and painting is something I have to do quite frequently to keep me normal," says Civ.

"It's not weekend warrior stuff. No one here is punching a clock," adds Mealie, who's been tattooing for seven years. "We're all down for the cause."

The emphasis on commitment and high-quality custom tattoos is what compelled Peters to submit his portfolio to become a staff artist in the first place. "I had been following Civ's work for a long time and it was an opportunity to work with him that I didn't want to pass up," says the

tattooist of nine years.

Lotus staff may have artistic preferences, but Civ requires them all to be well-rounded. While some shop artists specialize in a single style, that doesn't interest him. "I think there's still a place for walk-ins in a street shop, where people might just get one tattoo or a couple of tattoos," Civ says. "That's part of the game of taking care of everyone and what they want. I don't want [my artists] to lose that idea."

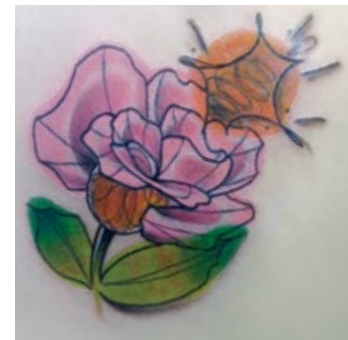
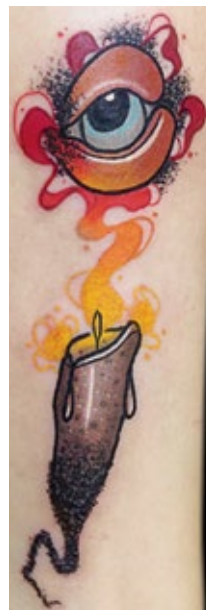
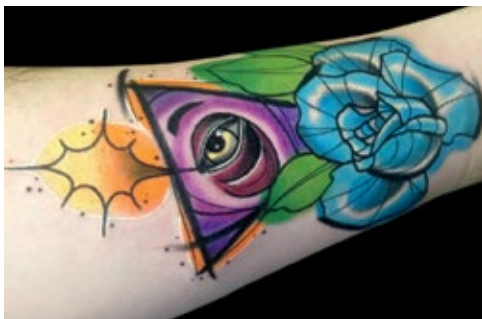
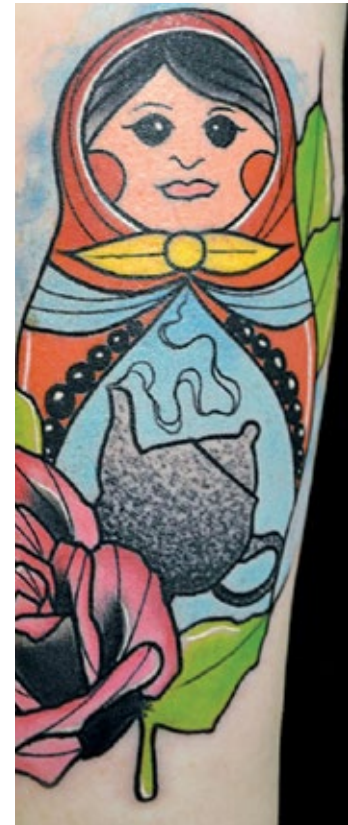
With an entire staff that grew up on hardcore, whether as frequent concertgoers or band members, it's no surprise when a music-related

tattoo request materializes.

"My favorite stuff is when someone wants a Minor Threat tattoo ... or a Cro-Mags tattoo," says Civ. "That's a great way for me to marry both [loves]."

And he wants it no other way.

"There's nothing better than playing a good show ... it's loud, it's energetic, it's crazy, it's shit-talking, it's dangerous, exciting, and sexy," he says. "And then tattooing is methodical, slow, and serious. The only real high is when it's done and then it walks out the door. I think I need that balance. Luckily for me I can live in both worlds in a harmonious way." ■



## PIOTR GIE

VISIT: [ROCKNROLL.TATTOO-SCOTLAND.COM](http://ROCKNROLL.TATTOO-SCOTLAND.COM)

**What is the tattoo scene like in Scotland?** The Scottish tattoo scene is a big part of the British scene. There are a lot of young and very talented artists working in a variety of different styles. The tattooers themselves seem very nice and friendly and I haven't really come across jealousy or any negative competition. The customers are mad and really open to ideas—they aren't scared to cover big parts of their bodies in ink.

**How do you describe your style?** It's tough to pinpoint the style I work in. It's mostly neo-traditional, illustration-inspired, even cartoony style. I try for my designs to be unusual, crazy. Mostly I care about getting a sticker-like effect and for the tattoos to be bright and colorful.

**What kind of tattoos do you look forward to doing?** I would like to focus on custom, colorful work. I

really enjoy tattooing animals; they bring an unlimited source of ideas and suit pretty much everything. I hope that one day I will manage to create a big gallery of animals. To be honest I would be happy to just stick to tattooing them all the time.

**What has been one of the strangest pieces you've tattooed?** A customer once asked me to tattoo a giraffe wearing a pink turtleneck and high heels!

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**NAME:** Kaitlin Sandoval

**SHOP MANAGER AT:** Artistic Element Tattoo, Yucaipa, CA

**I set up Roman Abrego** to tattoo The Game onstage at the Nokia Theater in Hollywood, CA, and the announcer shouted him out: "We got the best motherfucking tattoo artist in the world, Roman Abrego!" Thousands of crazy, screaming fans put their arms up, and I had the best seat in the house.

**We have one of the best** piercers in the world, named Cholo. He's the sweetest, nicest guy ever. Most people would see him and be intimidated 'cause he is fully tattooed from the face down, but he's been Roman's BFF for 20 years. And he has a portrait of Roman tattooed on him just like I do.

**The most amazing client and friend** the shop has ever had was this guy Lonnie. He was a paraplegic and so inspiring, with such a great, kind soul. We all became so very close to him, and sadly, he passed away. But his tattoos will always carry on. Roman used them as an inspiration for the Rockstar can he designed in a contest with Sullen. He even slipped in a tribute on the can that reads "R.I.P. Lonnie."

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**SNIR ROZENSAL**

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Snir Rozensal is the kind of artist who goes with the flow, from his smooth, delicate, and often massive custom pieces to his instinctive approach. "I try to work in a really open, clear way," he says. "I consider the flow of the tattoo on the body and make it very visible even from far away." Heavily influenced by the work of Filip Leu, Rozensal excels at taking traditional Asian tattoo imagery and creating delicate, windswept designs that are all his own. His clients seem to share his admiration for Japanese-style tattooing, often reserving large plots of skin for the artist to freehand. "I start with drawing on the client using markers in order to design a tattoo that looks and flows well with their body." Nestled in the blossoming tattoo scene of Tel Aviv, Israel, he says he never lacks for inspiration. "In my opinion every tattoo and every client is equally crazy and interesting."

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