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## THE *Pin-Up* ISSUE

WITH JESSICA WILDE



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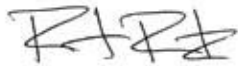
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"What kind of tattoo would you suggest somebody new to tattoos should get?" a newspaper reporter recently asked me during an interview about new trends in ink. My jerky knee-jerk response was that I would never tell somebody what to put on their body and if they need advice on a design they should not get tattooed in the first place. But I am trying to be more affable in 2015, so I thought about the question for a few beats and told her that those wanting a tattoo that won't go out of vogue should look at classical styles like American Traditional. The grandfathers of flash got it right. American Traditional tattoos are your most comfortable pair of worn-in jeans, your favorite black and white movie, your favorite song that hasn't been on the radio in decades. Sailor Jerry, Bert Grimm and Bob Shaw are Caravaggio, Richard Wagner and James Joyce. Another time America nailed style was the pin-up era. The glamour of the gals and the coolness of the cats still resonate today. In this, our celebration of pin-ups and their culture, we honor the past and continue to rock that style in the future.

For the cover and corresponding feature, "Wilde About Jessica," Sophy Holland (5) took the tenets of classic pin-ups, added her flair for current fashion and created an environment for Jessica Wilde that is both timeless and cutting edge. For our other major pin-up pictorial, Shannon Brooke (3) placed Kelly Eden, Lourdes Dodds and Amanda Nicole in a setting reminiscent of rural America during World War I when the boys were at the front. The stand-alone pin-up of Sara Fabel was photographed by Robert Alvarado (4). From this issue forth Alvarado will be delivering one pin-up an issue for *Inked* just as Alberto Vargas had for *Playboy* and *Esquire* during the sexual revolution.

We dispatched Jason Tanaka Blaney (7) to shoot our dolled up bartender at Nurse Bettie, a pin-up and burlesque bar in New York's Lower East Side. Another one of our favorite joints in the neighborhood is a place called Leave Rochelle Out of It, while profiling its tattooed owners Hassan Kinley (2) captured the beautiful madness that happens beyond their doors. Also in the realm of booze we chose the owner of Three Kings Tattoo, Alex McWatt (1), to enlist his cadre of artists to paint, mark and dremel flasks from Liquid Courage for our art project this issue. The icon tattooer in this installment is Rick Fucking Walters. The venerable inker known from the "Rick Walters Hates You" T-shirts was photographed by Willie Toledo (6) and we sent the similarly surly, cross-armed Charlie Connell (8) conduct the interview.

As you'll see in the following pages pin-up is still sexy, a great tattoo design is forever in style and Rick Walters still hates you.



Rocky Rakovic  
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# MAIL



**SHOW US YOUR INKED** When we give life to a new issue we like to see how our babies are doing out there, that they have found good homes. One of our favorite dispatches came from the woman gracing the cover and pages of the last issue. Gypsy Rose sent the above photo to us and wrote on her Instagram, "It's so crazy and unreal to see myself on the cover of such a popular tattoo magazine. This is my happy poof face when I saw it for the first time. I'm honored to be on the cover, but also honored to be included in such a special issue with my hubby Big Gus. And check out sensational model Cervena Fox's "Dripping in Ink" you won't regret it! Phenomenal."

## facebook

### GYPSY ROSE

**Carey Woods** I love to see the true relationship of a tattooer and his wife come to life through love and ink  
**Jessica Slevin** She is so gorgeous and her tattoos make her more beautiful.  
**Craig Heady** Damn, Big Gus just scooped one fine woman off the market.  
**Derek Stretford** What a great canvas  
**Pinky Smith** That lip gloss, tho

### DRIPPING IN INK

**Rachel Bell** It looks like her tattoos are pooling together and falling off her body, this is surreal  
**Penelope Van Persie** Her body is crazy beautiful. Curves and ink!  
**Brendan Master** Wow, I'm in love, again and her name is Fox

### WALE

**Roger Johnson** Wale remixed Seinfeld, its the best mash-up of the year  
**Aaron Sherman** Top level article  
**Zac Kearny** His ink is tighter than his rhymes

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BY: POTTER SEUNGHYUN JO @SEUNGHYUNJOTATTOOS  
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MY  
FAVORITE  
INK

Betty  
Bombshell

PHOTOS BY HUGO V







My favorite tattoo is my "B" on the inside of my upper right arm. It's the letter B inside a human heart, with a prince's crown—Traditionally done. I got it to represent my seven-year-old son Baron, who is my entire world. I live in Washougal, WA, on the outskirts of the big city [Seattle]. I wouldn't call it tattoo friendly—in fact, I've been accused of being a Satan worshiper, and I've gotten looks that kill from other parents while volunteering at my son's elementary school. But I love it out here!

Tattoos have played a huge role in my life. From being a tattooed mother to a tattooed model, it has brought great beauty to my life and opened up so many doors for me. I wouldn't have it any other way.

As a model, my biggest inspiration from the start was Viva Van Story. I admire her work so much, even now almost nine years later. These days I really strive to be like the models Sabina Kelley, Miss Mary-Leigh, and my good friend Heidi Lavon.

When I'm not modeling I am a busy bee. Baron and I have two English bulldogs and a horse named Luke. I keep a house and home for us all. I like to ride my horse, I enjoy crafting and I love to cook and bake. I'm just an old fashioned country girl with tattoos.



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## BRIAN M. VIVEROS

### Smoking hot chicks come alive

A Brian M. Viveros girl hits you like a shock of nicotine. You draw her in; she enters your bloodstream and goes straight to your brain; your brain activates your adrenal glands; your heart speeds up a patter while dopamine increases in your pleasure center; you exhale.

Viveros's women, who hail from a place in his brain called DirtyLand, often have a smoke. "I was a big-time smoker in 2000 and wanted to have something that was a part of me I could add into my work," he says. "It is a recognizable

element, something that would put a stamp on my work whether you liked it or not. And honestly these girls from the DirtyLand just love to smoke."

The girls' cigarettes and cigars dangle from their pursed lips, red from either lipstick or a hint of blood. "The blood you see is from battles won," Viveros says. "I think life in some ways is a struggle for all of us, you fall down but you have to get up. The women I paint are heroes, they're victorious! They're the ones that have just stepped off the battlefield taking that second to pose for my camera eye."

These women, battle-tested and

strong, with their doe eyes and high necks, spin the idea of pin-ups around. Instead of soldiers having cute pictures of girls from back home, these girls are the warriors. Both guys and girls have embraced the women of DirtyLand. Many have had Viveros's creations tattooed on them by the best in the business: Nikko Hurtado, Corey Miller, David Corden, Khan and Rich Pineda.

"The female figure is just amazing," Viveros says. "There's nothing else more inspiring, beautiful and powerful to paint. It's a rush, especially when you start to see her come to life. It's like I'm Dr. Frankenstein 'She's alive...alive!'"



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# HELLO NURSE BETTIE!

## Cocktail Conversation

A CHAT ABOUT DRINKS AND INK WITH MS. LAUREN ELIZABETH OF NURSE BETTIE, A PIN-UP BURLESQUE BAR IN NEW YORK CITY'S LOWER EAST SIDE.

### HOW WOULD YOU DESCRIBE NURSE BETTIE TO SOMEONE WHO HAS NEVER HAD THE PLEASURE OF STEPPING THROUGH THE DOOR?

Nurse Bettie can feel like many things, none of which are bad, all of which can be mysterious, intriguing, exciting and new. But it will always feel sexy, and the drinks will always be stiff.

### WHAT DO YOU THINK OF THE BURLESQUE PERFORMANCES AT BETTIE?

They're fantastic. It's like having lovely dancing ladies in your own living room, what could be better?

### WHAT DOES PIN-UP MEAN TO YOU?

For me it's an appreciation of the female form, which didn't and shouldn't take itself too seriously. I just think of those photos of Bettie Page in the leopard print bikini, swinging from trees. It's silly and fun, it teases you or tantalizes you. It's like make believe which makes it sexy.

### DO YOU HAVE A PIN-UP ICON?

I was always partial to the beauty of Rita Hayworth. She was so glamorous and strong with a sexiness that wasn't too overt, you know? It just kind of exuded from behind the eyes. I feel like that was kind of the thing about the originals.

### DO YOU HAVE A FAVORITE TATTOO?

Yes, the mandala I got on a whim while in Thailand. The final product is beautiful and the experience itself was somewhat magical.

### HOW DO CUSTOMERS REACT TO YOUR TATTOOS?

Seems that everyone likes to hear a good story.

### SAY A MAN SITS DOWN, HAS NO IDEA WHAT HE WANTS DRINK. WHAT ARE YOU MAKING HIM?

Well, first I'd ask you what kind of man you are (the most acceptable answers being whiskey or tequila) and then I'd whip you something up accordingly. If you were to say whiskey I'd go for a Maker's [Mark] Old Fashioned, because you can't go wrong with a classic cocktail. And if you'd chosen tequila I'd make you something we at Nurse Bettie call a Hell on Heels, it's a devilish concoction of jalapeno-infused tequila, Sorel, a little of this and a little of that, spicy with just a touch of sweet.

PHOTO BY JASON TANAKA BLANEY

Photo: Sean Hartgrove

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# THE CLASSICS, WITH A TWIST

JOE DONOHUE SHAKES UP YOUR GRANDPARENTS' FAVORITE TIPPLES

PHOTO BY WILL STYER



## The Bobby Pin (née Martini) Tito's Handmade Vodka

- 1 ¾ oz Tito's Vodka
- ¾ oz Cointreau
- 1/2 oz Dolin Bianco Vermouth
- 1 Dash of Orange Bitters

Combine the ingredients in a mixing glass, add ice, stir, then strain into a cocktail glass. Garnish with a twist.

## The Sunset View (née Tequila Sunrise) Don Julio Real

- 1 ½ oz Don Julio Real Tequila
- 1 oz Grapefruit Juice
- ½ oz Lemon Juice
- ¼ oz Agave Nectar
- ¼ oz Cassis

Combine ingredients in a mixing glass, add ice, shake and strain into an ice-filled highball glass. Top with club soda.

## The Tennessee Waltz (née Old Fashioned) George Dickel Hand Selected Barrel

- 2 oz George Dickel
- ¼ oz Vanilla Syrup
- 1 Dash Angostura Bitters
- 1 Dash Mole Bitters

Add ingredients to a rocks glass, fill with ice and stir. Garnish with an orange twist and a brandied cherry.

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**A103**  
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Model : **La Esmeralda** (top right) Wearing :  
P466 **The Sacred Heart** necklace  
& E210 **Morticia** earstud.  
<https://www.facebook.com/Alternative.Model.La.Esmeralda>  
<http://modellaesmeralda.blogspot.de/>

Model : **Cort Leavis** (Bottom Left) Wearing :

P709 **Satan's Key To Hell** Pendant  
R196 **Cross of Iron** Ring  
A103 **No Mans Land** Bracelet  
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BT810 **Poe's Raven** Tshirt  
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# C I R C A S U R V I V E

In many ways Circa Survive seem to have a life of their own. Over the course of five years and 10 albums, this Philadelphia-based fivesome have evolved from a scrappy post-hardcore act to one of the most original and uncompromising acts in rock, a progression that's culminated with their latest album *Descensus*. Better yet, according to the band's charismatic frontman Anthony Green it's never been a better time to be in Circa Survive. "The dynamic of a band gets difficult as you get older and the more the band tours," Green concedes. "Recently I think things have been effortlessly fun [within Circa] and we've evolved into a group that's extremely amicable and filled with understanding and compassion. It's just an ideal situation because those relationships that tend to deteriorate in most bands just seem to keep getting stronger within this band."

By Jonah Bayer Photos By Rick Wenner





However, Circa Survive—which also includes guitarists Brendan Ekstrom and Colin Frangicetto, bassist Nick Beard and drummer Steve Clifford—have had anything but a fairytale existence since the last time we spoke to Green on the eve of the release of 2012's *Violent Waves*. That conversation was dominated by topics such as his wife's miscarriages and his struggle with mental illness which culminated with him getting the band's logo tattooed on his head during a bender in Texas. "Yeah," Green sighs, "for a couple of years it was getting a little bit difficult and adding drugs and alcohol to the mix definitely made things more volatile." Green reached his turning point last January when he had to take his son home early from a screening of *The Lego Movie* and had a chilling realization that the opiate issue he had been hiding for almost two years was destroying the relationships that were most important to him.

"I remember thinking on the drive home from the movie theater, I feel like all these people in my life that I love so much, I can't do anything to help them anymore," he recounts. "I can't fix this. One way or another they'd be better off without me so maybe I should just leave and go be a fucking junkie and I'll just kill myself." When he got home, Ekstrom showed up and Green laid out exactly what was happening to him. They made a plan for Green to check himself into treatment and stay as long as they would keep him. "When I came home [from rehab], for months all I could do was play and write music, hang out with my kids and go to therapy. I didn't have a cell phone, I didn't really communicate with anybody. I just sort of spent some time with myself trying to figure out if this was something that I could do."

After sticking to this regimen and doing some heavy soul searching, Green decided that his suicidal instincts were just a barrier he was creating between him and the ones he loved. "At one point, I realized what would be best for everybody wouldn't be for me to die or go away. The thing that would be best for everybody that I cared about would be for me to fucking deal with this shit and move on and really give being present and being the person I know that I am a shot," he continues. "That feels better to me than anything. It feels better than any fucking drug. To just be accountable for my actions and set out to accomplish the things I want to do and be around my wife and kids, it feels like a gift. It almost makes me feel sad when I think about how much I wasted that over the last couple of years."

When Circa entered the studio to record *Descensus*, Green was two months out of rehab while the other members of Circa were dealing with similarly serious issues involving addiction and divorce. However, instead of letting these experiences splinter them as a unit, in many ways it seems to have brought them together. "I felt like I owed it to myself and to Circa to try to really put everything I had into the creative process and try to do what we started out doing as a band when there were these goose bump moments in the songs where we were guided by the song and we weren't forcing anything," Green elaborates about his mindset while creating this collection of songs. "I wanted to show myself that this was still right, that I wasn't just in this cloud for the last 10 years. Anyone can put together a song, but I wanted this to come from a truthful place in me that's scary to explore. I felt like I really had a lot to prove going into this record."

Musically, *Descensus* is a beast that Green describes as "the most psychedelic, drugged-out record we've ever done," acknowledging the irony of the statement. (One just needs to listen to the stoner-worthy syncopated breakdown on "Child of the Desert" to confirm this statement.) However, maybe more impressive is the fact that climactic ballads such as "Nesting Dolls" contain the same level of emotional weight without an

ounce of distortion. If anything, *Descensus* is more about creating a mood than defining a genre, which is why the downbeat, jazzy vibe of "Phantom" is able to flow so seamlessly into the stratospheric, delay-driven "Sovereign Circles." Circa have created a distinctive musical identity of the past decade; however, this album sees them challenging their own conventions to create something that actively redefines who they are as a band.

"Writing these songs was the same process as recording them, so it was the entire experience of being in studio together and creating on the fly that provided the catharsis," explains Frangicetto. "Not so much the themes or content of the songs but the fact that we were all coping with our afflictions and healing our wounds by simply doing what we do best together." Understandably Green was nervous about tracking vocals with a completely clear head for the first time ever in Circa—but if anything, the frontman's signature falsetto sounds more powerful and inspired than it ever had in the past, a fact that he also attributes to producer Will Yip. "My original intention was for us to go in there and work on melodies with him and not worry about the lyrics until later," Green explains. "The first song we worked on was called 'Only the Sun.' He had me sit down and take five minutes to write lyrics and when I tried them out I liked the scratch lyrics so much that we decided to keep them."

In fact, Green liked this approach so much that he wrote all of the songs in this manner over the course of an hour or two. "I feel like that awareness wasn't there for a really long time in the sense that I was looking for other people for validation," he continues. "This time around I

had so much more confidence." This statement is also true when it comes to Green's recent ink—and instead of getting a tattoo he barely remembers or trying to buy pills from fans, this time around Green got the phrase "REAL LOVE" on his knuckles as an homage to both the Beatles and Mary J. Blige. "When I was in rehab my wife was sending me these letters with little stickers of hummingbirds on them so I got this badass angry-looking hummingbird on my wrist," he continues, adding that Frank Guthrie from Mercury Tattoo in Doylestown has done much of his work over the years. Yet despite the fact that he's seen countless Circa Survive tattoos both online and in person, that experience never ceases to amaze him. "I don't know how to feel about it," he admits. "I don't really think about it too much, but if I do I'm just like, 'fuck, dude, that's insane.'"

If this all seems overwhelming to Green it's because despite the fact that his band are universally loved and acclaimed, Green claims he's still shocked at why people gravitate toward Circa Survive. "I haven't been able to figure it out," he admits. "We bring lots of honesty and passion into what we do and we never have any illusion about who we are but we're also not trying to change the world with our music," he says. "We're just happy to be able to travel the world playing music, making songs that we like and sharing these moments with each other and with people that generally feel the same way about art and music as we do, you know? "It's like this little community of people that for the most part are just like us," he summarizes. "If someone listens to our band and it inspires them to change the world, that concept is way cooler to us." ■





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# *Dangerous*

CURVES AHEAD

Photos by Shannon Brooke Hair by Danielle June  
Makeup by Jennifer Corona Models Kelly Eden,  
Lourdes Dodds and Amanda Nicole



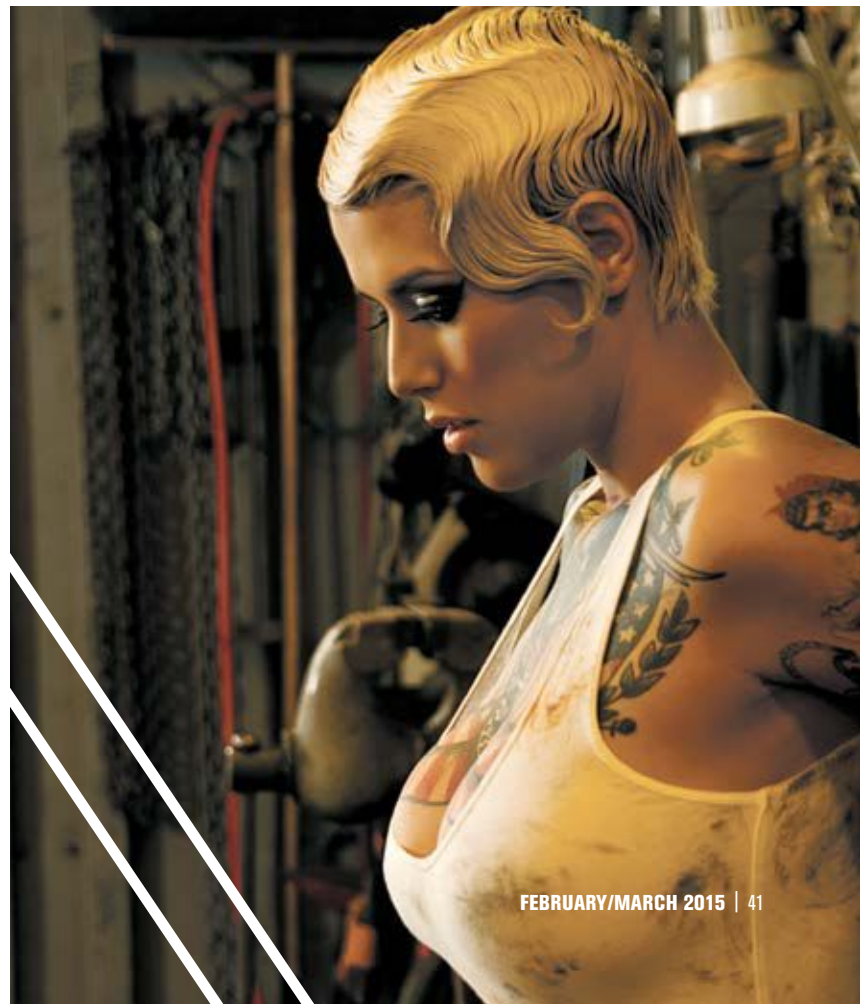
















GUESS  
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DINNER

By Rocky Rakovic Photos by Austin Hargrave

Guess who's coming to dinner. For starters, the man on the opposite page, chef Michael Voltaggio will be there. He and veteran war correspondent, Mariana Van Zeller are traveling to hot zones and inviting both sides of the conflict to break bread together. For Travel Channel's *Breaking Borders* Voltaggio and Van Zeller are visiting places such as Israel, Sarajevo and Rwanda to learn about their struggles and society. Part of the culture is cuisine, which the *Top Chef* winner Voltaggio soaks up, blends with his taste and spoons out in the culminating meal. Thanks to American foodies and half of the people on Instagram meals have become fashion statements but at their core meals are nourishment. Food is essential to life. By sharing a meal you are promoting life and through *Breaking Borders* Van Zeller and Voltaggio are showing to the viewing public and the opposing sides sitting across from each other that all lives matter.

#### **INKED: How did this show come about?**

**Voltaggio:** I didn't want to do reality TV or competition cooking. If I'm out of my restaurant I want to do something that is meaningful and real.

#### **Did you ever think that you'd be in a war zone?**

When I was younger I never thought that I would ever get on an airplane. Now my passport looks like a tagged wall.

#### **How does the food come into play?**

I get to experience cuisines from different places, but we also use food to bring people together. I'm getting exposure and learning about different cuisines and at the same time I'm using food to unite people who otherwise wouldn't be.

#### **How do you get people to agree to a meal?**

We are not looking for good TV personalities. We are looking to bring people together who want to share their perspective on their conflict.

#### **What's your goal with the show?**

We're not making World Peace, I think it is more like "world awareness." We aren't trying to get a resolution by the end of the episode, just some common ground. People inherently don't want conflict. The show is more about gaining an understanding of what these conflicts are.

#### **Do you come in with a planned menu?**

I realized that if I came in with a plan I wouldn't get the true experience of these cultures, so I just rolled up some knives, threw them in my suitcase and whatever I experienced when I was there, I'd try to incorporate into the meal. When I was in Israel, they're Kosher, and I don't know how to cook without butter, so I thought: I can't mix meat and dairy, I can't cook with pork. Then I started getting inspired by the meals while I was there. I would go out and eat and try to do my version of something or use local ingredients or use a local tool that I had never used before.

#### **What are the reactions to your food?**

I'm a cook, I cook every single day so I don't get to hear all of the stories about how food affects people.

It's not like I serve each dish and sit down with people and hear what they think about it. Now I get to hear what people think about my food while talking with them. I'm connecting with people on a much more intimate level than I ever have in my career. I'm learning about their culture, their food, and I'm learning about the hardships that they are going through. I'm trying to connect with them through my hands that work on a stove or a chimney. I feel so blessed to be able to have that experience with those people, it is more than just great conversation—there is a connection happening.

#### **Is sitting at a dinner table more important than being in another setting?**

I feel like nobody sits down at a dinner table anymore. Look at your dinner table—there is probably mail and laundry on it. In these situations these people would never have dinner together. They are not supposed to be at the dinner table and we are bringing them together.

#### **What do you hope the viewers take away?**

I hope they take away the balance between food, culture and the political situations. Despite the conflicts, look at the cuisine you can eat, look at the culture you can experience and the people's outlook on life, it's amazing. When we talk about Israel and Palestine, most people just think of rockets going off. Now, when I think of those places, I think about the coolest people that I have ever met, and some of the best food that I have ever experienced. I walked where Jesus walked—the experience was amazing. We just hear "Today in Gaza rockets went off." As important as it is to hear that, it's also important to know that these places are not just about the violence.

#### **What have you brought back from the meals?**

When I am out of the restaurant I think that I should be bringing something back to the restaurant, it is my duty to justify why I've been gone, whether it be equipment or a technique. What's different about this show than, say, the other guys who have gone around, be it Anthony Bourdain or Andrew Zimmerman or those other guys who have told these stories, is that I am going and actually cooking. There is nothing produced about it; I show up, I learn and write a menu on a note pad in my hotel room and I wake up the morning of the meal and I work my ass off cooking for those people.

#### **What do you add to the traditional meals?**

It is about me trying to understand what their cuisine is without trying to replicate it. I am trying to do it my own way. I get inspired, I get shown the best ingredients, the best markets, the local techniques and how I can take those and mix them with my cooking experiences and produce a great meal. I'm nervous to death when we sit at the table. What if they say something like "This dish is shit?" Every meal I cook on the show is the most important meal of my life.

#### **Did you get tattooed during your travels?**

I did. In Israel I went to one of the oldest tattoo shops in the world. I met the guy who was in the family line with the man that started it. The shop is there for

people to document their pilgrimage to the Holy Land. People used to stand in line with wooden carvings of Biblical images. They would dip them in ink and then put it on your skin and tattoo over that. The tattoo artist told me that he does those tattoos but now they are in a book. I asked him if he had any of the blocks, and he said they are priceless, they should be in a museum but he has them at his house. I asked him to bring them and tattoo me the way people used to get tattooed back in the day. He said that he had never done it and I said, Cool I have never been tattooed that way, so lets go through this together. So he got them, he sticks it in this inkpad and it was the archangel Michael fighting the Devil. My name is Michael so I thought it was appropriate. What I didn't realize is that because they weren't on a stencil you can't wipe while you tattoo. All the blood and ink that was bubbling up while he was tattooing me would have wiped the design off, so he was nervous as shit while tattooing me. But when he was done it was one of the cleanest tattoos that I have ever gotten. It was rad, I was really stoked to have that experience.

#### **Who do you go to in the States?**

Dr. Woo is a homie. He did the lion on my hand and he did the eagle on my right knuckle. Between him and Jason Stores at the Tattoo Lounge I pretty much just see those two guys now. Jeremy Swan did the rose on my right hand. The first time I got a tattoo by Woo I Instagramed it and Jason Stores texted, "You finally got a hipster tattoo from Woo." It became a back and forth kind of joke.

#### **How were your tattoos received in your travels?**

I just got back from Rwanda and there isn't a tattoo shop there, that I saw. People will stop me in the streets, they will grab my arms, the word "tattoo" is said a lot. Some places don't have native word for tattoo so you'll hear them speaking their language and then in the middle say, "tattoo," and I see people pointing. I find that most are complementary, I get a few dirty looks but they are intrigued by it. It's a good way to break the ice and start a conversation. It draws people in, they take pictures with their phones. Sometimes it makes me a little nervous because they are touching me and ask me questions in their language and I can't communicate back to them.

#### **And your restaurant is named "ink."**

We named the restaurant ink. because it was short for "incorporated" we kept thinking "inc...something, inc.", then we said lets do it "ink." with a period because anything in ink is permanent. Some people come and expect to see flash on the walls but that's us. We're a fine dining restaurant. There are guests who are tattooed and there are guests who are in a suit and a tie. In the kitchen, I want people to be themselves because I think people perform better that way. When my brother and I worked for Williams-Sonoma the associates told us, "We want to thank you because you made it so we can have our sleeves rolled up or have an earring." Because we were associated with them, their workers across the board felt free to be themselves. Everybody should be able to express themselves no matter where they are. 🍷





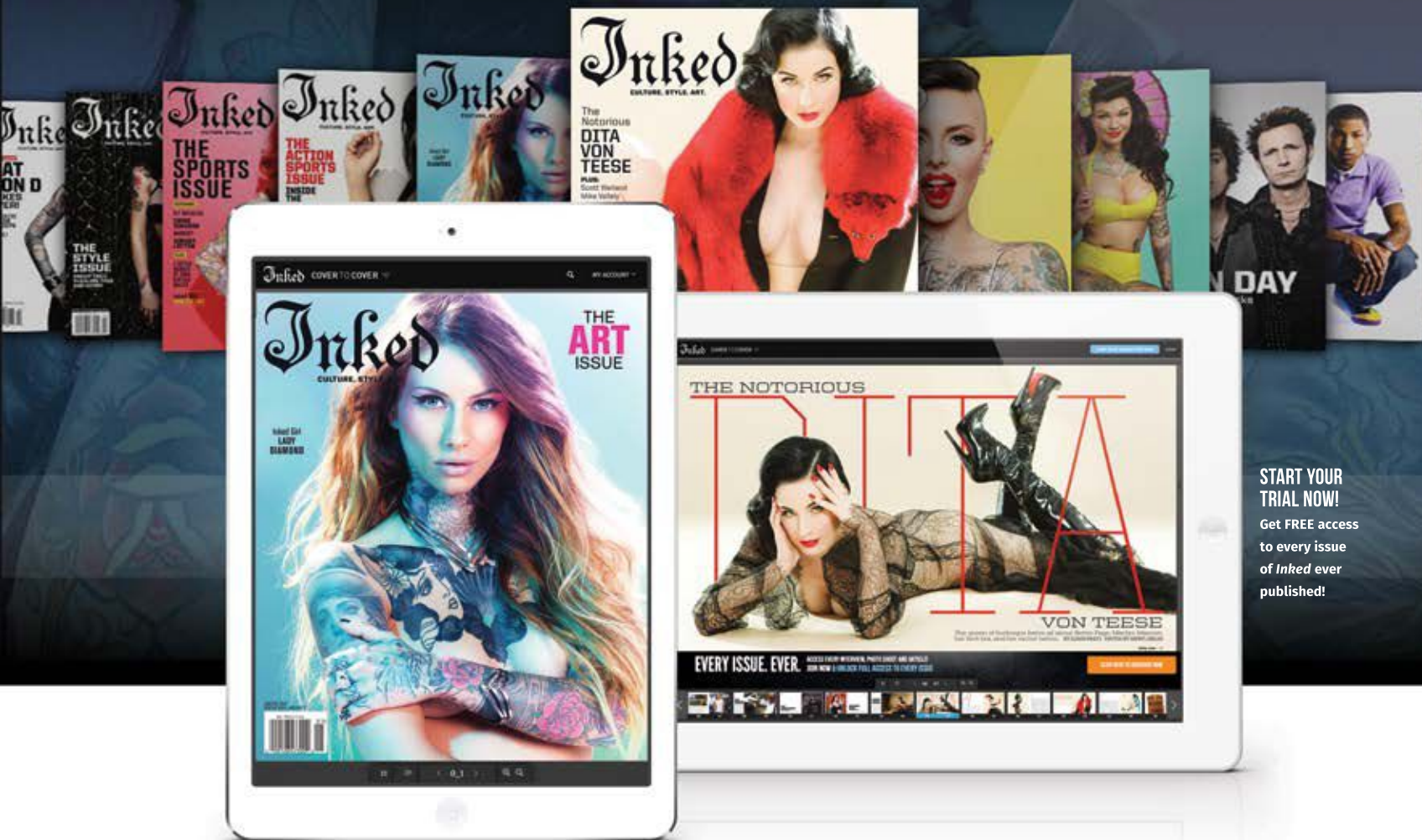
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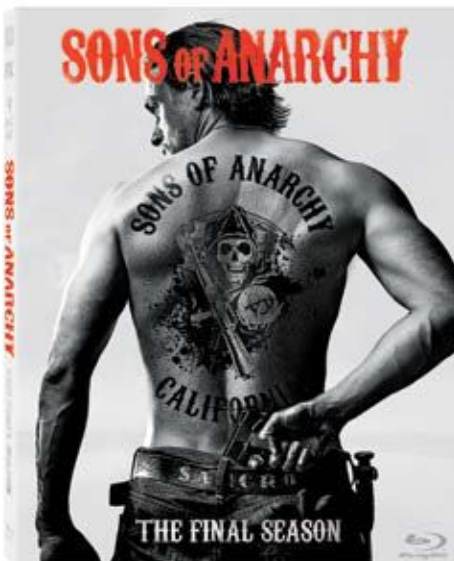
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# CULTURE



## ROCKABILLY REUNION

Hey Daddy-O, grease your hair into a duck ass, grab your best pair of shades and get your kool self down to the 7th annual Rockabilly Reunion in Lake Havasu February 13-15th. Other than being able to mix with other groovy cats, you will meet your fair share of dames in retro fashions, some even competing in a pin-up contest. There will also be ramblers, motorcycles and Danny "The Kount" Koker and the guys from *Counting Cars*. Be there or be a trapezoid.



## ONE LAST RIDE

This past fall, *Sons of Anarchy* rode off into the sunset with its final, blood-drenched season. Now you can complete your SAM-CRO Blu-ray collection and relive Jax's road to revenge in this loaded Season 7 set. Bonus features include: Deleted Scenes, Gag Reel, *Carpe Diem: The Final Season of Sons of Anarchy*, Anarchy Legacy, Bikes of Sons of Anarchy: Motorcycles of Mayhem, and SOA Tattoo Stories! —*Gil Macias*



## GAGA

Lady Gaga has been inking tributes to her fans and Tony Bennett, with whom she recorded *Cheek to Cheek*. Tattooist Eric Gonzalez tattooed "Mother Monster" onto her pit and the famous "Monster Paw" to the left of her back during her world tour artRAVE: The Artpop Ball. As for Mr. Bennett, his trumpet sketch (signed 'Benedetto') was artfully put onto Gaga's arm by Becca Roach. —*Kirstie Kovats*





# Beautiful DISASTER

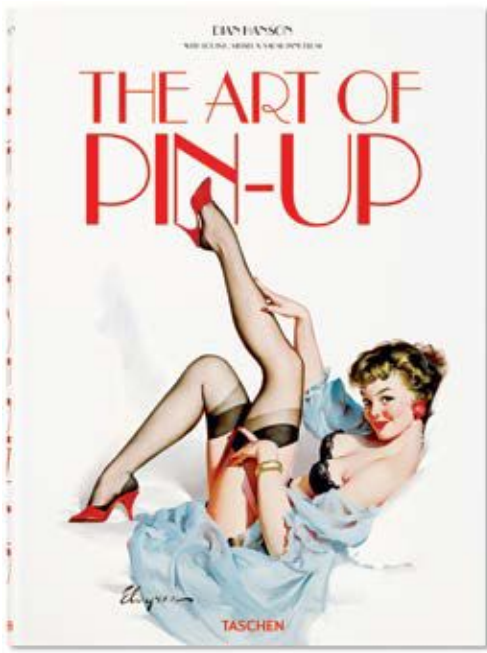


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## GIRLS GONE MILD

*The Art of Pin-Up* is an ode to the 1920s-70s female figure and the figures of the pin-up community. Most certainly a coffee table must-have, Taschen reintroduces cheesecake photography to a world of viewers—old and new. This book is fit for any individual with a liking for all-American art and, of course, beautiful women. *The Art of Pin-Up* celebrates the glamorous eras of our time

through original and reproduced paintings, prints, vintage magazine covers and calendars. 546 pages feature the works and stories of 85 pin-up artists (Alberto Vargas, Gil Elvgren and George Petty, to name a few). Dropped panties and desirable innocence have never binded pages together so well; *The Art of Pin-Up* is a rare compilation of an American delicacy. —Kirstie Kovats



Photo Lucy La Riot

## EVOLVE

Boss battles in video games are typically driven by patterns of behavior the player must decipher before emerging victorious. But what happens when the monster displays the adaptability and unpredictability of a human opponent? *Evolve* pits a group of four armed-to-the-teeth players against a



predator controller by another person. As the four hunters track the vicious beast (a goliath, kraken, wraith, or behemoth) the player controlling the target can feed on flora and fauna to become more

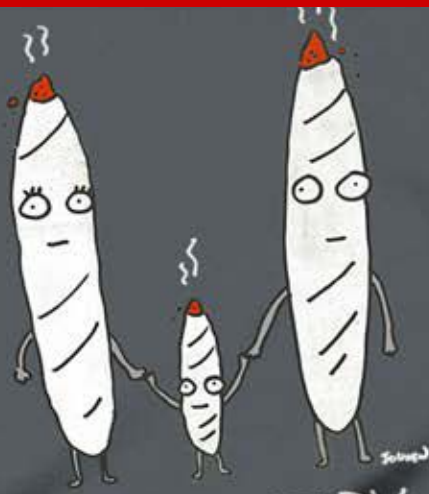
powerful before the encounter. If you want to feast on demon skewers, we recommend you kill those gargantuans before it comes to that. **Platforms:** PlayStation 4, Xbox One, PC —Matt Bertz

## PIN-UP CLASS

Renee DiDio and Anna Patin are helping modern pin-ups find their niche at their recently launched Brooklyn Pin-Up School. Their charm classes are stacked with beauty and clothing essentials. “The whole concept was to give these girls an eye into how we look and dress every day,” says DiDio. “They see it on Instagram and they want to do it—they’re beginners. It’s an introduction into the pin-up world on a visual level. We are going to be moving into the history of the pin-up as well.” Beyond the hair and dresses, the duo hopes to give their girls an emotional boost. DiDio notes the key of pin-up is, “all about the confidence you have after you put on red lipstick.” —KK

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## BY THE HAMMER OF THOR!



These people look like a fun bunch. Join them and in York, England during the third week in February for Jorvik's Viking Festival—the largest in all of Europe. You'll get the Old Norse experience of building a viking long boat, get to sing Viking

chants and witness clashes (raping and pillaging are frowned upon, actually downright illegal). Also you can sign up to compete in feats of strength to see if you are "The Strongest Viking."



## THE INKED PLAYLIST BY JONAH BAYER

### ANGELS & AIRWAVES

#### "Tunnels"

Blink-182 co-founder Tom DeLonge channels his inner-U2 on this atmospheric post-everything roller coaster ride.

### FALL OUT BOY

#### "The Kids Aren't Alright"

Fall Out Boy transcend their pop-punk roots on this radio-friendly celebration.

### SWAMI JOHN REIS AND THE BLIND SHAKE^

#### "Brown Room"

Drive Like Jehu and Rocket From The Crypt frontman John Reis tackles big waves on this surf instrumental.

### SMASHING PUMPKINS

#### "One And All"

There's something undeniably satisfying about hearing fuzzed out guitars and Billy Corgan's voice.

### SLEATER-KINNEY

#### "Surface Envy"

Sleater-Kinney sound like they never missed a beat on this dissonant indie-rock dream.

### POND

#### "Sitting Up On Our Crane"

This Tame Impala offshoot gets spacey and psychedelic and we never want it to end.

### MODEST MOUSE

#### "Lampshades On Fire"

Modest Mouse get back to their demented pop roots on this off-kilter rocker.

### MURDER BY DEATH

#### "Strange Eyes"

If you thought dark and eerie couldn't also be catchy check out the latest effort from Murder By Death.

### TITLE FIGHT

#### "Chlorine"

What happens when post-hardcore gets a shoegaze makeover? Well, this head-bobbing gem from Title Fight, obviously.

## THE COMEBACKS

Please don't tell the hipsters but old school athletic apparel is gaining style points. Those sleek Starter jackets are back in production with licenses from the NBA, NFL, MLB and NCAA. Our favorite find of the new year is Retro College Cuts, a clothier that specializes in '80s-'90s college basketball shorts. "We aim to be cultural anthropologists,



bringing you the artifacts of great teams of the past while breathing life back into them once again," says the founders. *Inked* readers can use the code INKED10 for 10% off retrocollegecuts.com through March Madness.



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## Boys Go To Jupiter

*Jupiter Ascending* is an original epic, sci-fi tale that stars Mila Kunis as Jupiter Jones—a seemingly ordinary woman who learns the life altering truth about her extraordinary and cosmic origins. She is swept into a galactic conflict when Caine (tattooed Channing Tatum), a genetically engineered ex-military hunter, arrives on Earth to protect her and ensure that she fulfills her destiny. It is billed as a “space opera” (yeesh) but Kunis has said that the themes are “indulgence” and “consumption” (*we can get down with that*). —*Gil Macias*



## 2 Hot

“It’s like some sort of hot tub time machine,” again. After being bumped from its original holiday release, *Hot Tub Time Machine 2* finally makes its way into theaters this February. Robb Corddry, Craig Robinson and Clark Duke all reprise their roles, this time they use the tub in an effort to save Lou (Corddry) from getting shot in the future. Suck it, DeLorean. —*GM*



## Museum Quality Art

Skin Data was a New Museum project that paired Amanda Wachob (known for her painterly tattoos) and neuroscientist Maxwell Bertolero. While she tattooed these designs Bertolero collected and analyzed time and voltage from her tattoo machine on a color band map that will be on the museum’s website.



## What’s In The Box?

*Insurgent*, the second installment of The Divergent Series, is set in a futuristic Chicago, Tris (Shailene Woodley) and Four (Theo James) are on the run from the Erudite elite lead by the relentless Jeanine (Kate Winslet). Their faction joins forces with other insurgents to fight the Erudites and try to uncover their master plan—which involves a mysterious box-shaped device. —*GM*

# AMERICAN MADE.



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# Wildate

About Jessica

By Robert McCormick Photos by Sophy Holland Hair by Gareth Bromell at See Management using Oribe

Makeup by Anne Kohlhagen at Susan Price using Obsessive Compulsive  
Styled by Christina Pacelli Prop styling by Lizzie Lang





Maya Hansen corset, Rue Gembon ear cuff, Agent Provocateur whip



Myla robe, Atelier Va Bien bustier, Myla "Wren" thong, Murmer suspender belt, Falke stockings, Thierry Lasry sunglasses, Vanessa Mooney hand chain, Acanthus Jewelry sun rings







Overwire bra and Lace Up panties by NYC Sextrash, Haridra ring

The only thing tame about mid-century pin-ups was Bettie Page taming a bad girl by putting one over her knee and spanking her. These photos we now think of as classy and glamorous were downright scandalous in their day.

The modern day equivalent could be the cam girl. Both Bettie and our girl, Jessica Wilde, have titillated from afar through images and pushed sexuality past society's collective safe word. It was through the webcam that we fell for the enchantress who also goes by "Tatt Goddess." The resolution on her videos and selfies didn't properly reflect the entirety of her beauty so we asked her to pose for our camera as one of the comely pin-ups of yore. "Pin-up is the ultimate image of femininity," Jessica says. "I love the style and the feel of this genre."

At first she seemed shy for the camera, remarking that this was one of her first professional shoots, and the biggest by far. Even for a girl who bares every inch of herself to men from around the world, she is still just a girl.

In order to conjure up her inner-Tatt Goddess while she filled our frame someone suggested she pretend our lens is her laptop camera. "On cam I normally just tell fart jokes," she answered.

She's funny, beautiful and intelligent. Other than her cam shows she also has a YouTube channel where she waxes on about her life. In her "What I Look For In A Man" installment she says, "There is a stereotype that heavily tattooed women go after big douchebags, I fall for the nerdy guy." Also, "I want a guy to tell me that I have a fat ass and mean it."

Jessica got her first tattoo at age 13, a butterfly tramp stamp, which seems right for her age and time. Then she cooled off for a while. "I really don't know where the name Tatt Goddess came from because when I picked that almost five years ago I only had a few tattoos. Maybe I kept getting inked to suit the name?"

Her Japanese sleeve was supposed to be a half-sleeve cover up but she extended it after getting her Alice in Wonderland sleeve to stay even. She designed Alice after seeing Scott Campbell's work and that character on her thigh is Mara Jade from the Star Wars comics (if you are her type you knew that though). All her stuff is color. "I love how colorful tattoos can still make a woman look feminine," she says.

She has had a few artists work on her but is only trusting to Troy Semkiw of Little Bird Tattoo in Vernon, British Columbia.

"People either love or hate them on the cam!" she says. "I get more love for them than bad comments. I feel more beautiful with tattoos—that's all that matters."

Her most recent piece goes across her hips. "I had a big surgical scar from hip to hip, I debated getting it inked for about two years before I took the plunge and I'm sad I didn't do it sooner. It's given me more confidence."

Jessica hopes to give that experience to other women through a fashion line she is launching this year called Naked and Rich. She is collaborating with Russell Von Villafuerte, an Asian designer who was runner-up on *Project Runway Philippines*. "I think of my girl, my customer, as Sophia—she's a gorgeous, motivated woman from NYC. She's all about shopping, power and independence," Jessica says.

"I know I can't cam forever. I want to show confidence in and out of clothing." 📸



Myla "Wren" panties, Vanessa Mooney "Astor" body chain, Rue Gembon bracelet, Flaca Jewelry gold bangle







# GUS KENWORTHY

Like most athletes, freestyle skier Gus Kenworthy spent years dreaming about going to the Olympics and bringing back some bronze, silver or gold. When the dust cleared and the Sochi Olympics were finished, Kenworthy found himself returning to the States with something far more precious than the silver medal around his neck—a family of stray dogs he rescued off the streets.

“My friend Robin (MacDonald) sent me a photo of this particular family of stray dogs,” Kenworthy says. “It was a mom and these four puppies and they were literally the cutest things in the entire world. I left the Athlete’s Village, found a bus, and went all the way to check them out. I thought, alright, we need to find a way to bring these dogs home with us.”

Kenworthy is the type of guy that stops to pet every single dog he passes on the street, even when he has the biggest competition of his life looming only a few days away. In between practice runs Kenworthy would check in on the dogs.

After all of the stressful qualifiers in the weeks leading up to the Olympics, the Sochi Pups, as they are known on their very own Instagram (@thesochipups), provided a welcome distraction for Kenworthy. The final Olympic team isn’t even announced until right before the games. Skiers then flew over to Russia and had to wait for two weeks before the events took place.

“It’s a huge build up for one day, it’s really stressful,” Kenworthy says. “I was eating away at myself, getting stressed out and second guessing the run I was going to do. If I wasn’t doing the stuff with the dogs I would just be sitting around in the rooms, which sucked.”

All of those hours inside of his own head may have not been what Kenworthy would have wanted, but it clearly worked in his favor as he was able to grab the silver as the US freestyle ski team made history by sweeping the podium in the men’s slopestyle. Slopestyle hasn’t been an Olympic sport for long but from his earliest days on skis Kenworthy felt the calling.

“I got into it because my older brother skied, I skied, and we used to watch ski movies and snowboard movies. I always thought the cool thing was doing tricks,” Kenworthy says.

“I was always trying to do tricks on whatever I could. I thought that it was the most fun thing you could do while on skis. It was awesome.”

It takes a great deal of testicular fortitude to go down a mountain backwards while hitting jumps and sliding on rails. Even the biggest daredevils must have a little bit of trepidation when they plan out their runs and think of the consequences of a trick gone awry.

“You know that you are going to get hurt,” Kenworthy says. “I’ve come to terms with that aspect. I’m not that scared of it hurting, but I’m more fearful of all of the time you have to take off when you get hurt.”

And get hurt he has. From breaking both of his legs when he came up short on a jump to breaking his collarbone badly enough that he needed a metal plate put in, Kenworthy has taken more than few spills on the slopes. Even with the frustrating amounts of time he had to miss due to the major injuries he has sustained, it was a simple cut he barely noticed that proved to be the most galling—it went right through the middle of his brand new tattoo.

The scar is barely noticeable a few months later; if anything, it adds a little grit to the skull and roses design covering his upper arm. In the months since coming back from the Olympics Kenworthy has been working on his right arm sleeve after a long gap between tattoos. When Kenworthy was only 14 he received his first tattoo—the name Hoot on his left arm to pay tribute to his best friend who had passed away. His next tattoo, an owl on his ribcage, was also honoring his lost friend.

“For the longest time I kept thinking that all of my tattoos needed to mean something deep,” Kenworthy explains. “My first one meant so much and the second one was an extension of that one. Then I got past that.

“[The tattoos] still mean something to me but I don’t think they need to be tribute tattoos or anything like that,” Kenworthy continues. “That’s awesome if there’s a reason like that, but I also feel like it’s artwork that I’m stoked to wear.”

Kenworthy has been visiting Dave Allen of Preying Mantis tattoo in Denver to work on his sleeve quite a lot over the last couple of months. In addition to the skull and roses Allen

has added an anatomically correct heart, a moth and a woman wearing a wolf’s head to Kenworthy’s body. The two have also become fast friends thanks to the many tattoo sessions completing Kenworthy’s sleeve. Much like the Sochi Pups, this friendship between artist and client started in Russia.

“When I wanted to start my sleeve I got the Olympic rings on the inside of my bicep,” Kenworthy says. “It’s kind of cliché but I figured you got to do it. Maybe I should have gotten the medal tattooed on my chest like Iron Man.”

Within hours of winning that medal, US Olympic officials were trying to hustle Kenworthy back to the States to begin his media tour. The task of actually getting the dogs onto a plane bound for the States fell to Kenworthy’s friend who had brought the dogs to his attention, Robin MacDonald (also the photographer of this story). As Kenworthy made his stops on the media tour, the story of the puppies became a sensation.

The publicity would end up being both positive and negative. Since the story was so heartwarming, groups like the Humane Society got in touch with MacDonald in Sochi to help clear the path for the dogs. Dealing with the bureaucracy of any government can be an enormous undertaking, so Kenworthy and MacDonald needed all of the help they could get.

The publicity the pups received added to the avalanche of bad PR the Russians had been combating since months before the Sochi games even began. Needless to say, this made the task of getting the dogs out of the country a bit more difficult.

“The trick was to get them permission to fly,” Kenworthy says. “The Russians really didn’t want to release them to us. The US never said anything, so they never went to quarantine. They flew over and came right home.”

Kenworthy and MacDonald have each taken in a pup while the mother dog has found a home with the skier’s mom. Now that all of the dogs have found proper homes and Kenworthy has spent a summer getting tattooed, it’s time for him to get back on those skis. The 2018 Winter Olympics are only three-and-a-half years away; Kenworthy has a lot of work to do if he wants to earn the time off to fill in his other sleeve. ■

# LOOK SHARP

Photo by Jon Gordon Prop styling by Anna Touptsyna





- Kings of Brooklyn Beard Oil No. 33—Huile Fantastique
- Grooming Lounge The Best Shampoo
- Dove Men+Care Ultra Hydrating Cream
- Offerman Woodshop Moustache Comb
- Blind Barber 1-2 Combo Gift Set (Watermint Gin Shave Cream and Aftershave Soother)
- D.S. & Durga Cowboy Grass fragrance
- Blue Beards Original Beard Saver
- Brooklyn Grooming Red Hook Classic Beard Balm
- Blue Beards Original Beard Wash
- Harry's The Winston razor
- New York Shaving Company brush and stand
- Brooklyn Grooming Fort Greene Classic Beard Balm
- Ursa Major Essential Face Wipes
- Harry's Foaming Shave Gel
- Kings of Brooklyn Alchemy Salts
- Lewis Razors straight razor
- Rahua Hair Wax
- AXE White Label Dry Spray Antiperspirant
- Jack Black Dragon Ice Relief & Recovery Balm

# DAPPER





# D A S

At the Blind Barber in NYC this crew cuts stylish hair with an old school flair. And they don't wear twee bow ties and suspenders, they sculpt undercuts and side parts while rocking hip threads and Chucks.

Photos by Alejandro García  
Styled by Darius Baptise  
Featuring barbers  
Robert McMillen, Alana Lucia,  
Erik Whelan and Ryan Joesph  
of the Blind Barber



Robin's Jean denim leather jacket, 2xist cotton tee



Diesel leather jacket



American Apparel tank, Robin's Jeans "notard" jean



Rebel City tee, Robin's Jean denim jeans



TopMan flight jacket, Feathers tee, TopMan overalls, Alessandro Dell'Acqua sneakers

Opener credits

Ryan Joseph:  
 Helmut Lang tee  
 Levi's 501 denim jeans  
 Doc Martens quilted boots  
 H&M knit hat

Alana Lucia:  
 Kill City tee  
 Mavi denim jeans  
 Converse platform sneakers

Erik Whelan:  
 Mossimo plaid shirt  
 Diesel khaki pants  
 Diesel tank  
 Vans sneakers

Robert McMillen:  
 TopMan ringer tee  
 Scotch & Soda denim jeans  
 Converse sneakers







# ROCHELLE'S

## BRETT DAVID X STEPHEN YORSZ

Photos by Hassan Kinley

The sweet smell of whiskey mingles with the lilt of perfume but there is something else in the air: sparks are flying, both in hearts and on the bar. One of the bearded and tattooed proprietors is stripped to the waist with flames shooting out of his hands as women writhe around him on the bar. It is their one-year anniversary party but the scene isn't too far removed from a typical weekend, or Tuesday, at Leave Rochelle Out of It. Yes, that's the name of the Lower East Side establishment. The "Creative Directors" of the joint—Brett David and Stephen Yorsz—have tattoos, beards, the ability to set the scene and a common ex-girlfriend named Rochelle. After naming the place in her honor they told her she can drink there on the house for life.

David: Well, at least for the next six months.

### What kind of place did you envision for Rochelle's?

Yorsz: Our whole mentality is to be a non-pre-tentious whiskey bar. There is often an elitest vibe to bars that have a large amount of particular spirits. There are places you take your boys and there are places you take your girlfriend for dinner and places you take your mom for dinner.

David: And places I take Steve's mom to dinner.

Yorsz: Most places that have a wide selection of whiskey are where someone would drink with their CEO. And there's nothing wrong with those, we just wanted to be able to provide the same experience to a younger demographic where you don't need to wear a collared shirt.

### How many whiskeys do you have?

Yorsz: I don't count and that's because I don't feel like simply having a boatload of whiskey is reason enough for someone to come to a place. There are places that advertise "We have the largest selection of American whiskeys on the planet!" Well that's great but if you go there and the bartender is an asshole what difference does that make? I want to have a fun bar first, focusing on hospitality and having fun and having a great selection of whiskeys second.

David: If you come here and don't have a blast, that's on you, because everybody else is.

Yorsz: The other reason I don't have a number for whiskeys is because we are constantly rotating. People are not nearly as willing to

explore different options of booze as they are with food. A regular guy will go to a sushi place and order 10 different things, even things he has never had before, however most people kind of find what they like to drink and they stick with that. I like Johnnie Walker Black—I'm drinking that. I don't have a whiskey list of any sort to try to get people to try different things, because a long list of whiskey can be intimidating so people go with what they know. I spend a lot of time working with my staff saying If you like this brand, you'll probably like this whiskey because they have similar aspects. People really appreciate the suggestion and knowledge.

**Lets go: Johnnie Black** = Monkey Shoulder, **Jack Daniel's** = Dickel Barrel Select, **Maker's Mark** = Larceny, **Bulliet Bourbon** = Four Roses Single Barrel

### Is the female clientele receptive to whiskey?

David: More women are drinking whiskey. It just has become cool. The craft movement, the hipsterification of America, things like beards and more organic foods tie into people trying whiskeys from a Kentucky bourbon distillery that has been hand-making whiskey for forever.

### How is your female crowd?

If you have a bar that has a lot of good-looking, tattooed, bearded men that draws in a lot of women, and in turn that draws in a lot of men with money. It is a win-win-win that we fell into by accident.

### Other than your anniversary what types of parties go down?

David: On any random night someone is probably throwing their birthday here.

Yorsz: We have done a broad array of events, from official after party for Helmut Lang during Fashion Week to the official party for Manhattan Cocktail Classic.

### Do you have any whike rules within the bar?

David: We do have a hard rule about one drink, though: we don't serve Long Island Iced Teas. People ask, "Don't you have the ingredients?" I say yes we do, I just don't want to clean up my stoop 12 times a night. 🍷

David: We do have a hard rule about one drink, though: we don't serve Long Island Iced Teas. People ask, "Don't you have the ingredients?" I say yes we do, I just don't want to clean up my stoop 12 times a night. 🍷



ALEX MCWATT





The best thing to happen to alcohol since the invention of bitters: Alex McWatt taps his tattooers from Three Kings Tattoo to deck out Liquid Courage Flasks.

# BUZZED

Photos by Michael Kraus



CAZ



JASON JUNE



JEREMY SUTTON

NASH HOGAN







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## LORD'S EYE

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### BEGINNING OF THE END

#### PART 10 OF ONE MAN'S JOURNEY INTO THE ELITE WORLD OF TATTOOING ART AND CULTURE.

BY JOHN BUFFALO MAILER  
PHOTOS BY KATRINA EUGENIA

It had been 9 1/2 months since that day of laser removal, and in that time not one drop of ink from Josh's machine had gone into Buffalo's shoulder. Josh Lord had only gotten busier after that day of lasering, and Buffalo had started shooting Matthew Barney's movie *River of Fundament*, which required him to climb inside a real dead cow, among various other duties. The idea of having a fresh tattoo while going through the unique experience of actually being inside another animal just wasn't realistic, as there is only so clean you can get the inside of a cow. Fortunately for Buffalo, the laser removal had been successful enough on the first try, and Josh felt he was able to finish the piece.

Buffalo got the call from Lord's assistant telling him about the open slot Josh had.

Unfortunately, Katrina was doing a shoot for her monthly column, "The Power Of Lace" at that time, so she would not be able to photograph it. The last session would not be documented with pictures, only words. They met at East Side Ink, Lord's shop on the Lower East Side. Josh was late, of course, but far from minding, Buffalo appreciated a moment to reflect on this two and a half year journey. He felt oddly comfortable as he looked around, remembering all the crazy moments he'd had between this place and Graceland, Josh's other shop in Williamsburg. So much had happened in that time. Buffalo was already a different version of himself—hopefully a little wiser—than he'd been when he first made the

decision to get this tattoo. Not that any part of him regretted it; quite the opposite. In that time, he'd gotten used to the world without his parents—made it through that rough pipe of an acid trip one goes on when they watch their loved ones suffer needlessly and then die—and come out more or less unscathed in terms of his faith that the beautiful things in this world outweigh the painful. He knew that would not be the case had it not been for Katrina, always there like a champion when he needed it most, to remind him of that. Remind him of the beautiful things in this world. He had also found a true buddy in Josh Lord. After all, Buffalo had carried a piece of Josh's work with him through it all, and there were many times when the tattoo did indeed feel like the shield he had hoped it would be for him, a symbol of his servitude to the gods who he has always felt are on his side, the gods for whom he does his best, such as it is, to fight the good fight in the name of.

A young lesbian couple was sitting in the waiting area, walk-ins, flipping through the various artists' books. They were nervous in the same way Buffalo had been nervous when he first walked into Graceland. Getting inked is so personal, he thought. You have to be open to

having an experience that might not be completely dissimilar to the way a priest or a prostitute can leave a permanent impression on your soul.

Josh arrived and they caught up for a moment, then moved on to what should go in the center of the piece. What would be the cherry on top? Josh had recently seen a painting of an eyeball by Rene Magritte, *The False Mirror*. He pulled up the image on his phone and they quickly agreed that that was the way to go, only Josh would make it realistic. Like a real eye.

"Yeah," Josh said when he had Buffalo in the chair. "I think I'm gonna do some eyelashes really exaggerated there." They had agreed that Josh would freehand this final section. After all this time, Buffalo still had no idea what would end up on his arm. In fact, it would not be until about a month later, when

he was showing the finished tattoo to Rocky, his editor, as he pitched him the idea of serializing the over 20,000 words he had ended up with in trying to capture the last two years for this piece, that Rocky's response would make clear to Buffalo exactly whose eye now has a home on his arm. But as Josh was tattooing it on, Buffalo was now wise enough to know that whoever's eye it was, it would be the right eye. He had learned that much at any rate from this experience. Buffalo was finally ready to hand himself over completely to the beauty, magic, and existential terror that is freehand tattooing.

Somewhere along the line, Josh commented on how many of Buffalo's stories began with one or both of his parents dying. Buffalo tried to explain that it was just because the last five years of his life had been to a large extent about dealing with that.

His father had spent the last three weeks of his life in the ICU after an operation did not work out, and Buffalo's mother had eight major operations over the course of her last 12 years battling cancer. So much

**"BUFFALO WAS FINALLY READY TO HAND HIMSELF OVER COMPLETELY TO THE BEAUTY, MAGIC, AND EXISTENTIAL TERROR THAT IS FREEHAND TATTOOING."**

of his 20s had been spent taking care of his extraordinary parents, that now that they were gone, Buffalo feared he had become obsessed with the mission of making sense out of it all in his 30s. Based on Josh's comment, it seemed he was not altogether wrong to be concerned.

But then Josh told him how much he admired Buffalo's ability to realize how lucky he was to have the understanding of life and death that he did at such a relatively young age. How, like the photographer who got the tattoo of the boy about to die from starvation and be eaten by a vulture, Buffalo was beginning to figure out how to see the bright side of any situation. How it's a blessing to know that at the center of pain there truly is radiance, but only if you let yourself look at it the right way, like being able to look at a stranger's body and seeing the perfect tattoo.



Inked has been serializing John Buffalo Mailer's literary tattoo memoir. If you missed the earlier installments visit [inkedmag.com/buffalo](http://inkedmag.com/buffalo)



EXIT

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# RICK WALTERS

By Charlie Connell Photos by Willie Toledo

When Rick Walters starts talking about tattoos you better shut up and listen to him. Walters has garnered so much experience over the last 60 years that he is more than just an artist—he is a living almanac of tattoo history. When he was barely even old enough to tie his own shoes, the inquisitive Walters figured out how to hand-poke tattoos and he hasn't stopped tattooing since. By the late '70s Walters would find himself on the Pike—Southern California's version of Coney Island and a mecca for the tattoo world—tattooing out of Bert Grimm's studio. It was there that Walters cemented his reputation as an artist and earned his seat in the Grimm family of tattooists.

We had a chance to speak with Walters early one morning—he needed to start doing walk-ins once his shop opened—about his start in tattooing, the importance of apprenticeships, and why Rick Walters “Hates You.”

**INKED: It's pretty early. Not a lot of tattoo artists want to do an interview at 9 AM.**

**RICK:** Yeah. I get up really early, for a tattoo artist. I get up early every day. I used to work a real job when I had to get up at six in the morning.

**How did you get into tattooing?** When I was a little kid I started hand-poking tattoos on all of the neighborhood kids. Just stupid shit like little hearts, writing, crosses and stuff you could do when you are little. I was like, 10. I was the kid that all of the moms told their kids to stay the fuck away from. That was in 1955.

**How much trouble did you get into?** Oh, I got into a bunch of trouble doing that. When I was 14 my dad took me down to Long Beach to have a hand-poked tattoo that I did covered up. It was Zeke Owens, actually; he did a black panther on my leg to cover up some writing. That was my first professional tattoo. Back in those days they didn't really hassle you too much about age. I think it was 1959.

**Clearly tattooing was in your DNA. When did you first start doing it professionally?**

In 1965 me and this kid Frankie opened up this little shop and we didn't know what the hell we were doing. Back in those days you didn't need a license or anything, you just had to pay rent. We had tattoo

machines and we were trying to tattoo. We would go down to the Pike and watch those guys and try to figure out what the hell they were doing. When you're self-taught that's what you got to do. Eventually I became friends with a few of the guys and they helped me out. I hung out with Phil Sims, Don Nolan and the old guys from Bert Grimm's. It was all downhill from there. I almost always had a regular job and tattooed. Back in the old days it was sort of like when you play music; don't quit your day job.

**What kind of other jobs were you working?**

I would work in a machine shop or a welding shop in the day and then I would tattoo at night. In the '70s I was working structural steel during the day, you know, climbing high steel and doing welding. Then at night I would tattoo and in my spare time I owned a welding shop.

**When did you get to give up the side jobs and tattoo full time?**

I moved out to the Pike and started working at Bert Grimm's in 1978. I worked at the Pike from '78 until 2003 when the shop closed.

**So you were there for quite a while.** Only 25 years. I was probably the oldest employee there. I was there longer than Bob or Burt.

**In 25 years you must have seen the area change remarkably.**

When I first went there the Pike was mostly just people getting tattooed. The Pike was dying off; there were still a couple of rides and a couple of bars but the main thing left was a bunch of tattoo shops. The Navy had left town. So consequently we were just tattooing civilians, bikers, waitresses. In the early '80s they reopened the Navy base and all of a sudden the tattoo game was on again. We were tattooing nonstop all day long.

**Did you mind tattooing an endless line of people with no real downtime?**

Yeah, man, that's fun, I love doing that. I've been tattooing for so many years now that if I didn't like it I would have quit 20 years ago. I don't have to tattoo, I do it because I like doing it. I'm over 60 years old and I own a tattoo shop, I have three guys working for me, I don't have to go in and tattoo

if I don't want to. I can just kick back and let them make the money. But I'm at the shop every day at 10:30.

**You just can't stay away.** Nah, I like doing it. When I ain't tattooing, I paint. I've probably done about 20 paintings in the last month or so.

**Many people say that tattooing walks the fine line between being an art and a trade. As someone who is both a tradesman and an artist outside of tattooing, where do you feel tattooing lies on the spectrum?**

It's a little bit of both. If you don't know the trade part of it the art doesn't really do you much good. You have to get the ink under the skin or it really isn't relevant who drew the picture. The main objective is getting the ink under the skin and getting it to stay. The drawing part, it's good and it's very helpful if you can draw, but it's not really that important. The important shit is getting the ink under the skin. A lot of kids these days, you find that they can draw really good but they don't know how to tattoo. You can't really compensate for that. If they are a really good artist they tend to have a tendency to think that they know what the fuck they are doing. But they don't. Tattooing is a whole different game.

**So you believe that since some tattooists refuse to learn the trade side of things they will end up creating tattoos that don't last.**

What people don't understand when they haven't studied the history of tattooing is what makes a good tattoo. The thing is that the black ink is carbon-based while the color ink is pigment-based. The carbon-based ink becomes hard and creates a dam that keeps the pigment from spreading. Consequently, if you don't have black, the pigment will just keep going and it'll look like somebody just poured a bunch of crayons onto the floor. These guys who think they can tattoo like they are oil painting will find out that it ain't going to work. Sooner or later that shit is going to look horrible. All of these new kids that are doing this neo-traditional with the 14-needle round lines—that stuff is going to be nasty in 10 years. So if you start out with an 1/8-inch line and you wait a couple of years that's going to be as wide as a piece

of electrical tape. Whereas if you start out with a thin line and it doubles the line will still be thin. People don't realize it, but all of the West Coast stuff and Sailor Jerry stuff ain't got no big thick lines. Bob Shaw, Bert Grimm, Phil Sims, Col. Todd, look at all of their flash. It's all nice thin lines. I have tattoos that were done on me that were done in the late '50s, early '60s, that look fine. The lines started out thin and now they look like a five-needle outline, and they are 50 years old. These young kids don't even know because no one ever taught them properly, they never served an apprenticeship. They just pick up a tattoo machine and think they can do whatever.

**Do you think the industry has moved to a point where there is no going back to that way of learning?**

I doubt it, because of the internet and everything being so accessible. There are a few people that are serving apprenticeships, don't get me wrong. All of the new kids are using rotary machines because you don't have to know anything, it's just a motor. If it stops running you put a new motor in it. With a spring-loaded machine you need to actually know how to work on them in order to get them to work right. They actually work better but you have to know how to use them. So if you don't serve an apprenticeship you don't know how to work on the spring-loaded machines. If you don't know your equipment you can't do what it's supposed to do.

**While there are certain fundamentals that need to be followed to create quality tattoos, do you ever think that these rules limit the creativity and artistic aspect of things?**

It's sort of weird, tattooing just sort of goes in circles. There will be thin lines, big lines, no lines. It changes when they see it years later. Guy Aitchison is using lines now. It's funny. Shawn Barber, a real famous oil painter, served a six-year apprenticeship in a traditional tattoo shop in San Francisco. He is probably one of the most renowned portrait painters right now but he tattoos with black, know what I mean? He don't do that [artsy] shit. He does really nice, realistic-looking stuff, but he uses outlines. Because he learned that's the proper way to do it and that's how tattoos last.



WELLS  
WELLS

**Do you think that the mainstream acceptance of tattoos and the celebrity status some artists achieve has been detrimental to the industry as a whole?** It's become too art faggy. People come into the shop and ask me how far in advance I am booked. I tell them that I'm not a fucking hairdresser, I don't make appointments. I make tattoos. Bring some money, tell me what you want and we'll make it happen. I just don't get that attitude. Fill the shop with money. Some artists say they won't do names. What are you, a fucking idiot? Names cost 150 bucks and they take five minutes. Come on, let's do the math here.

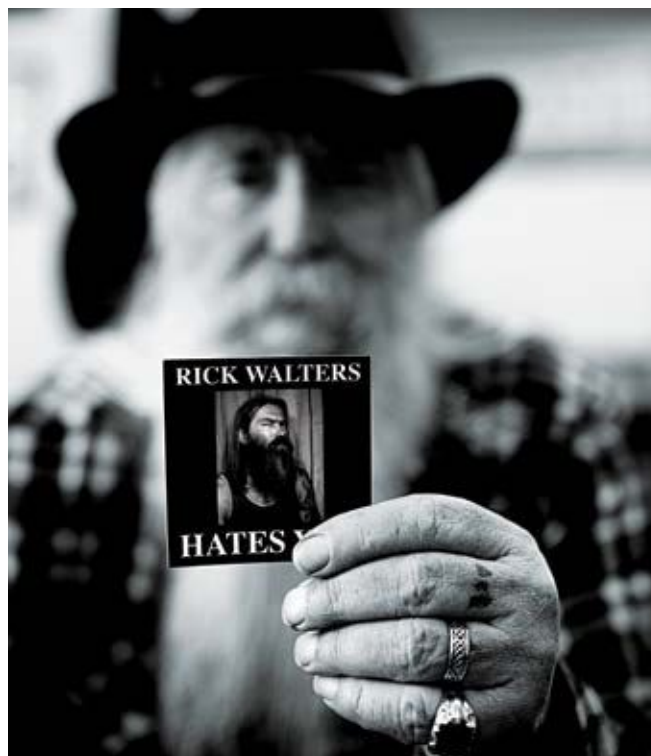
**In some ways it might be a good thing that people turn down certain tattoos though, right?** It'll be because they can't do a good job at the tattoo. They don't comprehend what tattooing is all about. If you're an oil painter or a watercolor guy you can do a painting and hang it up in an art gallery. A thousand people will walk past that mother-fucker before some guy likes it enough to buy it. With tattooing you have one shot at getting what that fucker wants on him the way he wants it. Not the way you want it, we don't have artistic license, it's not my body. I have to put what he wants on him and I've got one shot at doing it. [Artists] think that they can tell people what they have to get, that's not how it works. The client has to tell me what they want. I do tattoos all day long that I would never want on me. You have to realize that you have to put what they want on them.

**We know that you will do whatever kind of tattoo your customer wants to get, but given your druthers what kinds of work would you do?** I really like doing big Japanese pieces. I also love doing big American Traditional pieces—eagles, peacocks, whatever. It's weird because I've been doing it for so long that I'm pretty versatile in most aspects of tattooing. I like doing a good black-and-grey piece every once in a while too. When you have been doing it for as many years as I have, it isn't as much about doing what I like doing the best as it is not doing the stuff I don't like to do. I really don't like doing portraits. I've done them and I can make them happen but they are a pain in the ass and time-consuming. They're really tedious, so I just let the younger guys do them. I got to do a traditional Polynesian design the other day. It's not hard to do, you just need to research this shit and draw it up the way it should be.

**One fascinating thing about tattooing is that while it is ever-evolving the root element—decorating the skin with ink—has remained the same.** I have a tattoo on my ankle that was tapped in with wild boar's teeth.

It's a traditional Samoan method. My whole chest was done tebori, the traditional Japanese style. I did it simply because I wanted to experience the traditional style. Maybe I'm different than some people. The one on my ankle is the only tribal tattoo I have and I have it because I wanted to see what it felt like to do it the old way. I had one of the members of the famous Sulu'ape family hand tap it with boar's teeth and homemade ink.

**How did the totally badass "Rick Walters Hates You" shirts and stickers come to be?** Well, back in 1974 I was on a motorcycle run up in San Francisco. I had been on the road for seven or eight days and I went into a photo booth. You know, back when it was actually a quarter. I took a series of four



pictures or whatever. When I got back from the run I gave one to my sister, one to my ex-old lady, and who knows what happened to the other ones. About five years ago my sister posted the picture on Facebook and I looked at it and thought, that's funnier than shit. I was at a tattoo convention in Vegas talking to Matt Murphy and he said, "That's a fucking hate you picture if I've ever seen one. You look meaner than shit in that picture." Two or three weeks later I get a package in the mail and it's a stack of stickers that say, "Rick Walters Hates You." I laughed and thought it was pretty funny. I started passing them out to a couple of people and the whole thing took off. It took on a life of it's own. There are stickers, posters, T-shirts. It's funny as shit.

**And eventually there were the stickers with the older version of you.** I've got a deal with the guys from Black Market, the clothing company, where we did an art show and they made some shirts of my artwork. They took a new picture of me that looks pretty much the same way and it says, "Rick Walters Still Hates You."

**You've also done some tattoos of the image as well. What was it like to be tattooing a picture of yourself on strangers?** I've done a bunch of those tattoos. It's pretty simple, it's just a caricature. It's a little bit strange. I've done so many of them I can knock them out quickly now, it's pretty funny.

**When Bert Grimm's shut down you went into a bit of a semi-retirement, right? What happened was that once Wanda Shaw died Larry Shaw sold out the property right out from under us.** I wanted to kick his ass but I didn't. I'm sure that his brother did though, Bobby worked with me at the Pike, and Larry sent us an eviction notice. That's some pretty shady stuff.

**That's how you found out the shop was closing?** Yep. I worked there for 28 years, I was supposed to be getting a gold watch and a pat on the back and instead I get evicted. That's the kind of thanks you get from some fucking asshole like that. Anyway, I quit tattooing for a little while. I figured fuck it, I'll just retire. I had some money put away and my old lady had a pretty good job. That didn't last for more than four or five months before I had a heart attack. That sucked. So I went back to tattooing.

**When you came back to tattooing you hopped around to a bunch of different shops for a day per week. What made you want to end your nomadic lifestyle and plant roots and set up a shop once again?** Right down the street from where I lived there was a tattoo shop that went under. I'm not sure what the hell happened but they couldn't pay their rent.

I ran down and talked to the guy and told him that I would try and get a business license. I got one and went down to lease the building. We had to gut the entire place; it was a total nightmare. We built everything in the shop, all the counters and everything. Opened the doors up and we've been paying the bills ever since the doors opened. If in the first six months you can still pay the bills that's a good thing. I've got a 10-year lease with a five-year option, so hopefully that keeps up.

**By the end of that you'll be about 85 years old, right? So you should be ready to retire by then.** Yeah, fuck that. I'm going to die in a tattoo chair.

**Getting a tattoo or giving one?** (Laughs) Who knows? 🍻







# TENEILE NAPOLI

VISIT: [GARAGEINK.COM.AU](http://GARAGEINK.COM.AU)



**WHAT DREW YOU TO CREATING BEAUTIFUL BLACK-AND-GREY WOMEN?** I fall in love with beautiful girls quite easily. I've always had an eye for beauty and had much appreciation for a well-formed face and body. Although behind that beauty there is not always a shine. I've learned to be a little cautious of this, though when it's something dark, lonely or broken I like to capture that in my work. The beauty behind the beauty.

**AND YOU ALSO MODEL YOURSELF.** Not really—I'm way too short and ugly for that, ha. When magazines and photographers saw me at the shows they wanted me on covers of their magazines, what young girl would say no? They're a quite a few I look back on and I'm like What the fuck was I thinking? But it was all in good fun and I would not change it for the world.

**HAVE YOU EVER USED YOURSELF AS A REFERENCE FOR A PIN-UP?** Hell no! I only use perfect faces and I'm far, far, far from that.

**IF YOU COULD TATTOO ANYONE, DECEASED OR LIVING, WHO WOULD THAT BE?** Well, I'd say Cleopatra, but since she would be too dark... Jim Morrison or my dad. My dad never had any tattoos and I never got a chance to finally do it. When he started asking me for one I thought he was joking, but before I realized he wasn't, it was too late. He wanted to get the names of his family. As for the living: I would have to say Anthony Kiedis, Justin Bieber, Johnny Depp, Orlando Bloom or Barbara Palvin. I would tattoo the superstars what I am feeling on the day, as it's always different. As long as they agree, of course. 🐶

# Inked

PRESENTS

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# DMITRIY VISION

VISIT: [BLOODLINESGALLERY.COM](http://BLOODLINESGALLERY.COM)



**WHAT LED YOU TO WORK IN HYPERREALISM?** I started drawing and tattooing at the same time, so I would research tattoos as well as art so I could learn as much as possible. Hyperrealism caught my attention first but I was interested in many different styles. I was very interested in biomechanical art. I was amazed by Guy Aitchison's work so I started drawing biomechanical art. Then I became interested in the Japanese style of tattooing. Even switching between these styles, though, hyperrealism still took most of my attention. No matter what other styles I was interested in, I kept coming back to it. I felt like it was something I could do in a tattoo.

**YOU'VE ONLY BEEN TATTOOING SINCE 2010, HOW DID YOU ACHIEVE SUCH A SIGNATURE STYLE SO FAST?**

There is a painterly look to my tattoos right now and I'm in the process of changing my style again, because I try to do something different with every piece that I tattoo. The main idea behind my style now is to accomplish a similar look and feel of a photograph with the correct shading and color. I want to achieve an accurate representation of the subject, but still make the tattoo look interesting by adding background and different elements.

**IS THERE ONE PORTRAIT YOU HAVEN'T DONE YET THAT YOU ARE DYING TO DO?** Yes, of course. I have an upcoming appointment for a tattoo of Kanye West. I really respect him as a person and an artist, so I am very excited about planning every detail of the design.

**WHAT NON-TATTOO ARTISTS DO YOU DRAW INSPIRATION FROM?** The Baroque artist Peter Paul Rubens, as well as Johannes Vermeer, Rembrandt, and Caravaggio. I'm starting to look at more modern concept artists. There are so many talented people out there, I could never name all of them. I would go for several pages if I were to make a list of everyone I draw inspiration from.

**HOW MUCH TIME DO YOU SPEND REFERENCING YOUR REALISM PIECES?** I spend a lot of time researching to find the right reference for my pieces. I go through hundreds of pictures to find the one that goes perfectly with the ideas for the piece. The photo is still just a reference though. I use my own ideas to include other elements along with the reference in order to make every tattoo a unique piece of art on the skin. 🐾

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# MAT LAPPING

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**WHAT FIRST LED YOU TO TATTOOING GIRLS IN YOUR OWN SIGNATURE PIN-UP STYLE?** I used to be and still am heavily into comic book art and graffiti, I would copy the characters out of the comics when I was younger, drawing the superheroes male and female alike. So I've always been into character-based art. When I first started tattooing, I just used to do flash day in, day out, and not much fun. But every now and then someone would bring in something custom or wanted something out of a comic book. I jumped on this and made it my own. It was awesome putting my favorite stuff on peoples skin. I tried to change it up as much as I could.

**DO THEY EVER GET STALE?** You can do so much with pin-ups and out of the hundreds I've done, I've never done any the same. It was quite challenging to make them all different, but my clients always help me out by being quite specific with features, clothing, hair and the

pose they want them in. Pin-ups are an iconic part of tattooing, I love carrying that on with a modern twist to it.

**HOW DO YOU SEE PIN-UP FITTING IN WITH MODERN TATTOOING?** People also instantly recognize pin-up and can relate to it too, which means it breaks down some barriers that some may have with tattooing.

**WHEN DESIGNING WOMEN, WHAT IS THE TOUGHEST BODY PART TO GET CORRECTLY?** Definitely the face. I need to get the look right: She's got to look pretty, seductive, daring, sexy, whatever the client asks for in their consultation. I've been working harder to get more expressions in my pin-ups at the moment, more smiles, laughter, sadness, everything like that. It just offers more choice for people and stops my work going from stale. It also gives them their own personality. It's got to be right. 🐶



**Nick Means**

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[www.facebook.com/nickmeansphotography](http://www.facebook.com/nickmeansphotography) **Teresa Marie**

## HOLLY DOLL

CAPITAL INK TATTOO IN OLD SACRAMENTO, CA.

I'm screwing the boss! Seriously, though —my husband Irish Cash has owned Capital Ink Tattoos since 2006.

Our shop is located underground in historic Old Sacramento where the original ground level was in the 1800s. These underground tunnels, like the one our shop is built in, have a history of being haunted by ghosts. We are a pretty large shop, so we have a cowbell above our front door to announce customers. I swear that I've heard the bell when I was in the back of the shop but got to the front and no one was there...eerie.

There are a lot of bars and restaurants in Old Sacramento and we get some intoxicated folks in late at night. I remember one night when a very drunk bachelor party came in. The soon-to-be groom wanted to tattoo handcuffs on his balls and his soon-to-be wife's name along his penis shaft! I gave him some outrageous price quotes because I knew he was too drunk to be thinking straight, but his friends surprised me and agreed to pool together and pay whatever I said! I took down his name and number and told him we'd book him an appointment for the next day when he'd had some time to think it over and could walk a straight line. I left two voicemails the next day and what do you know...he never returned my calls for his appointment.

When I'm not running the tattoo shop, I model. Because we have such a unique shop with each artist having their own individual room custom decorated by them, I do tons of photo shoots inside the shop. I try to schedule for mornings before we open but sometimes we run late and artists start showing up before we wrap. As the only woman in a shop of eight male artists, I'm not only the manager and shop girl but I'm kind of like "Shop Mom" too. Needless to say, I still get made fun of for the couple of times new artists were gung-ho and came into work early only to walk in on Shop Mom shooting naked on the pool table! 🍷

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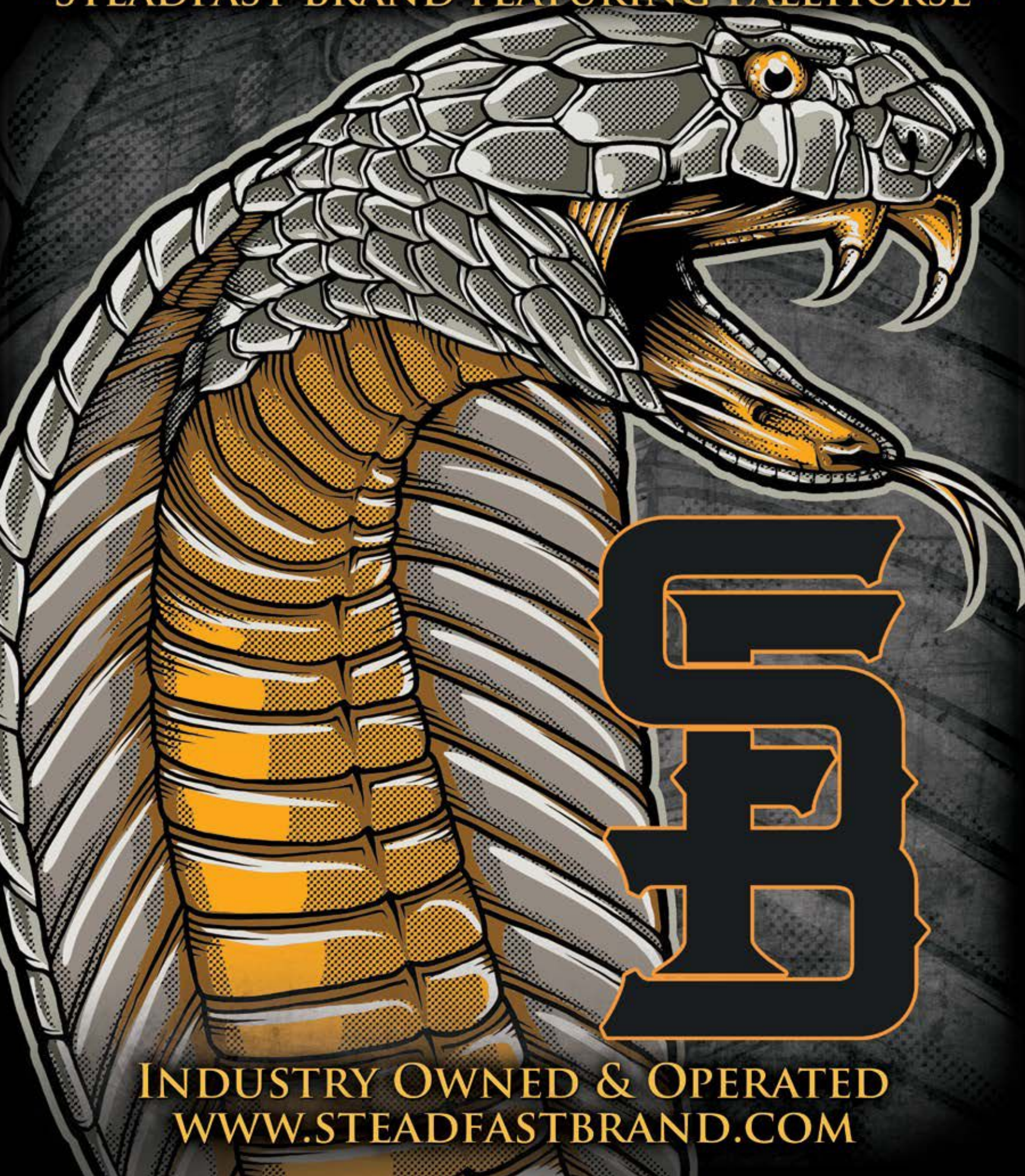
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