

Inked

CULTURE. STYLE. ART.

HOT TATTOOED SUMMER GIRLS

FEATURING YEEZY'S

AMINA BLUE

TATU BABY
LEAH JUNG
REFEN DOE
AMANDA CHU
ALESANDRA NICOLE
ASHLEY MICHELLE



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TRADE

Agenda

SHOW



JUNE • 29-30 • 2016



Men dream of women. Women dream of themselves being dreamt of.

So starts the 1972 documentary *Ways of Seeing* by John Berger. There's plenty of things I dream of: the Mets winning the World Series, having Buffalo sauce on tap in my home, starting at centerfield for the World Series Mets squadron, having a sandwich or a cocktail named after me, the Misfits getting back together...Riot Fest organizers, are you reading my diary? But certainly the most welcome vision I am visited by on a nightly basis involves the fairer sex (ahem, one girl in particular). When we started planning this issue we didn't really have a theme, per se. To lift the *Inked* curtain, each issue we shoot a host of tattooed girls and the best offerings make the magazine—this ensures that we don't present layouts to you that aren't banging. This month, as the girls' pictures streamed in, we kept falling in love. Thusly here's our Hot Tattooed Summer Girls Issue.

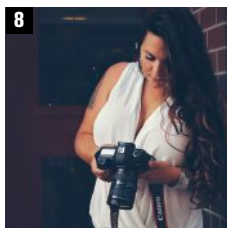
The enchantress on the cover is Amina Blue, the girl who went from the streets to the runway to wherever she wants as she's now the It Girl of high fashion and urban culture. She shot with Zavier De'Angelo (2) for us. The issue really revs up with Amanda Chu leading some hot laps for Roberto Chamorro's (7) camera. Riccardo Della Nina (6) was also part of the problem (of having a glut of beautiful women pictorials), from Italy he sent in stunning shots of Refen Doe who is now apprenticing to be a tattoo artist.

Among the talented artists who decked out Stetson hats in this month's art project is Ally Solomon (3) who has an amazing eye for design. And among Meggs' (1) social commentary art we are proud to feature his "All Different, All Equal," the woman's eyes in the piece are incredibly expressive.

I still don't have a drink named after me, but I had a personal dream shoot become reality while putting together this issue. To help you envision what the scene will be like during the Punk Rock Bowling & Music Festival, the phenomal photographer Mel D. Cole (5) and I threw a party with rocker chicks at our favorite local dive, Lucky 7 Tavern. Jessica Eplin (8) brings you into another crazy bar, Tampa's Coyote Ugly, to meet the spicy bartender Sammantha Snowden. And it is the voluptuous Alesandra Nicole (4) who plays sexy server at our *Inked* 4th of July BBQ for *Red, White and Booze*.

You are invited to our cookout, turn the page and meet our tattooed dream girls.

Rocky Rakovic
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ALL STYLES OF SUNGLASSES FOR GUYS AND GIRLS

PHOTO: TRAGICGLAMOUR

LETTERS



TWISTED METAL. "I'M ON THE COVER OF INKED MAGAZINE!" Kiley Brook exclaimed on her Instagram account (@kileybrookthomas). "This is a dream of mine and I want to thank everyone at Inked for helping making this come true!" Tattoo artist Jayce Cogburn broke our hearts by writing to Kiley, "So I was at the grocery store earlier and got stopped by your grandparents. Your grandpa started out by telling me he isn't the biggest fan of tattoos, but after seeing all of mine, they decided they wanted to show me something. They pulled up this photo on their phone and started gushing about how happy they are for you. I just thought I would tell you that your grandparents are super cool people who are very proud of you!"

facebook

KILEY BROOK

Tisha Cronister-Reed I wish I would have recorded you saying "I will make it someday Tish, I promise. And if only to prove to my mom that I am somebody." You always have been somebody, it's just that now your face is everywhere! So proud of you girly

Oranoos Arian Your sleeve is getting cooler and cooler.

Miche Ahhhhhhhh!!!! I am so proud of you! Congrats, Beautiful, you deserve everything and more

A.R. Smith P.S. Better keep your phone hooked up to the charger cause its gonna blow up with all the ATTA GIRLS!

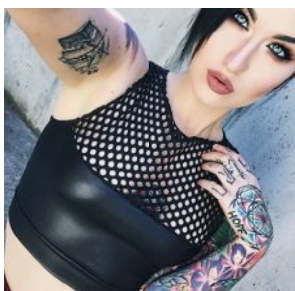
SHANE MCMAHON (GUY ON LEFT)

Josh Haha, that's where you work out? Go figure

NIKKI NICHOLE

Scott Young I've always said that I'd never get married again...well fuckity fuck fuck fuck it, what's your ring size and preferred cut?

INKEDSTAGRAM: HASHTAG YOUR SELFIE #INKEDMAG



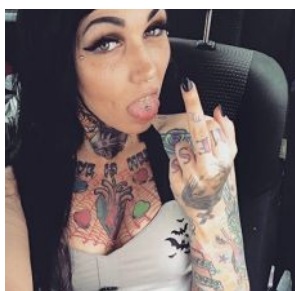
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TATTOO OF THE MONTH



BY: JAK CONNOLLY @JAKCONNOLLYART
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ARTWORK BY.

JOSH DUFFY

@JOSHDUFFY

TATTOO ARTIST/MODEL

Derek Livez

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INK

MY FAVORITE

Ashley Michelle

PHOTOS BY MATTHEW BARNES

While most of us wait with bated breath for the dog days of summer to kick in, Ashley Michelle is already there. Every day is a dog day for this animal lover, model, fitness freak and pooch mom, along with her best friend and muse, Kain. "We are basically the same person," Ashley explains, "but he's a dog! We are both moody, emotional and needy, and no matter how much we make each other mad I always get puppy cuddles!"

It should come as no surprise that her love for her canine cohort would inevitably overlap another passion of Miss Michelle's, her tattoos. "My dog is a huge part of my world and my support system. He's my best friend and I wanted a way for him to always be with me. It's a reminder that I always have my best friend by my side."

Ashley's passion doesn't end with her pup. Her tattoos communicate an expansive appreciation for the furry things in life, as she tells us: "The significance of the lion is that I am a Leo through and through, and it has just been a reoccurring symbol in my life. The two paw prints commemorate my two girl dogs that have passed. The rabbit is a Friday the 13th tattoo. His feet are chopped off and I named him Benvolio."

The majority of inked-up folks just get to look at their tattoos, but Ashley gets to live with hers, take it for walks and long drives, and boop it on the nose. She took what was in her heart and chose to wear it on her sleeve while managing to leave room for whatever might inspire her down the road. "I'm absolutely planning on getting my other arm tattooed. I want all color! I'm thinking about doing a rainbow unicorn!" —Nick Fierro





THE GEL

APPLY BEFORE EVERY TATTOO SESSION



EQW





MOVING IMAGES

The movement in the artwork of Meggs is a societal call to action.

If a piece of art entertains you, the creator has fulfilled his or her role as an artist.

If a piece of art makes you think, the creator has fulfilled his or her role as an artist.

If a piece of art entertains you, moves you to think and inspires you, the creator has transcended the title of artist and has become a steward of mankind.

David “Meggs” Hooke is an Australian artist, currently based in LA, whose art feeds the soul of society.

Whether he is working on a piece of street art or fine art, his images are eminently moving. Meggs’ painterly style incorporates incredible lettering, realism and amorphous flowing shapes, or as he puts it, “form and abstraction.” His subject matter almost always contains a message on pop culture, environment or society, using the feeling of motion to provoke emotion.

The piece to the left was created for the Manifest Justice exhibition as part of the Art for Amnesty initiative. The mixed media on wood entitled “All Different, All Equal” is chilling and empowering.

On the next page you’ll see “Rising Up, Back on the Street,” (damn, now “Eye of the Tiger” is stuck in my head, and also yours) a version of which adorns a four-story building in Detroit. “It was created as my homage and direct reference to the city of Detroit,” Meggs said. “The tiger, namesake of the Detroit Tigers baseball team for over a century, is a symbol that Detroiters relate to and feel proud ownership of. It was born from the city’s past glory and survived through its unfortunate losses. The power of a tiger and its relationship with Detroit now represents a continuing symbol of tenacity and hope for a new era of positive change and re-growth.”

He is a man with a sincere understanding of placement.

The last piece we are blessed to beam out through our pages is “Rise & Fall,” the signature piece of his solo exhibit in London that touched upon a universal truths. “Through all of the manufacturing and consumerism, we have moved away from more genuine, simple ideals such as community...and perhaps things that are better for us,” he explained. “You begin to realize the discontinuity of certain childhood idealisms when you become an adult.”

Often I see a piece of art and want to own it—put it up in my office to enjoy. But with Meggs’ pieces, I don’t want to just look at it, I want to make sure that everybody sees his message. I’d even consider a Meggs tattoo but he put the kibosh on them due to his reverence for the medium. “I get people asking for me to design tats for them, but I don’t think that my work would translate into a tattoo,” he told *Hi-Fructose*. “I don’t like graf tattoos: I like tattoo art.”

If you aren’t lucky enough to live in a town he has adorned, we compel you to check out his powerful pieces at houseofmeggs.com. —Robert McCormick





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Hair of the Dog

Tampa, FL

THE RIGHT KIND OF WRONG:
SAMMANTHA SNOWDEN AT COYOTE UGLY

IS THE BAR TATTOO-FRIENDLY?

Most definitely! All of my bartenders and my bosses have tattoos.

WHAT'S YOUR FAVORITE TATTOO?

Can I just say my entire left sleeve? I really love it. It's just a collection of neotraditional artwork that my artist Pete Taylor and I came up with. It's full of color and bold lines.

HOW WOULD YOU DESCRIBE THE BAR TO SOMEBODY WHO HAS NEVER BEEN TO COYOTE UGLY?

It's a saloon-style bar with a "let's fuckin' party" vibe. Every Coyote Ugly is a little different. You may get wet, you may get spanked or you may lose your bra, but you will get drunk and you will get ugly!

IS IT LIKE THE MOVIE?

It's just like the movie! But we like to mention that the bar came first and the movie definitely did us justice.

SO YOU DANCE ON THE BAR...

Of course! As long as the bar is open, there's girls on the bar. Whether it be the Coyotes themselves or all of the female customers—they get on the bar with us! We do all the choreographed dances, as seen in the movie, and we freestyle to other songs whenever we want. As well as singing and bartending all at the same time!

WHAT OTHER CRAZINESS GOES DOWN THERE?

A little bit of anything and everything. We cuss, yell, dance, sing, drink and party! We've got pool tables, beer pong tables, cormhole, darts, other games. We bartenders will fuck with you and we'll be your favorite bartender all at the same time.

Photo by Susan Jeffers

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Photo by Michael Kraus
Featuring Alessandra Nicole

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Amanda Chu

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1969 Sublime Green Super Bee from @pjaybx



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Tell us about your cool job. I work as a painter/sandblaster at a shipyard. I've been doing it for the past five years! It's definitely one of the most dirty and difficult jobs I've had. But I've learned a lot and it's always entertaining to see the reactions of people who ask me what I do for a living.

What are the artistic aspects to your gig? Has it affected the way you interact with tattooers and vice versa? Honestly, it's not much of an artistic job. We go into an area of the boat, sandblast/prep the metal for paint, and then paint. But I feel that my job makes tattooers respect me more. I'm not your typical girly girl.

What made you get a back piece? I didn't intend to get a full back piece. I started with my mermaid—which was part of

a cover-up I got when I was younger—and just went from there. My favorite movie is *The Little Mermaid* and I decided I wanted to go with an “under the sea” theme. I was obsessed with the movie and even wanted to change my name to Ariel.

Do you feel like that is your most valuable real estate? Definitely! I've put so much time, not to mention money, into getting it done. I'm working on finishing my sleeve too, and that is pretty much a continuation of my back piece. So definitely my back piece and sleeve. And I have to say the booty as well. Although it's not tattoo-related, I've put a lot of work into that too!

Can you tell us about the process? It is such a long process. It took me just under

two years for the back. I'm ashamed to admit it, but I can only sit for two-or-three hours at the most! I'd say I handled the pain pretty well, but after I was over it, I was completely over it until the next session. But my tattoo artist Bo McConaghie always had stories to share that helped take my mind off the pain and make it go by fast.

Speaking of going fast, what kind of driver are you? My friends would say I drive like a grandma. But I guess it depends on what kind of day I'm having. I mean, I think we all can have a little road rage at times right?

What was your first car? My first car was a bright green '98 Chevy Cavalier! It was a good car... until I totaled it shortly after getting my license.



American Apparel bikini top, Levi's denim shorts, Nasty Gal hoop earrings





AMI Clubwear bikini top, AMI denim overalls



DOOMEDnyc custom vest, Levi denim shorts, AMT Clubwear sandals, Betsey Johnson gold bracelet

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Alternate View

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BRIMMING WITH STYLE

Much like an American Traditional tattoo, a Stetson hat embodies the authentic spirit inherent in our culture. The hat maker is a patron of the arts which is why they asked *Inked* to curate a Handmade Art Project using Stetson hats. We sent Stetson's Open Road Felt Western Hats to incredible tattooers and revered street artists, then they returned with their remarkable hats in hand. Akin to a custom tattoo, each hat on the following pages is a one-of-one original work of staggering art. Go West, young creatives! Pick up your next canvas on stetson.com and cowboy up.

Photos by Michael Kraus

LIAM SPARKES + MATT CAVANAUGH

@liamsparkesok + @heavyeyes_studio



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CULTURE



WHO YOU GONNA CALL?

Type “Ghostbusters 3” in Google and you’ll find countless articles from the last two decades teasing a sequel. Dan Aykroyd spearheaded most of the talk, always promising a third film but never delivering—it’s the epitome of “development hell.” Well, the unfortunate death of Harold Ramis seemed to crush whatever hopes we had left. Now, Paul Feig (*Spy*,

Bridesmaids) brings us this all-female reboot of the franchise starring Kristen Wiig, Melissa McCarthy, Kate McKinnon and Leslie Jones. Can they create the same magic as the original? We’re skeptical. Most of the original cast is rumored to cameo. At least that’s one thing to look forward to, but hopefully it’s not the only highlight of the movie. —*Gil Macias*

ONE PIT TO RULE THEM ALL

So your neighbors have a fire pit. They one-upped you on Christmas lights and they mastered an enviable chocolate cake recipe. So let’s turn up the heat on the competition. Behold: a menacing fire pit by Imagine Metal Art (imaginemetalart.com). Based in Canada (maybe not our “friendly neighbors to the north?”) the welders specialize in custom pieces that will scare the piss out of your neighbor’s honor-student children.



THRILLING MACHINE

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INDEPENDENCE DAY: RESURGENCE

Director Roland Emmerich (*Independence Day*, *The Day After Tomorrow*), the guy other than Michael Bay who likes to blow shit up, is back to blow more shit up in the long-awaited sequel to the megahit that rocked the 4th of July of our youth. Set exactly 20 years later, the alien invaders we narrowly defeated have sent reinforcements, but lucky for us, mankind has utilized some of the alien technology leftover from the first invasion where America saved the world. Bill Pullman, Jeff Goldblum, and Vivica Fox reprise their roles from the original. No Randy Quaid, obviously. —*G.M.*

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PIZZA PARTY IN THE USA

The “heroes in a half shell” are back in action this summer in *Teenage Mutant Ninja Turtles: Out of the Shadows*. The Turtles’ arch-nemesis Shredder has escaped custody and teamed up with mad scientist Baxter Stockman (Tyler Perry), who creates him two new henchmen, Rocksteady and Bebop. These two beloved villains—who are a mutant rhino and warhog—make their big-screen debut. They oddly never showed up in the ‘90s era movies. While the Turtles and Shredder’s forces duke it out, an even bigger threat arrives... Krang! In the cartoons, he was a disembodied alien brain inside of a giant robot. So we’re curious as to how he’ll be realized in the movie. Megan Fox returns as April O’Neill. Stephen Amell joins the cast as Casey Jones. No Vanilla Ice in this TMNT sequel. —G.M.

10 CLOVERFIELD LANE

After a terrible car wreck, a young woman (Mary Elizabeth Winstead) wakes up handcuffed to a bed in a bomb shelter occupied by a suspicious, husky man named Howard (played by John Goodman in full-on creep mode). He claims that he rescued her from the wreckage moments before an invasion of some sort that has left the atmosphere toxic. Is he a kidnapping liar? Mentally insane? This mystery-thriller delivers suspense and tension in spades—and when it reaches a boiling point, boy, does it get intense. In the vein of classic Spielberg movies with a touch of *The Twilight Zone*, and backed by a chilling performance by Goodman, this is not one to miss. —G.M.



TO INFINITY AND BEYOND

Forget open worlds, the hottest new trend in video games is open galaxies. A completionist’s nightmare, *No Man’s Sky* features a brain-melting 18 quintillion planets, each with unique procedurally generated flora and fauna. This pioneering title from Hello Games abandons standard video game trappings like missions or quests. As an intrepid deep-space explorer, you are free to discover uncharted solar systems,

battle hostile alien species, and gather precious resources necessary to survive the harsh conditions of outer space. Once you finish charting (or cleansing) a new world, pilot your starship seamlessly from its terrain into space and continue your journey toward the center of the universe. The average life expectancy of a human won’t let you see everything the game has to offer, but you can die trying. —Matt Bertz



THE SUMMER PLAYLIST BY INKED STAFF

GOOD CHARLOTTE “Life Changes”

This song kicks off the Madden Bros’ new offering and will get things hopping.

DIE ANTWOORD (FT GOD) “BUM BUM”

Obviously it is quirky, obviously it is fantastic.

MEGHAN TRAINOR (FT YO GOTTI) “Better”

If you don’t like Meghan Trainor you can go fuck yourself with a hurricane-grade Maglite.

LACUNA COIL “House of Shame”

If you listen to this song more than three times a day you will end up in a neck brace from banging your head so hard.

FILTER “Crazy Eyes”

Richard Patrick harkens back to his roots with heavy industrial sound and heavier guitars.

^ KREWELLA X DISKORD “Beggars”

The perfect song to put on when the party gets weird. Also the perfect song to play to get the party weird.

BJ THE CHICAGO KID (FT KENDRICK LAMAR) “The New Cupid”

Do you want to get amorous? This is how you get amorous.

LIGHTS “Meteorites”

By now you are curled up next to the other sex. This will help keep things going.

PIERCE THE VEIL “The Divine Zero”

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SET PHASERS TO STUN

The U.S.S. Enterprise is back in *Star Trek: Beyond*, during which Captain Kirk (Chris Pine) and his crew have embarked on a mission to explore the uncharted galaxy, only to find themselves separated and stranded on an alien planet with no ship and no communication. Just how many times have we seen this ship totally eat it? We've lost count. But, whatever. All of the cast is back including Idris Elba, Zoe Saldana, Chris Pine, Shohreh Aghdashloo, Zachary Quinto and the dude from *Shaun of the Dead*. J.J. Abrams bowed out as director since he got caught up in a galaxy far, far away, so this time he produced and left helming duties to *The Fast and the Furious* franchise director Justin Lin. Linsanity is back. —G.M.



SUCH GREAT HEIGHTS

You are suspended in air, nothing to see but the flat, blue Midwestern landscape, and then *wham*, you drop 20 stories while your stomach feels like it is floating back into the heavens. In Danish folklore, the Valravn is a supernatural raven that eats the bodies of the dead on the battlefield, gaining super-human powers. Pretty badass right? This is probably what Swiss designers Bollinger & Maillard had in mind during the construction of the world's largest (223 feet) and fastest (75 mph) rollercoaster, now open at the mecca of coasters, Cedar Point. The thrill ride shatters the air and 10 world records in totality. It feels like you are riding in a fighter plane with the windshield blown off. —Catherine Lagoa



LAUGH NOW, DIE LATER

Remember that time in college when you stole the Milwaukee's Best neon sign from your local liquor store? Gas lights have come a long way. Check out this awesome piece by tube- and mind-bender Mike Heist (neondist.com) out of Portland.



WILDE ABOUT SEX

Jessica Wilde (@jessicawildemfc) is here to answer your burning sex questions—though if it burns consult an actual doctor right now. She's not a doctor, but she once role-played as a nurse so she's beyond qualified. Send your questions to press@inkedmag.com.

My girlfriend is absolutely beautiful, but lately she's been overdoing it with the tanning. Sometimes she comes home looking like a crispy chicken. How do I get her to stop? —K

It's a tanning intervention! Fun! Maybe a little nudge with your girlfriend will be helpful. Maybe it will backfire and she will be pissed. I don't know.

Last week my roommate and her boyfriend asked me if I would have a threesome with them. I'm really curious, but do you think it could ruin a friendship? —Jessica

Ask yourself, if I saw my roommate's vagina would it be awkward after? What about her boyfriend's penis? What about watching them both orgasm as I'm in the front seat naked? If all these questions sound "A-OK" to you then have at her! The only down side to these situations tends to be jealousy, so if you think your roommate will end up traumatized by the fact that she shared her partner with you, then perhaps keep it in your pants.

I'm 19 and still a virgin. I'm scared to tell anyone if the chance comes up. Should I tell them or just pretend I'm not a virgin? —Jason

I've always found it endearing to hear of a man's virginity. How sexy is it for her to be able to teach you things? To know you have no other woman to compare her to in bed?

My boyfriend wants to get a matching tattoo with me. I think its cute but I'm not sure if it's a good idea. Would you get a matching tattoo with your partner? —Melanie

Dun dun dunnnn. There's a superstition behind getting matching tattoos with a lover. They say it will make sure the relationship won't last. I don't believe in that black-cat stuff personally, but I also thought my 7th grade boyfriend would be my husband one day. Heh.

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SHIP'S -A- ROCKIN'

Flogging Molly sails the Atlantic with their favorite bands and a crew of lovable drunken pirates.

BY JON COEN | PHOTOS BY RICH JOHNSON





On any cruise ship that leaves any port, there is a mandatory lifeboat drill. Each passenger has to be accounted for to satisfy safety regulations. That goes for even the Salty Dog Cruise, the raucous three-day floating punk rock throwdown that sails from Miami to the Bahamas on St. Patrick's Day, hosted by Celtic rockers Flogging Molly.

The drill itself is simple enough. But keep in mind that this is no simple cruise. And these are no normal passengers.

I have never been on a cruise in my life. My own travels avoided areas where sunburned sheep are led into the streets to "experience" a foreign port. My mind could only conjure up images of lethargic tourists in Crocs lounging to a lame band beating Bob Marley's "Legend" to a slow death or a drunken house wife trying to sing Adele karaoke. No thanks.

But this was a far different voyage. And corraling this crowd, who had been drinking for five hours and was already half-mutinous while still tied off, would be no simple task.

The ship's stewards—tall, distinguished Norse men in pressed white sailing suits—began to cajole the masses. They herded mohawks and green fedoras, pin-up girls and skinheads, chubby weirdos in Speedos, and miles of tattooed limbs, all while maintaining a smile. Once assembled, the spike-belted mob broke out in soccer chants and squirt gun fights, calmly quelled by the stewards until 2,000 people simultaneously learned how to put on a life vest.

Somehow we got through the drill. When the leather jackets, pirate wenches, checkered Vans, and half of Boston were all back on the pool deck, the cruise director welcomed

everyone to the Sail Away Party. Then, as Norwegian Cruise Line's Sky cruised past the southern point of Key Biscayne, Frank Turner commandeered the mic.

"Ladies and gentlemen," the English punk folk singer declared, "We are on a fucking boat!" The assembled misfits raised their glasses with a roar like the sea.

Anchors Aweigh...

Flogging Molly, the Celtic rock band formed by Dave King in LA 20 years ago, first took to the high seas in 2015, then decided to up the ante this year, bolstering the passage with influences from across the scope of independent music.

There simply aren't too many opportunities in life to be skanking along to Fishbone when trombone player Flyin' Jay decides to surf across the crowd to be tossed into the



pool, missing the coping by inches. And he doesn't surface right away because, at 4'11, everything is the deep end to Jay, and he admittedly doesn't know how to swim.

So you dance your way down two levels of a ship, somewhere in the Atlantic Ocean...hey, is that Steve Caballero? You're swept through a room filled with the lovely sound of Celtic music into a venue where Rancid is tearing into their set. And you push up to the front and find yourself singing along next to Frank Turner. "Hey! I wanna riot!"

Flogging Molly had loaded the boat with their favorite acts, from traditional Irish folk like the Tossers, third-wave ska legends The Slackers, original skate rockers The Faction and radical punks Authority Zero, to roots reggae artist Christopher Ellis and Boston's working class boot boys, the Street Dogs. Amazing performances happened everywhere, like when Shinehead joined The Slackers on stage for Punk Rock Karaoke.

"My favorite was just a random show I played in a jacuzzi," a tie-dyed-tank-top-clad Frank Turner told me.

Also playing was Larry and His Flask, The Reverend Peyton's Big Damn Band, 1916, The Donots, Beans On Toast, the Bunny Gang, Andy Thomas' Dust Heart, and stowaways Mickey Rickshaw, who snuck onboard a year earlier and won enough hearts to get an official slot.

It was late morning and the ship was offloading the Doc Martens, scally caps, retro bikinis and dreadlocks onto tenders ferrying to the shores of Great Stirrup Cay, Bahamas, where a stage awaited on the beach. Punks and pirates floated in a protected cove while Fishbone brought the heaviest blend of soul, ska, funk and reggae under the tropical sun.

As Flogging Molly prepared to rip into their whiskey-fueled set, Fishbone bassist Norwood Fisher put his finger on the pulse of it all.

"This is like *The Love Boat* without the cheesy parts," he marveled. "I was first exposed to punk in, like, the 1970s at a house show on my grandmother's block in a Crip neighborhood of West Los Angeles, and then seeing the Clash on tour. But I never imagined that punk rock would end up on a cruise ship. This is the most beautiful thing I've ever seen. Punk is still gnarly. It's still got teeth. It's just a little older now. If we hadn't grown up a little, there would be blood in the pool and missing teeth in the hot tub. And there are these great interactions between the artists and the people who come out to see the bands."

But any seaworthy adventure is all about your shipmates, and the crew on this voyage spoke volumes. They were sailors from all over the US, Europe and Australia, and those smug Canadians with their red-and-white flags sewn on vests between Operation Ivy and Real McKenzies patches.

"I've been into Irish and punk music my whole life. I'm seeing Flogging Molly, the Street Dogs and The Tossers, and the alcohol is included!" raved Kristen Kelly of San Clemente, CA, wading in the cerulean sea. "Our ship pulled up in Nassau, Bahamas, yesterday, right next to a Disney Cruise. Everyone on that Disney boat was watching a bunch of Irish, tattooed motherfuckers walk off our ship. It just means so much to be on a boat with people who love the music as much as I do."

Watching Flogging Molly from the sandy beach, Scott Jablonski, of North Carolina said (barely) that he had lost his voice two days ago, "I can barely talk. This is just one big, crazy family, and crazy things keep happenin-" Just as he said that, a chicken bone literally fell from the sky and landed at his feet. "See!" he laughed.

And since there were a few seamen (insert hot tub joke here) and mermaids who might not remember the trip thanks to free whiskey, Flogging Molly provided the ultimate souvenir. Rick Janus, aka Aggro of Lowbrow Art Productions in Orlando, and Rob Hostetter, of San Diego's Lifetime Tattoo were onboard doing tattoos to commemorate this crossing. Their inky cannons never stopped firing.

"To be in a position where we can have Fishbone, Frank and Rancid wanting to join us on a ship, that's just an affirmation of what we're doing," said Molly bassist Nathen Maxwell, who was also fronting The Bunny Gang, his revolution reggae band.



"I mean, Rancid... they do what they want to do. For them to give us the nod of approval, what more can we ask for?"

Maxwell was standing beneath a swaying palm, wearing some fantastic traditional ink work and a mariner's cap, as we discussed how these drunken rudeboys and girls were treating their shipmates so well.

"It's a great feeling to know that you're helping people have tons of fun through punk rock and St. Patrick's Day. And maybe when people get off this ship, they're going to spread that into their rest of their world."

It's very possible that the high point of this sea-bound sojourn was Flogging Molly's prime time Saturday evening set on the pool deck. Maxwell, drummer Mike Alonso, fiddler Bridget Regan, guitarist Dennis Casey, accordionist Matt Hensley, banjo strummer Bob Schmidt, and front-man King had been on a whirlwind around St. Patrick's Day. They ripped into "What's Left of the Flag," "Tobacco Island," and of course, "Salty Dog."

A cruise ship, rock 'n' roll or not, makes for a damn fine music venue. The scene of 2,000 people was wild, the entire mezzanine shouting along. On the port side of the deck, folks step-danced to "Requiem for a Dying Song." On the starboard, they did drunken jigs, while the die-hard swashbucklers pressed up against the stage, fists in the air, slamming under a rain of Guinness.

And on this great expanse of sea, you realize something. Yes, there's a man in a starched white hat with a distinguished Norwegian accent who has us set on a course for a tiny dot amid the Lucayan Archipelago. But at this moment, Dave King is the captain of this ship.

...And if this ship takes on a rogue wave, despite that life-boat drill, we're all *foooked*.



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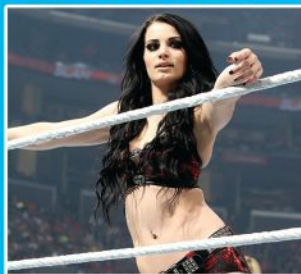
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ADULT SWIM

AMINA BLUE DIPS MORE THAN A TOE INTO THE WORLD OF HIGH FASHION.

Photos by Xavier De'Angelo Styling by Nadia Durham Hair and Makeup by Monae Everett Location: Room Mate Grace Hotel in NYC



Out of the blue, the woman you see before you became fashion's It Girl. Amina Blue had appeared in a few rap videos and urban photoshoots but, amongst a sea of 49 models (including Kylie Jenner) showing Yeezy Season 1's wears during Fashion Week, she became the most talked-about part of Kanye West's collection. She can dazzle on a runway while rocking ink, making this American girl (of Pakistani and German descent) the most transcendent model of the moment.

What made you decide on the phrase "I Am the Influence" for your Instagram bio?

I have influenced many people in many different ways. I receive emails and talk to people of all ages who tell me how I've contributed to changes they have made in their life, whether it be transitioning to a vegan lifestyle or young woman gaining confidence by seeing my posts and pictures.

Philosophically, do you see a future in which high fashion will include urban culture, or will the two forever operate independently?

I strongly believe that the two will collide in some way, shape or form. I feel as if I've definitely contributed to merging high fashion and urban culture. I think that older generations are the only people stopping high fashion and urban culture from colliding. Hopefully soon we can all see the two come together and make something beautiful.

When you dove into modeling did you think your tattoos would keep you off the fashion runway?

I didn't think I would've gotten this far because of my tattoos. I was a bit hesitant before getting my first tattoo. I don't regret any tattoo I've gotten, I think they make me stand out much more now that I have them.

Have agents told you to stop getting tattooed?

I've been lucky enough to work with some of the best people who like my tattoos. I do, however, think some older generations may not like my look because of the tattoos. But not everyone has to like them; I do, that's all that matters.

Luckily, I've never come across someone that advised me against getting any more ink. Even if they did I wouldn't pay their opinion any mind. I love tattoos—it is just that simple.







Do you think tattoos are being more accepted by high fashion?

I do think tattoos are being accepted more by high fashion, surely, but slowly. I've been blessed to add to that. I'm one of the few—if any—models to have sleeves of ink and be featured in many high fashion photoshoots and campaigns. I would like to add to one of my tattoos and make it a bit bolder. I am very proud of the way I look. I work hard to maintain my image.

What do you think is the most signature part of your look?

Besides my eyes and body shape, I think the most signature part of my look would be, the Eye of Horus tattoo on my chest. I got the tattoo because I felt as if many people around me gave me sort of “the evil eye” or bad luck and this was my way to keep those bad spirits away from me. It has a very special meaning to me and I definitely think it's something that enhances my look.

Who is your current tattoo artist?

Boog (aka Boog Star). Aside from him being an amazing person, he is a great artist. I love that he freehands everything and tattoos super quick!

You are very vocal about veganism, do you use vegan ink?

Of course.

Where is the sexiest place for a man or woman to be tattooed?

I think any tattoos on men and women are sexy. I'd prefer men to be sleeved up. Tattoos in any place look good on women.

Who do people say you look like?

I get that I resemble Angeline Jolie, Jessie J, Sofia Richie....

While you make your name known as much as theirs, what are you working on now?

Currently I am focused on the release of my women's vegan shoe line. I'm extremely excited to bring veganism and fashion together, creating amazing heels that women can wear without causing any harm to animals!

What are your other aspirations?

I aspire to not only be great, but to continue influencing people to change their lives for the better. Like most people, I want to continue to be successful in anything I chose to do but I also want to continue working on myself to be the best person I can be—physically and mentally.







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THEM EYES, DOE

PHOTOS BY RICCARDO DELLA NINA

The canvas has become an apprentice. One of our favorite Inked Girls, Refen Doe, is trying her hand at tattooing. We are stoked to see more and more women joining the industry, but before her portfolio is polished enough to warrant a spotlight in *Inked*, we provide a look at the tattoos that have inspired her to embark on the arduous journey from apprentice to artist. The following is her personal body of work.



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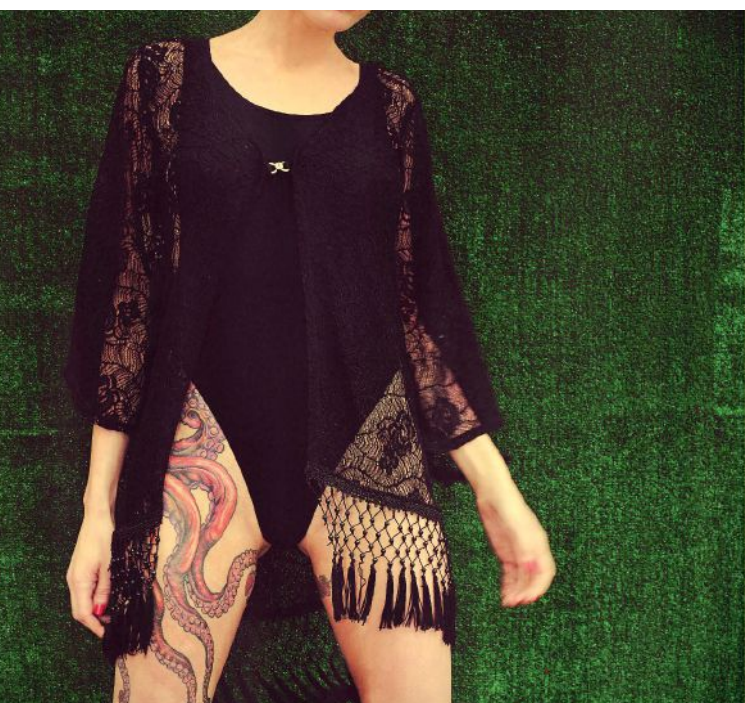
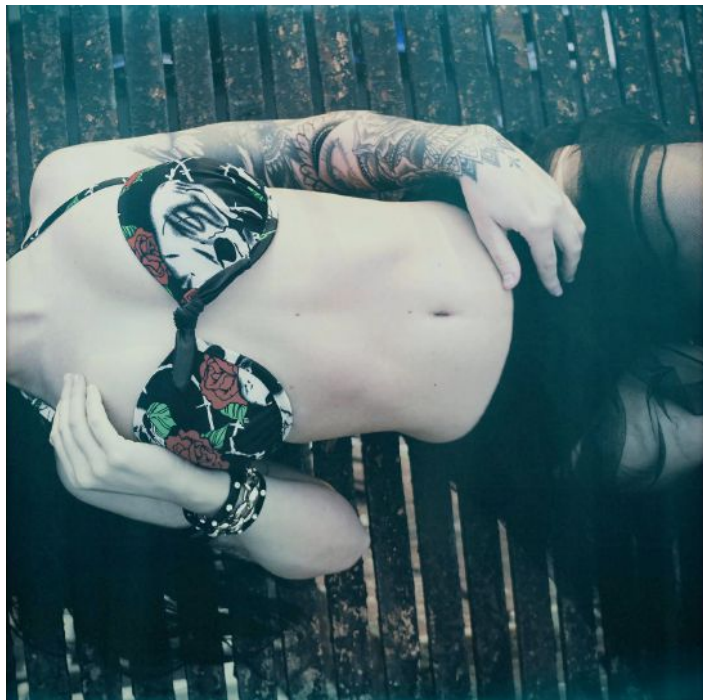
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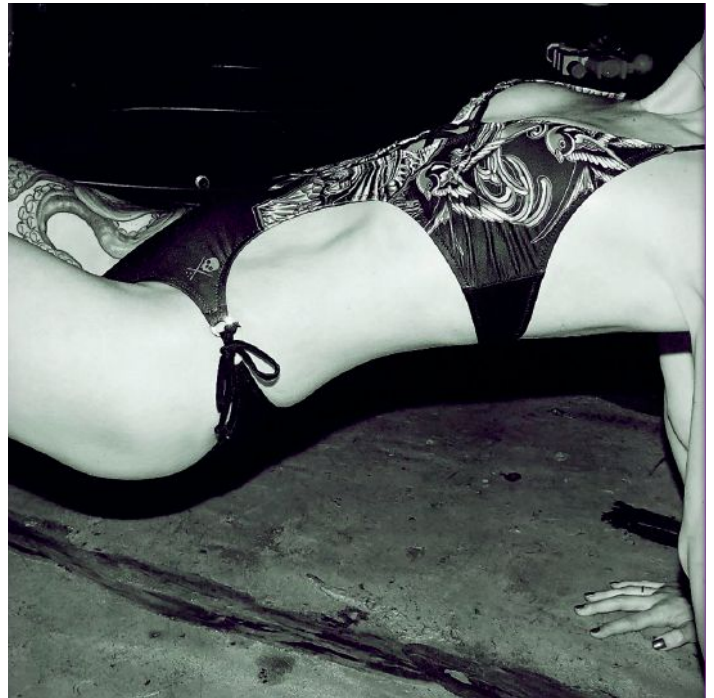
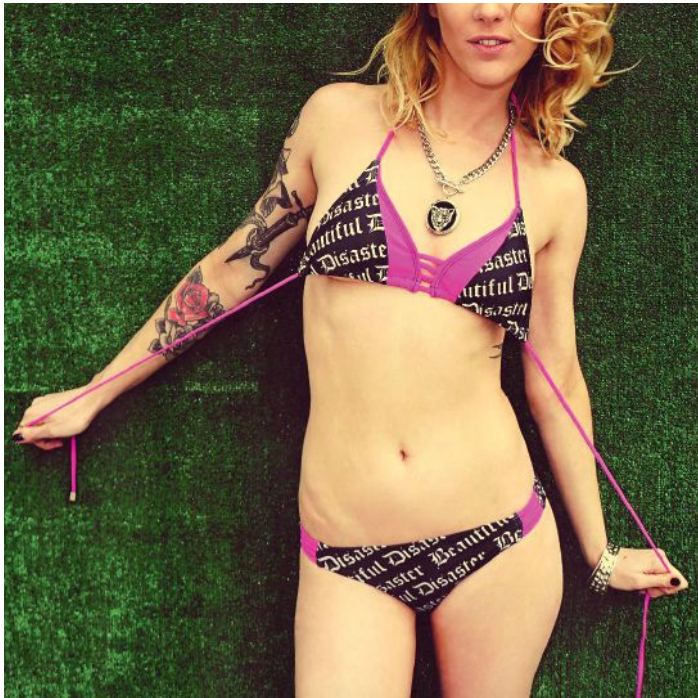
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Some are lucky enough to live by the shore, others have to break into an abandoned building with a kiddie pool. Either way, do not let geography dictate your mindset this wet, hot American summer. Swimsuits, tanks, tops, wraps and the "It Ain't Gonna Spank Itself" bottoms are all available at inkedshop.com. Hashtag you and your friends in Inked Shop wares and we may invite you to our next fling....

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PUNK ROCK BOWLING

Break out your favorite Converse Chucks, best band shirt and bowling shoes. "And bowling shoes?" Yup, this is the Punk Rock Bowling & Music Festival. Get ready to pogo to your favorite band, roll strikes and get wild with yummy, yummy punk rock girls.

Photos: Mel D. Cole | Featuring: Hayley Gray, Leah Jung, Gena Tew, Elle Adore | Location: Lucky 7 Tavern, Jersey City, NJ

The Descendents made some bold statements 31 years ago with the release of "I Don't Want to Grow Up." Firstly, they never matured, and they certainly didn't let the music die. The Descendents join up with other incredible acts who are still rockin' such as...are you ready for this? These are the acts rolling through the Punk Rock Bowling & Music Festival—we're buying

a beer for the first person we see in the pit who is still wearing bowling shoes—taking place in Las Vegas, Asbury Park and Denver. Check out punkrockbowling.com for dates and details, and hurry, although The Descendents also claimed that they "couldn't sell out a telephone booth," these tickets are selling out quicker than Green Day when they got some radio play.

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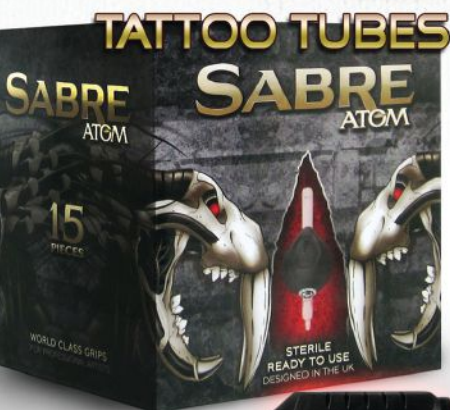
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JUN CHA

BY CHARLIE CONNELL
PORTRAIT BY MIKE MILLER

Jun Cha is the Medusa of tattooing. The artist doesn't have snakes for hair, but he will turn your body to stone with skills that are magical.

Jun Cha built his legendary reputation by creating tattoos based on statues that are so remarkable they would look perfectly natural resting atop the Parthenon or alongside the works of Michelangelo. Looking at Cha's portfolio is like taking an art history class filtered through the lens of Chicano-style tattooing, and the result is purely magnificent.

It is not just the high-minded subject matter Cha tattoos that sets him apart from other artists, but also his point of view on the creative process. Cha sees every tattoo as collaboration between artist and client with the ultimate goal of creating a harmonious piece of art. "The idea of creating something together on a person in one moment that will exist for their life until they die is something that speaks to me," Cha explains. "You can argue that other mediums like painting, sculpture or design can hold a lasting impact, but it's something else when it's on a human being."

Frustration at not being able to properly mimic Da Vinci ignited Cha's passion for art and that fire has been burning brightly ever since.

You started tattooing well before it would have been legal for you to receive a tattoo yourself. How did that come to be?

I started at around 16 years old. Before that I was always drawing, so that led me into tattooing. I came in just before tech and social media began to take place, so I was lucky enough to still experience the old school ways of LA black-and-gray culture. At first it was curiosity; that quickly turned into obsession and led me to hunt down almost every shop in town to try and learn with no luck. I spent a year on my own running around LA learning from trial and error, tattooing door-to-door out of a kit. Finally I was blessed enough to meet Baby Ray who I owe a lot in helping me understand the craft of tattooing. This evolved into a new phase when I met Jose Lopez who welcomed me in without question and helped expand that insight to another level. That foundation of love, respect and passion for black-and-gray tattooing and what it means to mark someone until they die came from those days. And the path unfolded from there.

Given the classical nature of your work and your reverence for art, I imagine that you have worked in many different mediums. What is it about tattooing that spoke to you and made you choose it as your primary artistic medium?

The permanence and absolute quality drew me in and is still a large part of what keeps me going. The idea of creating something together on a person in one moment that will exist for their life until they die is something that speaks to me. In the early days I probably couldn't articulate it in contrast to today where it's so clear to me especially in our modern, polar opposite, instant gratification world. You can argue that other mediums like painting, sculpture or design can hold a lasting impact, but it's something else when it's on a human being.

You have a very strong reverence for the fact that it is a human being walking around with your art on their body until the end of their days, as well as an attraction to the idea of that permanence. But people die, and in a way your tattoos die with them. How do you feel this affects your artistic approach? As someone who has such a regard for the old masters, how do you feel about the idea that your work will be gone within a generation?

That's a great question. And the reverence is not dualistic, but more of the whole—the other half of permanence being impermanence. The natural cycle of birth and death, which affects my creative "in the moment" approach, to answer your first question, has to do with the fact that all of us will die. If you respect death as an absolute reality to what informs life, you have a much deeper understanding of this cycle, so your attention to what's happening now is that much more potent. Every mark, every action, is informed of the greater totality without this clinging ego need to worry about your "legacy." So to answer your second question, the fact that the art will pass does not matter. It's similar to the Tibetan monk sand mandalas where the ritual of those intricate designs are both created and destroyed as a reflective tool on the transience of all life. What matters is this tattoo, this client, this art—now.

Do you have a special term that you use to describe your signature style of black-and-gray? How did you come to this style of tattooing? I'm not a fan of "style" to categorize the how, why or what in anything I do, so I guess the most honest term is "no style." I think black-and-gray is the only label that makes sense, but, of course, over time people's perception of my work has taken on a life of its own. When I first started tattooing I did everything from traditional, Asian, color, etc. Once I honed into black- and-gray it took on the fine-line

Chicano influence I was surrounded by. Then when I grew into more classical themes, everything leading up to it evolved into something else. So now the best results are when I completely let go and allow the work and intuition to guide me rather than blocking it into one thing.

All of your work appears as if it has been chiseled out of marble. Can you tell us a little bit about how you have perfected this process?

I think keeping that openness to what I said about intuition guiding you versus trying to display some sort of style is what's important in mastering any process. With enough work, time and experience you'll gradually develop insight into the subtle nuance that connects everything, and also your own unique expression of it. So a lot of the surface results outsiders usually see in reality require the artist to put in a huge amount of work. I find the breakthroughs happen when the focus has less to do with pulling some look off and more about being in alignment with intuition and flow.

Your Monarc Studios looks more like a futuristic museum than a tattoo shop. Can you tell us a bit about the atmosphere that you cultivated and why it is important to your creative process?

I see tattooing as a collaborative process between the client and me where we work together to create something special. That process to me always revolved around an experience that's singular to every person that needs to be treated with care and respect. Not just on the actual tattooing side but also in every aspect of the studio itself. This quality tends to get lost in the traditional walk-in parlor model where the focus is less on the craft and more about the traffic. So the studio atmosphere focuses on a balance of all those values. Outside of tattooing, the other creative spaces come in: painting, design and the lab. This part of the studio has become an important point of a collaborative ecosystem of different creative people, brands and entrepreneurs from all kinds of industries coming in and sharing new ways of doing things beyond tattooing that at the same time feed into it.

You talk about how you see each tattoo as a collaborative process between the artist and client. Can you tell us a little bit more about how that works?

For me, that collaboration starts with the client, because that's the source of inspiration. Regardless if it's one tattoo or an entire project that will consist of



years of work, that first directive is singular to that individual—his or her story and experiences. So I always aim to work with that base to then build off of and improvise my vision to work in harmony with the client. And during this blending of concepts and insights, I find the most unique results come when both of us are open to what is and at the same time aware of the bigger vision.

On that note, what should the ideal client be able to contribute towards this end, especially if they have a disagreement with the artist? Many clients are likely too intimidated to say anything. How does an artist encourage their participation? In my process I emphasize this collaborative effort so from both the artist and the client side it's important to be brutally honest. The client should definitely not feel intimidated, and even more so it should be the artist's responsibility to not make them feel that way. I find the best communication happens when two people cultivate a common ground, and in this case the only focus should be making sure that whatever you're creating is the greatest art possible. Everything else is secondary.

Classical and baroque art clearly influence your aesthetic. Do you recall the first time you were exposed to this art? My first memory of the old master works is when I was three, trying to draw Leonardo Da Vinci's "Last Supper." But it's not as romantic as you might think. The only reason I remember this is because I remember crying in frustration as a kid because I couldn't draw Jesus "right." For whatever reason, this was giving me a really hard time and I remember erasing his face over and over again. So maybe subconsciously that sparked something that later evolved into an obsession to learn. When I actually started to study the way [the old masters] worked, their hidden scientific approach in understanding Nature through dissection of anatomy, architecture, engineering and the universe in general is what inspired me. The polymath perspective on how they viewed the world through art and science is more interesting at times than the end result of the work itself.

Do you think tattooing is an art form that deserves to be lauded in fine art museums? The perception of valuing something as high or lowbrow is dependent on human beings that are conditioned by their own subjective psychological, social and cultural biases. All of which, to me, is delusion. Once you really step back and see the bigger picture of Nature itself, you

realize there's an interconnected art to everything in our lives regardless of the content. The fact that some of the earliest fossils of humans had tattoos to me says all creative expression in general is something essential to our species.

What artists have influenced you the most? Nature itself is the one artist and the purest source of all inspiration for me, and the study of physics has been the most enlightening in understanding how it works. I think that's why the old masters stood out to me because the original Stoics, The Tao, Renaissance, Zen Bushido, etc. were referring to people who were students of all the arts relative to Nature, not just one. These were people that developed an enhanced state of being where art was integrated in their lives with the insight into the ebb and flow of balance in all things. This can be fully embraced when you're humbled to the truth of this reality through science. And our imagination is nothing compared to Nature's creativity.

We're curious if this connection, a harmony among things, is something that you strive for in your work or if it came about more as an epiphany while working. I'd say a little of both. If you're truly committed in anything you do, there's this natural flow that occurs a lot of the time without you even being aware of it. With continued practice a lot of what appears to be technical in the beginning stages of learning something new eventually becomes automatic and without thought. When you go even further, there's this moment of clarity where you realize that there's so much more in your life that contributes to that same harmony outside of the craft itself.

Do you think you will still be tattooing in another 25 years, or do you think you will give it up to pursue different ventures? Tattooing is in my blood and I love it too much, so I know I won't give it up. The trick is to continue to do it with the same love and passion I started out with decades later, so that's actually where my head is at now. I've watched some of the older generations go through this struggle of trying to balance life and work and I've learned a lot more of what not to do that has helped me realize what I need to do. Which at this point is really about health, happiness and preparation for a sustainable way to continue that standard of life. I believe everything—tattooing, art, design, career goals, relationships, family—is meaningless if you're not fulfilled within yourself on a physical, mental and spiritual level first.









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YOU HAVE A VERY UNIQUE STYLE, WHERE DO YOU DRAW INSPIRATION FOR YOUR WORK? I'd say my main inspiration comes from Europe and Australia. The way they approach their work is different to the usual way you'd see in Americana tattoos. I like the use of weird and crazy color combinations. I like to think I do my own thing with what I've seen out there.

IF YOU HAD TO DESCRIBE YOUR STYLE TO SOMEONE WHO HAS NEVER SEEN YOUR WORK, HOW WOULD YOU DESCRIBE IT? Describing my style is always the hardest; it's a mix of a lot of styles. I use strong outlines, which are usually seen in traditional tattooing, but then I blend my colors rather than whip shading like you would in more realistic work. The style is branded 'neo traditional' but I'm not 100 percent sure on the whole branding a style. It's hard to compare artwork to anyone else because it's all so totally different.

HAVE YOU ALWAYS WORKED IN THIS STYLE? I feel like my style has developed over the years I've been tattooing. When I started out I was just doing whatever I could get my hands on to learn, but then when I discovered the whole European movement of tattooing I wanted to hone in on that a little. I think I took on a lot of techniques from that movement but then added my own flair to it, or at least I hope I have!

YOU ARE BASED IN LEEDS, UK AND IT IS SAFE TO SAY YOU ARE A TRAVELER, WHAT COUNTRY HAVE YOU VISITED THAT HAD THE MOST STRICT TATTOO LAWS? I haven't visited every country in the world but the US seems pretty tight on strictness! I've never worked in the US because I wouldn't want to get banned from even visiting the country! Maybe one day but we will have to see what happens.

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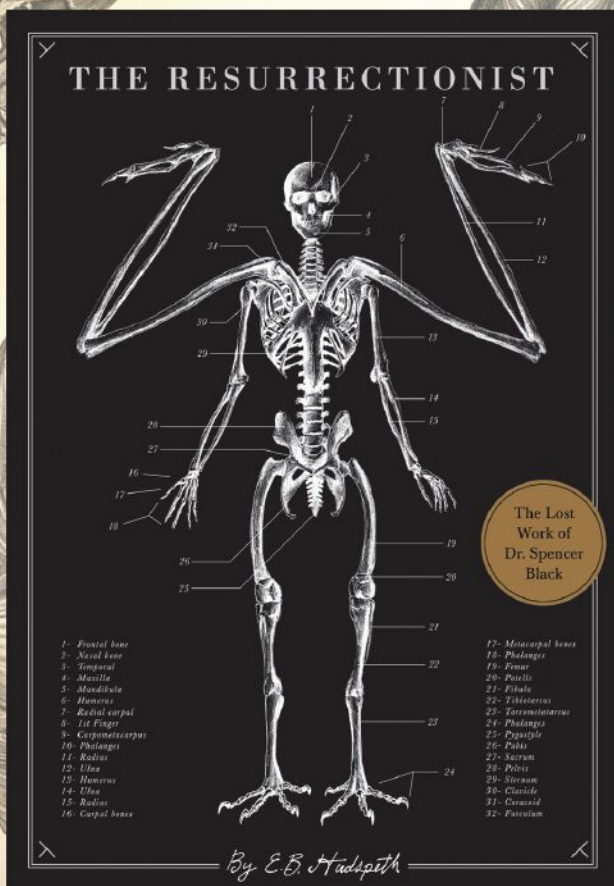
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WHAT WAS YOUR FIRST SHOP EXPERIENCE LIKE? My first shop experience was different for me in the sense that I was pretty much thrown into an artist's position without any real apprenticeship. Not long after I was brought on as a shop helper, my employer left the shop and I was left in his station. In the meantime, I had been taking short trips to LA to get tattooed and was soaking up knowledge that I was able to apply back home. Realistically, I learned more from traveling to other shops than I could've learned at home. The scene out here wasn't the style of tattooing I was interested in. I had to get that black-and-gray from the source and Cali was it.

WHAT BROUGHT YOU TO WORK IN BLACK-AND-GRAY? Black-and-gray has always had a classic look to it and I think that's what drew me into that style. I used to admire Mister Cartoon's work because it always told a story. With realism you can bring almost anything to life, and I always thought that was meaningful to the person wearing it. Especially with portraits, there's so much at stake, but when it comes out right, it can make you feel like that person is alive on your skin.

WHAT KIND OF TATTOOS DO YOU LOOK FORWARD TO DOING? Anything that I haven't done before. To be specific though, I would say I enjoy doing any religious, sports-related, or animal tattoos. I can pretty much have fun with any subject matter as long as there's a way to put a little of my style into it.

HOW DO YOU SEE THE BLACK-AND-GRAY SCENE EVOLVING? The black-and-gray scene is constantly evolving. There are so many good artists out there now and it's not just about being able to replicate a realistic image. It's about how you size it out and make images fit the body rather than a totem-pole-looking sleeve of portraits.

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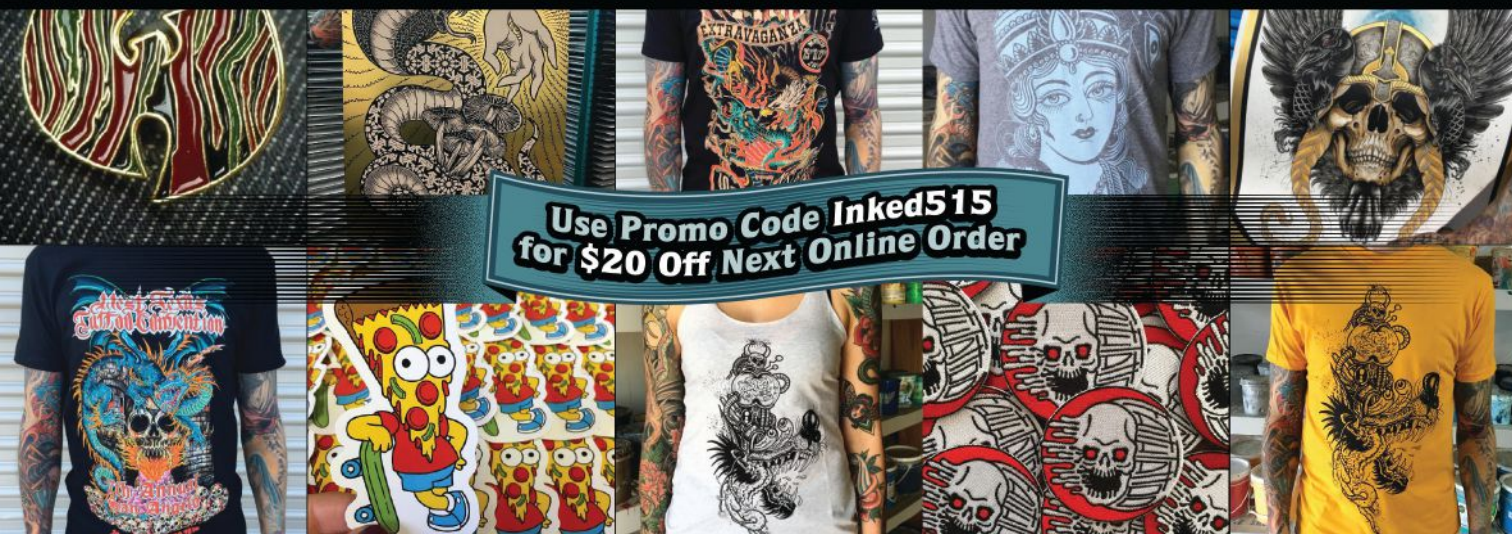
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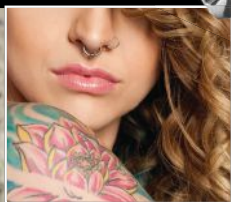
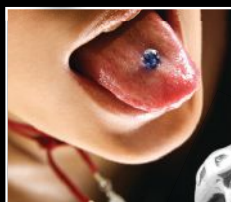
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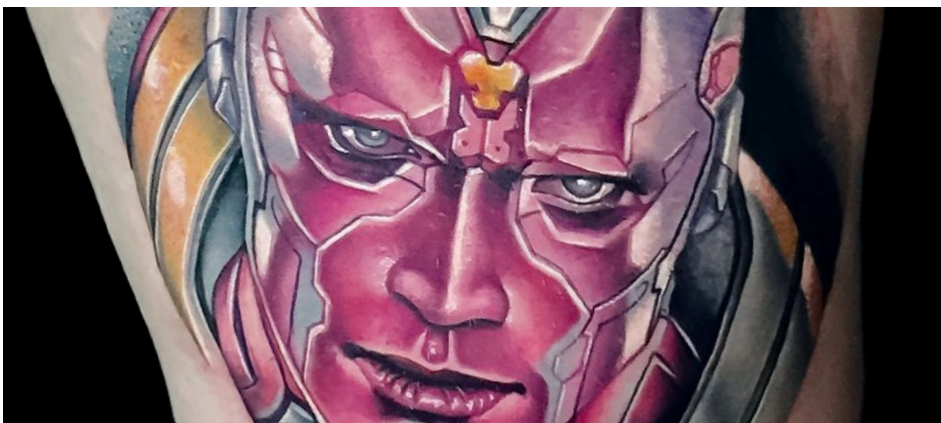
ONE OF YOUR SPECIALTIES IS COLOR, DO YOU HAVE A METHOD THAT HELPS YOU TO ACHIEVE SUCH RICH COLOR? My specialty in color comes from studying color theory and applying what I learn by practicing with colored pencils and oils. I tend to work slowly in order to build up my color saturation which creates minimal trauma to the skin or paper. I have found that this technique allows me to achieve multiple layers and creates more vibrant pieces.

WHAT DO YOU FIND THE MOST CHALLENGING AS AN ARTIST? The most challenging thing I find as an artist is the sense of achievement with my work. I'm always trying to become better and tend to be too critical of myself by ripping apart my last piece instead of giving myself credit on a job well done. I guess it's the relentless ambition I have that will not allow me to see that what I have done was good enough.

DO YOU DO ANY ARTWORK ASIDE FROM TATTOOING? I do a lot of drawing and a special technique I created called "breakdown." I look at a photo or object from a distance and break down shadows, color, blends, and likeness. By doing this, it allows me to study my pieces and to gain a sense of direction to train my eyes to see what colors it would take to manipulate the piece.

WHAT DO YOU HOPE CLIENTS TAKE AWAY FROM YOUR TATTOOS? I want all my clients to be blown away by their tattoo. I want anyone who sits in my chair to feel like their tattoo is important and that it is an honor for me to tattoo them. I hold everyone in the highest regard and want them to take home a piece of me, and to say that, not only was the artwork awesome, but the experience was something they will never forget.

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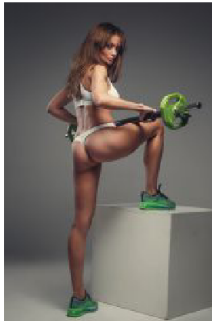
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