Inkstinct Tattoo-Lifestyle Magazine

Celina Rosita Tousignant

Follow this and additional works at: https://surface.syr.edu/honors_capstone

Part of the Journalism Studies Commons, and the Other Communication Commons

Recommended Citation
https://surface.syr.edu/honors_capstone/409

This Honors Capstone Project is brought to you for free and open access by the Syracuse University Honors Program Capstone Projects at SURFACE. It has been accepted for inclusion in Syracuse University Honors Program Capstone Projects by an authorized administrator of SURFACE. For more information, please contact surface@syr.edu.
Inkstinct Tattoo–Lifestyle Magazine

A Capstone Project Submitted in Partial Fulfillment of the Requirements of the Renée Crown University Honors Program at Syracuse University

Celina Rosita Tousignant

Candidate for B.A. Magazine Journalism Degree and Renée Crown University Honors

May 2009

Honors Capstone Project in Magazine Journalism

Capstone Project Advisor: _____________________ Melissa Chessher

Honors Reader: ______________________________ William Glavin

Honors Director: ______________________________ Samuel Gorovitz

Date: ________________________________________
Abstract

_Inkstinct_, an American tattoo-lifestyle magazine, covers a broad assortment of editorial content in six regular sections: “Inkternet,” “Fokus,” “Kulture,” “Inkternational,” “Lokal,” and “Your Ink.” Created as a regularly published magazine, _Inkstinct’s_ sections allow for fresh content every month, while enabling consistency in theme and reader expectations.

The target demographic of _Inkstinct_ falls between the age of 18 and 35, has interest in tattoos and body manipulations, and is both male and female. _Inkstinct_ assumes readers have at least a very basic knowledge of tattoos and body manipulations, and avoids explaining basic information in detail. However, _Inkstinct’s_ editorial content interests and provokes those beyond the target demographic as an alluring collection of anthropological reporting.

Shoe-rubber reporting takes _Inkstinct_ from the streets of London to the San Francisco Bay Area. For much of _Inkstinct’s_ development, the only tools used included a camera, a notepad, a pen, and a laptop. Interviews, images, and experiences combine to produce the writing, editing, and graphic design. Adobe InDesign CS3, publishing software for the design of print and digital layouts, serves as the main program for _Inkstinct’s_ creation. _Inkstinct’s_ teaser podcast, highlighting content from this issue, is available on YouTube at YouTube.com/user/celirosita. Awesomecelina.com hosts online content, which includes all articles from the magazine, as well as direct links to mentioned Websites. A fan page on Facebook for Awesomecelina.com also showcases _Inkstinct_ content, and drives traffic to its original online portion on the site.

As a publication, _Inkstinct_ carves its own identity within a limited market. Most tattoo magazines feature smaller focuses of editorial content and serve a mainly male demographic, but _Inkstinct_ boasts an exclusive perspective on tattoo culture, and targets a broader audience than its competitors. Additionally, _Inkstinct_ believes itself to provide Syracuse University a unique Capstone project, combining a personal passion with an academic field of study.
# Table of Contents

**Acknowledgements** ........................................... i

**Advice to Future Honors Students** ........................ iii

**Inkstinct Tattoo-lifestyle magazine** ............... 1

- Letter from the Editor .................................. 4
- “Inkternet” .................................................. 6
  - Web Reading ........................................ 7
  - Must Click ........................................... 7
- “Fokus” .................................................. 8
  - Now You Know .................................... 8
  - Tribal Traditions ................................. 9
- “Kulture” Whiskers ..................................... 11
  - Wardrobe .......................................... 13
  - Adornment ....................................... 15
- “Inkternational” London ............................... 17
  - Foreign Artist .................................. 19
  - Artist Profile ................................ 23
  - Storytime ......................................... 27
- “Lokal” San Rafael ..................................... 30
  - Shop Talk ......................................... 32
  - Neighborhood Master .......................... 36
- “Reader Ink” ........................................ 38
  - Your Submissions ................................ 38
- “Klose” ............................................. 41
  - Complaint ........................................ 41

- Podcast-Teaser Script ................................ 44
- Online Content Screen Shots ......................... 45

**Reflective Essay** ........................................ 52

- Inception ............................................. 52
- Content Brainstorming ............................... 52
- Advertising .......................................... 56
- Online Content ....................................... 57
- Graphic Design & Layout ............................ 58
- Magazine Demographic ............................... 62
- Capstone Work Timeline ............................ 63
- Significance .......................................... 64

**Written Summary of Capstone Project** .............. 67
Acknowledgements

Melissa Chessher

Your support, encouragement, positive attitude, and laughter helped carry me through this difficult — yet entertaining — Capstone project. My inability to complete anything early certainly failed to help your editing process, but you always worked within our time constraints and turned around draft after draft as quickly as possible, and I appreciate that so very much.

While I am certain that I will never miss the hours spent in front of a computer screen working on Inkstinct, I will surely miss the time spent with you in your office. I consider you a phenomenal woman, mentor, advisor, and friend. I may never find the words to express my gratitude well enough, but until then, thank you for everything — you are, as we kids say, the shizznit.

William Glavin

From my first day in your “Intro to Magazine” class, I knew you were one of the professors I would want to remember for the rest of my life. Your anecdotes regarding the magazine industry filled my mind with inspiration, laughter, and hope that I may someday become Glavin-story-worthy.

Your helpfulness in working within my tight deadlines demonstrated your dedication to your students — a trait I feel forever indebted to. Thank you for accepting the role as my Honors Reader. Being your student and working with you on Inkstinct has been an honor.

Shelly Griffin

Drop off, pick up, walk in, walk out… In terms of quantity of interactions, I have had the pleasure to see you more than anyone else related to my thesis project. Simply chatting with you a short while always brightened up my day, no matter how horrible and work-filled it was. Thank you for your sunny smile that cut through so many gray days.

David Hindley

Thank you for the permission to use your breathtaking and provocative photographs, as well as the time you took to frequently communicate with me.

Mom & Dad

Dad, thank you for being my most influential example of independence and nonconformity in my life. I know you
are not as outspoken as Mom in supporting and loving me, but I feel these things equally as strong nonetheless. Thank you for taking me for my first, second, and third tattoos — I look forward to sharing many more with you. Thank you for helping me stretch my ears behind Mom’s back, and for giving me such a cherished collection of plugs and jewelry. I am so proud of Morton Manley, your pieces always amaze me with their craftsmanship and ingenuity. You are the best jeweler and father in the universe.

Mom, thank you for accepting your daughter, stretched ears, tattoos, and all. Thank you for nagging me to get things done, even though I hate it when you do. Thank you for listening to me ramble on the phone about my endless thesis to-do lists. Thank you for not only understanding that I have tattoos, but going out and getting one for yourself — you will never know how proud I am of you for doing that, and for rediscovering yourself. You are my best example of dedication, perseverance, and knowledge; your work ethic is second to none, and that awes me everyday.

I always have been, and always will be, your little baby no matter where I am, what I’m doing, or how many tattoos and piercings I have. I love you, Mom and Dad. Thank you.

Ryan Kerr

Thank you for being my on-location photographer in San Rafael — thus saving me from disaster — and being my first friend with many tattoos. You influenced Inkstinct greatly, and I hope it impressed you.

My USB Flash Drive

Thank you, my 1GB SanDisk flash drive. You loyally stayed by my side, attached to your “Don’t mess with Texas” keychain. You never lost me, you never lost information, and you never lost your ability to hold my precious digital data.

Soy Lattes

Thank you for being delicious, and not flaring up my lactose-intolerance. Whether decaf or full strength, you fill my tummy and my can-do attitude with an extra shot of energy.
Advice to Future Honors Students

Embrace your differences. In fact, be different – make yourself stand out, make your thesis the most unique and personal project you possibly can.

Inkstinct is the first – and probably last – tattoo-lifestyle magazine that will be created as an Honors Capstone, and I’m damn proud of that fact.

Follow your instincts when picking a topic. As a triple-major student, I had a choice in selecting my Capstone’s angle, but ultimately knew that creating a magazine would be most entertaining and satisfying.

The Capstone’s timing cuts out a lot of social time to enjoy your senior year. No matter how much work you have to do, or what deadline looms over you, be sure to enjoy your last year at SU, spend time with your friends, and have fun memories to reminisce over along with the long hours you invested in your project.

Your Capstone is not the end-all-be-all of your life. You are more than a project – you are a gifted, intelligent, passionate person, who just happens to spend a large chunk of time on a thesis.

And, most importantly, get a tattoo. Even if you stick it on with a wet sponge and it washes off in a week. Your body deserves to be worshipped and adorned as you please. If people tell you otherwise, tell them to piss off.

Best of luck, and I would love to help you in any way I can, via telephone, e-mail, or smoke signals.
Welcome to the May 2009 issue of Inkstinct, your tattoo-lifestyle magazine.

We filled this month’s issue with the best content in body modification, culture, and trivia from around the world.

Where did sailor tattoos come from?

Who are Mr. Ducktail and Miss Betty?

What happens on a tattoo-reality show?

Who are Britain’s top artists?

What makes Spider Murphy’s tattoo shop the best 13 years and counting?

Who is Inkstinct’s favorite Bay Area tattoo artist?

And why does Ed Hardy by Christian Audigier suck so much?

Find the answers to all these questions and more in this issue as we take you from San Rafael, California to London, England and back again.

Get your hands on a copy today. Or go to awesomecelina.com to get all your tattoo goods.

Inkstinct – follow yours.
In this video: Celina Rosita Toussignant (videos | remove tag)
Teaser video for the May 2009 issue of Inkstinct ([thesis project])

Inkstinct Magazine Teaser
by AwesomeCelina.com (videos)
1:08
Share

Inkstinct Tattoo Magazine Teaser

Inkstinct

Inkstinct Tattoo Magazine Teaser

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct

Inkstinct
Reflective Essay

Inception

_Inkstinct_’s concept began as a bilingual magazine about Latino life in London. As a triple-major in Psychology, Spanish, and Magazine Journalism, I hoped to combine at least two aspects of my undergraduate and personal experience in my Capstone. However, while studying abroad in London, I failed to discover a prevalent Latino community to cover in a magazine. My lifelong interest in tattoos kicked in, and the magazine’s current theme emerged. Originally, I hoped to create _London: Tattooed_, but later decided to create a broader focus while maintaining a London component. Thus _Inkstinct_ was created, a tattoo-lifestyle magazine from an American perspective.

The title _Inkstinct_ came about when I was reading an article in _Skin & Ink_, my favorite tattoo magazine, and the word was used to describe an artist. Upon reading it, I followed my own instinct and chose “Inkstinct” as the name of my own magazine.

Content Brainstorming

I began with a rough list of possible articles and features to report and write for _Inkstinct_. Possible features included “Tattoos at Every Age,” “Tattooing Unemployment,” and assorted shop and artist profiles.
Although I abandoned many ideas, they served as the backdrop for future planning and conceptualization.

While in London, four editorial opportunities arose. First, I was cast on the Discovery Channel’s tattoo reality show, London Ink. This experience created two articles: a reflection of my televised tattoo, and a profile of the show’s lead artist and new friend of mine, Louis Molloy. Second, my internship supervisor put me in contact with Lenny Kravitz’s photographer, David Hindley, whose work is related to tattoo culture. I had the opportunity of interviewing him and later using one of his photographs as the cover of Inkstinct. The third article came from the It’s Something Hell’s hair salon in Soho’s Kingsly Court. I attended yoga classes several days a week in the same building, and the rockabilly salon caught my interest every time I passed it. When it dawned on me that I could include an article about this salon, and I made an appointment to receive a cut and color. During my appointment, I collected photographs of the salon and spoke with its owners, Mr. Ducktail and Miss Betty, who were more than happy to help with Inkstinct.

During the 2008 fall semester, I focused course work in two of my courses, WRT 205 Critical Research and MAG 406 Magazine Article Writing, to tattoos in hopes of using these pieces in Inkstinct. Although I
wrote several tattoo-related essays and articles, none were ultimately used in *Inkstinct*. However, the research and reportage collected for these pieces broadened my knowledge and points of reference for my Capstone, and served as later reference points.

That same semester, a campus-publication editor asked me to write an article relating to tattoos and tradition for 360° Magazine to fill an editorial gap. The short piece I produced later became the “Tribal Traditions” and “Now You Know” pieces within the “Fokus” section of *Inkstinct*. True to Murphy’s Law, the one piece I produced in the fall of 2008 that had no intention of being part of my thesis later became an entire section of the magazine.

Three articles in *Inkstinct* carry heavy personal attachment. In the “Lokal” section of the magazine, I focused on my hometown of San Rafael, California, and wrote articles to highlight the three most important tattoo-related aspects of my life back in the Bay Area. Spider Murphy’s tattoo shop served as the spotlight of my childhood tattoo fantasies — for almost two decades, I passed the shop and stared at the tattooed bodies through the window, imagining myself as one of the customers inside. I felt honored to be allowed to report in the shop, and write the “Shop Talk” profile on Spider Murphy’s for my Capstone. “Neighborhood
Master” is a brief piece about the tattoo artist that has forever captured my heart as my favorite artist. Cecelia is not only my first tattoo artist and the creator of 75 percent of my pieces, but my mother and father’s first tattoo artist, as well. The third, and most personal, local article centers around my father’s jewelry business, Morton Manley Custom Earrings. I combined his jewelry descriptions with images of his pieces to create a two-page spread that he may use as informational and advertising material, and to showcase my father’s incredible talent in Inkstinct.

Including reader-submitted tattoo and flash images is a standard in tattoo magazines, and I thought it was a necessary component for Inkstinct. To collect “reader” photographs and images, I posted requests on Craigslist.org and hoped for the best. To my surprise, I received many replies from helpful strangers, and was ultimately able to use photographs from three contributors.

The last page’s article, “Why I hate Ed Hardy by Christian Audigier,” came about during a conversation with my advisor, Melissa Chessher. After ranting about how atrocious I found the brand and those wearing it, she suggested I write a short opinion for the end of the magazine – an idea I wholeheartedly supported.
The most spontaneous addition to Inkstinct’s editorial content came in the “Inkternet” section. For years, teachers have explained the magazine’s impending doom in the face of convergence and the Internet. To unite predator and prey, I included online-focused pages, “Web Reading” and “Must Click,” to share Websites I found interesting and relevant.

Advertising

In trying to make Inkstinct look like a regularly published magazine, I wanted to include advertising among the articles. I originally planned to create my own advertising pages, and collected pages from other magazines to mimic and take inspiration from. After speaking with Chessher, I followed her advice to simply scan in likely advertisements from competing tattoo magazines that would advertise in my magazine due to its audience, demographic, and unique content. I am a journalist, not an advertiser. I collected full-page advertisements from several domestic and international tattoo magazines, including Savage, Skin & Ink, Inked, and Tatuaje. I also created single-page and two-page spread advertising for my father’s jewelry, but approached the task from a graphic design perspective, rather than from advertising. I took advantage of the high-quality photographs of the Morton Manley collection from esotericbody.com, and simply allowed
the pieces to stand out in contrast against the stark white background. I chose the typeface Goudy Text to write “MortonManley.com,” because it encompassed an alternative yet refined attitude, which I found appropriate to accompany the jewelry.

Online Content

As a child of the digital age, creating accompanying web content seemed natural. I worked with multi-media convergence in several journalistic projects throughout my undergraduate studies, and felt set upon integrating these concepts into Inkstinct. The impact of the Internet on media, particularly magazine journalism, is irrefutable. Readers want online content, and magazines must fulfill this need.

I avoided owning a television in college, and discovered the progressive collection of podcasts available online and through iTunes. Creating a teaser podcast for Inkstinct became a personal goal: to develop a short video for online dissemination would satisfy a desire to incorporate convergence in my Capstone, as well as integrate my interest in the topic. I also wanted to showcase Inkstinct through my personal Website, awesomecelina.com, to make my work available to a larger audience beyond Syracuse University. A fan page on Facebook for Awesomecelina.com also showcases Inkstinct content, and
Inkstinct drives traffic to its original online portion on the site.

Graphic Design & Layout

One of the largest components of Inkstinct’s graphic design was its selection of typefaces. The first Capstone task of the spring 2009 semester entailed choosing typefaces for headlines, captions, body text, and various other unknown components. I spent several hours going through the extensive collection of fonts available through the Extensis Suitcase program. I collected certain typefaces with specific articles in mind, such as Dorchester Script for “A Gentleman & His Needle” based on its graceful yet masculine script. Other typefaces, like Savoye and Lucida Blackletter were chosen merely because I liked them, and expected to find their use later. I chose Kepler Extended Display as my main body typeface, as it has several other Kepler variations for italics, subheads, captions, etc. For the section heads, I selected Hiroshige Standard Black and Hiroshige Standard Black Italic for its resemblance to Isabella, Inkstinct’s headline text. I decided to align all body text to the left, and leave the right edge ragged to avoid “rivers” of white space or oddly aligned words. I also turned off all hyphenating throughout Inkstinct’s text, as I simply can’t stand seeing little hyphens
sprinkled around without my authority. (In retrospect, this choice was one of the few ways I was consistently able to exert authoritative control over my Capstone when I felt overwhelmed, but that observation drives me into the psychoanalytical and away from Inkstinct.)

The first concern when creating the layouts for Inkstinct was my lack of extensive design experience. Three years ago, I took GRA 217 Introduction to Graphic design as a magazine-journalism degree requirement, and have since only used Adobe InDesign, Illustrator or Photoshop on a rare, as-needed basis. The first page I designed was “Sailor Tattoos” under the “Fokus” section. Afraid of white space (a graphic term, in reference to the strategic use of blank space), I filled the page with hand-drawn stars, an anchor, and a mermaid, along with an old-school-style tattoo ribbon. I even increased the type size to 14 pt – all efforts to fill the page.

As I moved on to the next spreads, a certain design aesthetic began to permeate my work and replace my design anxieties. White space was no longer the enemy. I relied heavily on the organic alignment of images in columns or rows. I consciously stepped aside, and allowed the photographs and text to play on the spread. Graphic organization depended on the size and number of images or layout of their contents. For
example, the images on the “Tribal Traditions” layout were easily arranged as a vertical bar of photographs, with text boxes and maps arranged beneath. I followed Gestalt design principles, such as drop caps in body text that match the headline text, and readers’ visual “Z” movement across a page, to influence my graphic designs. Few design changes occurred during the editing process (my original “Sailor Tattoos” layout was reworked and improved), and I was pleased with the creation of Inkstinct’s own graphic style that carried through each page.

Somewhere along the design process, I discovered the secret to fitting text perfectly: the trick is to toggle the text box’s height in the first page of the spread, or to expand/decrease the text box’s margins discreetly. Throughout the editing process, I shifted text boxes miniscule amounts to avoid orphaned lines of text and awkward gaps in type.

I faced two mini-crises while designing Inkstinct. First, I faced the mortal enemy of InDesign: missing links. A link is essentially the document’s connection to a used typeface or image. When a link is missing, this connection is disrupted, thus ruining whatever was created with the typeface or image. In trying to save an updated copy of Inkstinct, I lost 39 links, which set me back an entire evening in search of downloaded
photographs and fonts. My next crisis came weeks later, when *InkJnstinct*’s design was almost complete. For an unknown and irrevocable reason, InDesign and Extensis Suitcase refused to acknowledge and utilize the fonts I had downloaded to use in several headlines. Again, I lost an entire evening to replacing these missing fonts with comparable alternatives. Thankfully, I practiced safe saving, and constantly assured myself that I had taken every precaution to protect my digital files.

**Magazine Demographic**

The target demographic of *InkJnstinct* falls between the age of 18 and 35, is interested in tattoos and body manipulations, and is both male and female. *InkJnstinct* assumes readers have at least a very basic knowledge of tattoos and body manipulations, and avoids explaining basic information in detail. However, *InkJnstinct*’s editorial content still interests and provokes those beyond the target demographic as an alluring collection of anthropological reporting. Most tattoo magazines feature smaller focuses of editorial content and serve a mainly male demographic. *InkJnstinct* boasts an exclusive perspective on the tattoo culture, and targets toward a broader audience than most other magazines.

**Capstone Work Timeline**
I look back on my Capstone project as an exponential graph of work and effort. I began slowly, reporting and collecting materials. I likened the process to cooking: at the beginning of this last semester I had all my ingredients ready, but had yet to begin combining them with recipes. These last few months marked the beginning of my kitchen time — I chopped, mixed, sautéed, and presented my ingredients with greater frequency and intensity as deadlines approached. Taking into account turn-around times for advisor and reader editing, the last few weeks of my Capstone preparation became a time-consuming and stressful culmination of my work, highlighted by the need to properly print and assemble Inkstinct and my supporting materials. Like any college student, my efforts were undermined by procrastination and competing priorities that surfaced from classes, extracurricular activities, and lab availability. As any writer knows, the revision process can be an eternally ongoing process, and at some point my work had to be accepted as “good enough,” but perfect. I found this balance challenging to achieve, but refreshing — finding the ability to let go and move on instills an indescribable feeling of satisfaction and resentment that becomes overshadowed by the next task at hand. Throughout my Capstone process, I made a conscious
effort to stay optimistic, realistic, and aware that the undergraduate experience must be enjoyed until the very end, and found time to enjoy my life and the company of friends beyond Inkstinct.

Significance

I often struggled with labeling myself as a journalist throughout the creation of Inkstinct. Even now, as a soon-to-be-graduate about to enter the “real world,” I am uncertain whether or not I would like to pursue a career in journalism. However, my chosen topic involved a personal passion for tattoos and a natural ability to create written content. I may never work toward the production of another publication, but am greatly satisfied by my Capstone, and am pleasantly surprised by having enjoyed the process along the way.

One of the challenges I faced in creating Inkstinct was my intermediate inclusion in the tattooed community. Among my friends, I am the “tattooed one,” but when walking into a tattoo shop or speaking with a tattoo artist, I appeared to be more of an outsider. I often felt as though I was not “one of them,” even though I did not belong to the “other” group. This paradox in identity fueled me to work even harder, in an attempt to prove my modified qualifications. I struggled against feelings of inadequacy to continue contacting those who perceived me as intrusive or
unworthy of their time, and to my surprise, enjoyed more success than failure.

Another driving force in creating Inkstinct surfaced: to create a Capstone – the likes of which would be unparalleled in the university’s Honors Community. In embracing my differences, my body modifications, and my tattoos, I discovered an inner strength and energy to produce a unique perspective and interpretation of Magazine Journalism. To those within the tattooed community, I wanted to give a fresh product. To those beyond or against body modifications, I wanted to give a new perspective on those who decorate their bodies. Although Inkstinct’s proposed demographic is knowledgeable and accepting of tattoos and modifications, I knew the majority of those who would ultimately receive Inkstinct have little or no contact with the subject. I hoped to create a Capstone that challenged notions and stereotypes labeling the tattooed community as “freaks” or “ slackers.” In displaying this art form proudly with in-depth research and reporting, I hope to inspire its readers to entertain the thought of becoming tattooed, or at least have an appreciation for body modifications and adornment.
**Written Summary of Capstone Project**


Created as a regularly published magazine, *Inkstinct* has sections that allow for fresh content every month, while enabling consistency in theme and reader expectations.

The target demographic of *Inkstinct* falls between the ages of 18 and 35, is interested in tattoos and body manipulations, and is both male and female. *Inkstinct* assumes readers have at least a basic knowledge of tattoos and body manipulations, and avoids explaining basic information in detail. However, *Inkstinct*’s editorial content still interests and provokes those beyond the target demographic as an alluring collection of anthropological reporting.

This issue of *Inkstinct* contains several high-profile articles and profiles in many sections. “Inkternational” hosts two large-name artists from London, Louis Molloy and David Hindley. Molloy, best known by Americans as David Beckham’s tattoo artist and from *London Ink* on TLC, opens up in *Inkstinct*’s exclusive Q&A interview about his tattoo history, least
favorite clients, and what he expects in his future. Hindley, a photographer with experience in fashion, erotica, club, portrait, travel, and alternative photography, took time out from standing behind his camera to speak with Inkstinct in a north-London café for an intimate profile. Beyond these two artists, “Inkternational” also features the editor’s journey through being a participant on London Ink, and receiving a tattoo on the show.

“Kulture” contains two featured articles relating to tattoo and body-modification lifestyle. The first, a hair-salon profile, examines the rockabilly London shop “It’s Something Hells,” owned by two French stylists who adore retro culture. The second describe the hand-made jewelry of Morton Manley, and explains his collections of silver and fossilized ivory. Within “Lokal,” Inkstinct went to its hometown, San Rafael, California, to profile “Spider Murphy’s” tattoo shop, a local legend and an internationally recognized home for high-quality work.

Apart from other articles and features within the pages of Inkstinct, the magazine follows traditional magazine elements, such as the masthead (description of the magazine’s staff), table of contents, and letter from the editor. Also, Inkstinct scanned in most advertisements from other tattoo magazines, such as
Skin & Ink, Inked, and Tattoo, to create a product that appears “real” and directly taken from a magazine shelf. Furthermore, the creator of Inkstinct has no direct experience in creating advertising, and preferred to focus on the construction of the magazine’s editorial content.

Inkstinct’s creation began in 2007 as a Latino lifestyle magazine to be produced bilingually. The vision of the magazine shifted in the spring of 2008 to become a tattoo-lifestyle magazine. From then on, shoe-rubber reporting took Inkstinct from the streets of London to the San Francisco Bay Area. For much of Inkstinct’s development, the only tools used included a camera, a notepad, a pen, and a laptop. Inkstinct collected interviews, images, and experiences over the next year to create everything in the magazine’s pages. Adobe InDesign CS3, publishing software for the design of print and digital layouts, served as the main program for Inkstinct’s creation. Inkstinct created a teaser podcast, highlighting content from this issue, and available online for Inkstinct readers. Also, online content for Inkstinct was made available through awesomecelina.com, and includes all articles from the magazine, as well as direct links to mentioned Websites.
Inkstinct serves two great editorial objectives – personal and professional. For the creator of this magazine, Inkstinct provided in-depth practice in the field of Magazine Journalism. Reporting, writing, editing, and graphics center around one creation and offer a broad perspective on the creator’s future endeavors. As a publication, Inkstinct carves its own identity within a limited market. Most tattoo magazines feature smaller focuses of editorial content and serve a mainly male demographic. Inkstinct boasts an exclusive perspective on the tattoo culture, and targets a broader audience than most other magazines.

Additionally, Inkstinct believes itself to provide the Syracuse University a unique Capstone project, combining a personal passion with an academic field of study.