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Aristotle's Ink: Tattooing a New Understanding of Invention in Collaborative Writing

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ARISTOTLE'S INK: TATTOOING A NEW UNDERSTANDING OF INVENTION IN COLLABORATIVE WRITING

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ABSTRACT

ARISTOTLE'S INK: TATTOOING A NEW UNDERSTANDING OF INVENTION IN COLLABORATIVE WRITING

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The field of writing studies continues to be expanded by new mediums of text and new methods of composing. Though rhetorical theory is recognized as being dynamic (Brooke, 2009; McKeon, 1987), it has yet to be remediated to fully account for texts composed collaboratively or visual rhetoric. This dissertation study explores the composing process of tattoos as an intersection of visual rhetoric, invention, and collaborative writing in order to provide to writing studies a remediation of the rhetorical canon of invention that accounts for visual texts composed collaboratively. Data collected included interviews with five tattoo artists and five clients, observations of the tattoo composing and tattooing processes, and photographs of completed tattoos. The findings suggest that authorship, a concept intimately connected to invention, remains complicated and rooted in the Platonic foundations of rhetoric and the Romantic notion of authorship as a profession, both of which privilege the solitary author, even when a text such as a tattoo can only come to fruition through a collaborative composing process. Relative to invention, which deals with the process of creating communication, which is often considered an invisible process (Jasinski, "Invention," 2001; Lauer, 2004), the findings also illuminate the invention strategies and associated actions a tattoo artist and client utilize during the composing of a tattoo. Significant to this study and the identification of the invention strategies utilized during the composing process of a tattoo is the finding that the invention strategies termed negotiation and integration are similar to stasis theory, a heuristic for invention with roots in

classical theories of rhetoric. Identifying the invention strategies and associated actions employed in the collaborative composing process of a visual text suggest pedagogical implications for how teachers can invite collaboration and encourage creative conflict when students are asked to produce visual texts collaboratively. Also in relation to pedagogical implications, the invention strategy of reflection in particular provides another method for participants to evaluate themselves and the contributions of collaborators when asked to compose visual texts collaboratively.

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CHAPTER I

INTRODUCTION

As one of the founders of rhetorical theory, I am convinced Aristotle would have joined an estimated 45 million inked Americans (Doonan, 2012)—he would have had a tattoo. And I have no doubt his tattoo would have been some clever visual design that symbolized the rhetorical canons. Now take a moment to imagine what the conversation would have been like between Aristotle and his tattoo artist as the tattoo was designed. It most certainly would have been one of the finest examples of visual rhetoric, invention, and collaboration intersecting all at the same time—a dream moment for writing studies scholars. Unfortunately, this moment never occurred and Aristotle likely did not have a tattoo, so writing studies scholars will never have the opportunity to analyze, explore, and interrogate what his tattoo and the composing of it would have meant to rhetorical theory. However, this scenario does capture an interesting point in time for scholars of writing who are investigating how rhetorical theory can be remediated by considering different mediums of text and texts composed collaboratively. My interest in such concepts as visual rhetoric and collaboration can help to develop what James Fredal (2006) describes as a rhetoric that is more plural in order to accommodate both linguistic and non-verbal artifacts and interaction. Fredal (2006) describes this rhetoric thus:

> "I want to think of rhetoric as including conventions for the production of meaning and value with any sign system, in any medium, through which and insofar as a culture reproduces itself and the identity of its members. This view of rhetoric would not be limited by theory (epistemological or moral) or writing, or the authorial name, or a revolution in linguistic consciousness, but would be limited to that set of practices through which a culture produces and reproduces itself, and the practical logic implicitly producing and produced by those practices" (p. 183).

This study takes steps in the direction of Fredal's more inclusive rhetoric by exploring a very real example of the intersection of visual rhetoric, invention, and collaboration in its focus on the

composing process of a tattoo and how this process can assist writing studies scholars in remediating the rhetorical canon of invention to account for visual texts composed collaboratively.

Tattoos and their composing process are both a unique and natural choice to study this intersection of visual rhetoric, invention, and collaboration. As with any other text, tattoos are an artifact of invention, or activities such as examining the writing situation or considering alternative points of view that are understood to unfold as a process when meaning is created through language. However, with a tattoo, this process does not just involve a single rhetor. Rather, it involves a collaboration between the client and the tattoo artist working together to invent. Choosing tattoos as the focus of this project also recognizes tattoos are visual texts that communicate primarily through such rhetorical choices as colors and symbols. Tattoos are more than just art permanently painted on the body. Writing in their work *Modern Primitives*, Vale and Juno (1989) describe tattoos as more than just artistic creations: "A tattoo is a true poetic creation, and is always more than meets the eye. As a tattoo is grounded on living skin, so its essence emotes a poignancy unique to the mortal human condition" (p. 1). By suggesting tattoos are poetic, Vale and Juno (1989) position tattoos as inscriptions on the human body, an idea that found its way into my composition classroom. I often assign journals to my students whose purpose is to allow them a place to flesh out arguments they feel passionate about. The journals require no research. Instead, I provide my students with a list of topics and ask them to take a position and then argue that position based on their own personal knowledge. Within this list of topics is the following prompt: "Tattoos: body art or body scarring?" Not surprisingly, this has always been a favorite choice of students, and their responses have varied from extreme love to extreme hate of tattoos. However, one semester, a student submitted a journal that changed my

own personal view of tattoos and prompted the initial interest in completing this dissertation study.

If someone were to ask me to answer my own prompt, for years I would have defined tattoos as body art. After reading this particular student's journal, however, I had a new way to define tattoos. In his journal, my student explained how each of his twenty-five tattoos marked a life event or memory that shaped his identity in some way. His tattoos were not just body art; instead, they formed the narrative of his life. Each image on his body was imbued with personal meaning. While that meaning wasn't necessarily obvious to anyone who casually studied his tattoos, the meaning still existed for him. His tattoos were the text of his body. Reading his journal caused me to begin to rethink and redefine tattoos as visual texts rather than just as art. His explanation of his tattoos also caused me to question the rhetorical choices of those who are inked. I was curious about choices such as why a particular image was used to communicate a certain idea or why one color was chosen over another. More importantly, I was interested in understanding the role of the tattoo artist in these types of choices and how any changes that occurred when the idea became an actual tattoo might impact the meaning assigned to the tattoo.

That my student had twenty five tattoos and a meaning associated with each one should come as no surprise. Approximately 45 million Americans have tattoos. Tattoos can be seen everywhere, from celebrities to academia to the average person we pass everyday on the street. This passion for ink has even found its way into television shows, as illustrated by shows such as TLC's "America's Worst Tattoos." In most tattoo shows, there is a segment where the client speaks to the tattoo artist about the design they want. The audience sees some discussion of the design, and then the person is seen being inked with the design. As writing studies scholars, that moment of discussion is of particular interest. As this study illustrates, these shows capture a

small part of the invention process that occurs during the collaborative composing of a visual text.

As a field, visual rhetoric has focused on the study of visual texts that are a part of our everyday lives, such as tattoos. As such, the majority of visual rhetoric scholarship examines the ways in which visual texts are being used to influence attitudes, opinions, and beliefs. Images play an important role in the relationship between the self and that which surrounds us, but they have continued to be treated with distrust, particularly in Western culture, and have often been considered ancillary in comparison to written and verbal texts (Hill & Helmers, 2004). Writing in "Multimodality" Kress (2000) explains even when the visual mode of communication is recognized, it is most often assumed to be a translation from language but should instead be recognized as existing independently of written or visual language, as it does not depend on language for the transmission of its meaning. Foss (2004) contends this privileging of written and verbal texts is reflected in rhetoric's long tradition of limiting rhetorical theory to linguistic texts and ignoring the impact of visual texts. Because rhetorical theory, including the rhetorical canons, has focused solely on discourse created using words, "rhetoricians largely lack sophisticated understanding of the conventions through which meaning is created in visual artifacts and the processes by which they influence viewers" (Foss, 2004, p. 303). Lauer (2004) argues visual rhetoric scholarship to date has focused more on analyzing the features of visual texts than on studying how the texts are created. With a focus on the rhetorical canon of invention, I begin to interrogate the process of meaning-making in the composing of visual texts. With its focus on the talk that occurs between the tattoo artist and the client and how that talk reveals invention processes, I take the first tentative steps into considering how a rhetorical theory of visual rhetoric may be developed and what it may look like.

More fully understanding the invention process that occurs during the composing process of a tattoo involves examining the particular invention strategies employed by tattoo artists and clients. Doing so involves examining both classical conceptualizations of invention, such as stasis theory, and also more modern ones, such as LeFevre's (1987) extended discussion of invention as being social in nature and then considering how these seemingly different articulations of invention intersect to provide a new understanding of the rhetorical canon of invention. Identifying a new understanding of invention through this dissertation study recognizes invention, like the other rhetorical canons, has changed over time. Writing in his influential work *Essays in Invention and Discovery*, McKeon (1987) argues rhetorical theory and the canons are the tools of change and stability. In a preface to McKeon's work, Backman (1987) explains McKeon (1987) recognizes rhetoric has changed over time according to new ideas and perceptions. Rather than following a more traditional history of rhetoric which views the canons themselves as fixed and unalterable, McKeon (1987) examines rhetorical theory and the canons and how they are shaped and changed by specific contexts and uses (Backman, 1987). McKeon (1987) argues rhetoric must be reinvented for the new environment created by a global culture, one example of a specific context that shapes and changes rhetoric. McKeon (1987) also examines how technology impacts rhetoric, an idea also explored by Brooke (2009) in *Lingua Fracta: Towards a Rhetoric of New Media*. Drawing on the work of Kathleen Welch in *Electric Rhetoric* and her argument the rhetorical canons have recurred throughout history in different forms and with different emphases, Brooke (2009) argues the canons are anything but static because we recognize they have changed over time. These changes in the canons have been consistent with changes in discursive technologies (Brook, 2009). What has not changed is rhetoric's primary focus on linguistic texts.

While the canons are recognized as changing over time, these changes, as well as the canons themselves, have predominately been viewed through the lens of written technology. The notion of remediation offers the potential to shift the unit of analysis from textual objects to other mediums and other ways of composing (Brooke, 2009). The idea of remediating invention has its roots in the work of Bolter and Grusin (2000) in their influential text *Remediation: Understanding New Media*. Remediation is introduced as the process by which "one medium is seen by our culture as reforming or improving upon another" (Bolter & Grusin, 2000, p. 59). Remediation is viewed as a type of reform in which a new medium improves on its predecessor in some way, whether addressing faults or inadequacies. The new medium does not simply erase the older one; instead, it has remained dependent on the older version. In doing so, remediation provides a better understanding of the older medium (Bolter & Grusin, 2000). In *Lingua Fracta*, Brooke (2009) explicates the applicability of this concept to rhetorical theory, arguing it has the potential to address "the gap between the criticism of individual texts and the assertion of rhetorical generalities" (p. 16). I recognize the need to remediate the rhetorical canon of invention to address the generalities surrounding our understanding of the exact nature of invention as well as allowing rhetorical theory to account for collaborative writing that focuses on the co-authoring of a text.

Collaborative writing, or collaboration, has been similar to invention in that it has been fraught with a number of competing perspectives and definitions. Collaboration has been viewed as both a pedagogical practice and an authorial one. In addressing collaboration in *Keywords in Composition Studies*, Goggin (1996) states collaboration remains "slippery" (p. 37) due to these competing perspectives and definitions that continue to dominate the field and shape how it is defined. Goggin (1996) explains the pedagogical use of collaboration moves between two

competing epistemologies, Cartesian, which defines writing as an individual act, and postmodern, which positions writing as a social act. As explicated by Anne Ruggles Gere, the Cartesian epistemology is connected to the work of Piaget while the postmodern is connected to the work of Vygotsky (Goggin, 1996). The result for the field of writing studies is two competing views of collaboration, writing as a social process, which defines collaboration as the production of single, multi-authored texts, and writing as an individual journey, which defines collaboration as the production of multiple, single-authored texts (Goggin, 1996). Drawing on the pioneering work of Ede and Lunsford (1983), I focus on their definition of collaborative writing as co-authoring, a process in which single, multi-authored texts are produced because the artifact for the study, a tattoo, is a single text composed by two authors, the tattoo artist and the client. This definition places an emphasis on examining collaboration as a process of co-invention and in doing so, complicates our understanding of the concept of authorship.

Authorship and invention have been intimately connected. Traditionally, the focus of invention and invention heuristics from freewriting to stasis theory have focused on the writer as being solitary and individual. The writer is the primary agent of invention (Bawarshi, 2003). This view of the author as an individual isolated from the world and composing alone stems from a Platonic view of invention (LeFevre, 1987)[1]. Viewing the individual as isolated and as the primary agent of invention has also shaped our view of authorship. As Ede and Lunsford (1990) explain, the term authorship indicates the relationship between the author and the text the author produces. If the individual composes alone and is the primary agent of invention, then authorship must be individual as well (Ede & Lunsford, 1990). Because this construction of authorship continues to dominate in our culture, it can arguably be positioned as a discourse

[1] This dissertation draws upon LeFevre's (1987) understanding of and arguments against Plato's conceptualization of invention.

convention. I explore how authorship as a discourse convention is both complicated and challenged by collaboration viewed as a process of two people co-authoring. Recognizing that texts composed through co-authoring result in an integration of the ideas of the co-authors that is somehow different from texts composed by individuals (Schrage, 1998) offers a remediation of authorship as another facet of the rhetorical canon of invention.

Developing a new understanding of invention that encompasses both collaboration and visual rhetoric begins with composing process studies of the past. Emig's and Perl's foundational work investigates the composing process of individual writers. However, their work is criticized by scholars of writing studies who suggest these studies do not take into account the particular situation or task environment of the writer and ignore the cultural and social forces that influence a writer (Bizzell, 1982; Cooper & Holzman, 1983; Faigley, 1986; Flower, 1989). Similarly, most of the studies of collaborative writing focus on the work environment, such as that in a professional office or between academics (Day & Eodice, 2001; Ede & Lunsford, 1990), and do not explore collaboration in environments, such as that of a tattoo studio, where collaboration is widely accepted and expected as the norm for communication and creation. To address this limited context and the criticisms of past composing process studies, the methodology for this dissertation project draws on grounded theory and ethnography, which both emphasize collecting and analyzing data in a more organic fashion that recognizes the importance of the social interaction and natural processes of composing a tattoo. This methodology is situated within the theoretical framework I use, that of social constructionism. Social constructionism places an emphasis on the process through which a text is developed rather than the text as an end product. It recognizes the impact of culture on language and on writing as a form of language and how discourse communities shape the goals of a writer (Bizzell, 1982; Clark, 2012). For social

constructionism, the goal is to understand the complex relationship that exists between this social influence on language and the cognitive processes that occur when writers compose a text (Bizzell, 1982). Examining the social interaction of a tattoo artist and client as they work together to compose a tattoo helps to reveal the relationship between the cognitive and social processes of writing that have largely been unexplored in collaborative writing.

My research question is: *How can the composing process of tattoos, texts that are primarily visual, inform our understanding of invention in collaborative writing?* To answer the research question, I examine authorship as a discourse convention held by tattoo artists and clients as well as the invention strategies employed by both during the collaborative composing process of a tattoo. In doing so, I extend research in the area of composing process studies and also examine the ways in which rhetorical theory can be remediated and expanded to accommodate other mediums of text and other methods of composing. The purpose of this study is to describe the composing process of tattoos, identify and describe aspects and instances of invention during this composing process, and understand how invention occurs both in collaborative writing and in visual texts.

To this end, the next chapter presents a review of literature that is key to achieving this purpose, which includes establishing social constructionism as the theoretical framework through which the composing process will be examined. Additional areas reviewed include a consideration of visual rhetoric and the need for rhetorical theory to be expanded to accommodate the production of visual texts and the need to shift our understanding of tattoos from end product to process. This shift in product to process with an emphasis on invention necessitates a review of current understandings of invention as well as how collaboration such as that which occurs during the composing of a tattoo can make invention a more visible process.

Due to its intimate relationship with both invention and collaboration, literature on authorship is also considered.

CHAPTER II

LITERATURE REVIEW

As the interest of writing studies has shifted to examine different modalities of texts, I follow suit by placing an emphasis on visual texts and collaborative writing. Thus, the research question guiding the study focuses on invention within the collaborative composing process of a text that is primarily visual, a tattoo. Answering the research question involves embracing social constructionism, the theoretical framework employed for the study, which focuses on the relationship between social influences and cognitive processes and also advocates for examining the processes for producing a text rather than focusing on the end product. Consistent with the argument to shift to another mode of text, that of the visual, and from focusing on the end product to focusing on the process for composing, literature concerning visual rhetoric and tattoos as visual texts is reviewed relative to arguments for applying rhetorical theory as a means of understanding production of visual texts rather than analyzing them. To date, unlike other texts, studies of tattoos have maintained this end product focus. Applying rhetorical theory in this way to visual texts such as tattoos offers the potential to shape a new understanding of invention. The literature on the rhetorical canon of invention considers not only classical conceptualizations of invention and what we do know about this canon but also the positioning of invention in more unconventional terms and the invention strategies that have largely remained invisible but can be made visible by examining collaboration. Literature on collaboration is reviewed not only with regard to how it can reveal various aspects of invention but also with regard to how it complicates our understanding of authorship, another area of literature reviewed. In its study of the composing process of tattoos, I draw primarily on literature in these areas, visual rhetoric, the rhetorical canon of invention, collaboration, and authorship, exploring how they intersect as a tattoo is composed.

THEORETICAL FRAMEWORK

A common thread found within the literature on visual rhetoric, invention, collaboration, and authorship is the impact of social influences. This particular idea presents itself in various forms throughout this research project. Known in a theoretical context as social constructionism, this perspective influenced the shift in writing studies from a focus on writing as a product to writing as a process (Berlin, 1988; Bizzell, 1982; Clark, 2012). The social constructionist approach to writing emerged as an amalgamation of ideas from philosophy and other fields which emphasized the influence of membership in a discourse community in shaping perceptions of the world (Berlin, 1988; Clark, 2012). Discourse communities are groups of people who share commonalities among texts and language and are unified by particular discourse conventions surrounding language use such as establishment of persona and vocabulary (Bizzell, 1982; Porter, 1992). Social constructionism does not view writers as detached from culture when producing writing. Rather, culture shapes language and writing as a form of language. Within this view, writing is considered to be socially constructed because it influences and is influenced by thinking, which is also culturally constructed. This approach examines the role of community in shaping writing and other forms of discourse (Berlin, 1988; Bizzell, 1982; Clark, 2012). Primarily, this study draws on Bizzell's (1982) elaboration of social constructionism and its impact on writing relative to emphasizing the influence of culture on the writing process.

Bizzell (1982) focuses her explanation of the process movement and social constructionism within a broader discussion of discourse communities. Individuals belong and enter into many different discourse communities, resulting in a social context that is always affecting thought and language (Bizzell, 1982). The conventions of each discourse community shape how the writer defines his or her goals in any given writing situation and the purpose of writing can only be understood within the context of the particular discourse communities the

author is a part of (Berlin, 1998; Bizzell, 1982; Clark, 2012). Arguing against cognitive models of the writing process that focus on the individual, Bizzell (1982) explains the writing process cannot occur without the individual writer knowing the conventions of the discourse community. This means the goals of the writer, and therefore his or her writing process, are not an individual process but are shaped by a social context (Berlin, 1998; Bizzell, 1982). This focus on writing as being produced and influenced by discourse communities and their conventions allows us to begin to explain the relationship between the cognitive aspects of the writing process and the social factors that impact the process (Bizzell, 1982). I embrace this relationship while also seeking to contribute to the need to more clearly describe it.

Though Bizzell (1982) recognizes the social as an important factor in the writing process, the definition of social processes needs to be further refined. As Reither and Vipond (1989) observe "calling writing a social process specifies too little about what kinds of social acts people are engaging in as they write" (pg. 856). Labeling writing as a social process also does not reveal to us the knowledge or skills writers need in order to be able to complete any given writing task (Reither & Vipond, 1989). Collaborative writing, as Reither and Vipond (1989) further explain "gives us more precise ways to consider what writers do when they write, not just with their texts, but also with their language, their personae, their readers" (pg. 856). Collaborative writing allows us to interrogate the relationship between co-authors as well as how co-authors produce knowledge (McNenney & Roen, 1992; Reither & Vipond, 1989; Yancey & Spooner, 1998). I engage both Reither and Vipond's (1989) use of collaborative writing and Bizzell's (1982) argument for the importance of understanding the relationship between social and cognitive aspects of writing.

Consistent with both Bizzell and Reither and Vipond's arguments, the composing process

of a tattoo provides the means through which we can begin to understand the complexities of the relationship between the social and cognitive aspects of writing by examining an instance of collaborative writing. Tattoos, as a visual text, come into being only through the collaboration between tattoo artist and client within a tattoo studio, a site which provides a particular social context for composing. Much of this collaborative process consists of a series of social interactions between client and artist which are focused on inventing both the visual design of the tattoos and, arguably, their meaning as well. With invention as the starting point of a text, or, as in this study, where the tattoo begins to come to fruition relative to form and meaning, this canon seems a natural point of reference from which to begin to understand how cognitive processes that occur during writing are influenced by social factors, such as the discourse conventions used in authorship. The use of tattoos as the text for this study is an appropriate choice as our understanding of tattoos, and more broadly, visual rhetoric, has focused on the end product, leaving the process for creating visual texts largely unexplored.

VISUAL RHETORIC

In a world inundated by images in the form of photographs, paintings, architecture, and even tattoos, visual texts are arguably central to our culture. As a field, visual rhetoric is focused on the study of the visual texts that are a part of our everyday lives. Rose (2007) explains in *Visual Methodologies: An Introduction to the Interpretation of Visual Materials* we are surrounded by both visual technologies and the images they create, thereby rendering the world in visual terms. Referred to as visuality, this construction of how we see the world and the objects and artifacts around us is generated by social and cultural forces (Rose, 2007). Visuality and the many ways in which it is part of social life are referred to as visual culture. A focus on visual culture leads to critical examinations of visual images, such as tattoos, that communicate with audiences, thereby rendering these images as visual texts (Rose, 2007). Visual texts are

often studied using the term design, which refers to conscious decisions about communicating using colors, lines, materiality, and so on (Buchanan 2004; Foss, 2004). Because design is intended to communicate, it can be understood as being a discourse, only a discourse that is more visual in nature. As Foss (2004) notes, the study of visual images, such as tattoos, from a rhetorical perspective affords an approach to human experiences not readily accessible by only examining linguistic or verbal texts. However, the study of the visual medium of communication within rhetorical theory has often been overlooked due to the primary focus on written and spoken language.

Rhetorical Theory's Missing Piece

Though Foss suggests rhetorical theory has largely ignored the impact of visual texts, this was perhaps not the original intent of rhetoric. Tracing rhetorical theory back to Aristotle's foundational work, rhetoric was intended to be a particular way of thinking about persuasion and a particular way of constructing an argument with written discourse as the means through which these ideas and thoughts were communicated (Buchanan, 2004; Kjeldsen, 2003). Further, the visual was never intended to be excluded from ancient rhetorical theory and is recognized for its persuasive force as far back as Gorgias's *Enconium of Helen*. It is also referenced by Quintilian as being present in invention through signs being offered as rhetorical proof (Kjeldsen, 2003). A focus on how aspects of rhetorical theory are evidenced in the composing process of a visual text such as tattoos recognizes this original intentionality of rhetorical theory to include the visual rather than privileging written or oral discourse. In "Design and Transformation," Kress (2000) explains semiotic modes, such as the visual, "have different potentials, so that they afford different kinds of possibilities of human expression and engagement with the world, and through this differential engagement with the world they facilitate different possibilities of development" (p. 157). Focusing on rhetorical theory as a heuristic for producing visual texts reflects one of

the larger issues that has plagued both visual rhetoric and rhetorical theory.

In a review of visual rhetoric scholarship, Olson (2007) argues studies of visual texts to date have "consisted of conceptually-driven case studies of historically-situated events, featuring a particular medium and typically concerning a twentieth-century controversy or technology" (p. 7). Other studies of visual rhetoric have examined visual symbols within the context of vulnerable societies. These particular studies tend to focus on visual rhetoric featuring what has been termed body argument or rhetorical bodies (Olson, 2007). In *Defining Visual Rhetorics*, Hill and Helmers (2004) assert the majority of visual rhetoric scholarship is intent on understanding the ways in which visual texts are being used to shape thoughts, ideas, and views. Westbrook (2006) argues works focusing on the study of visual rhetoric, such as *Defining Visual Rhetorics,* center on how the viewer defines visual rhetoric, which is problematic because it creates a disconnect between the rhetor and the visual text they have created. The end result is the rhetor is stripped of their agency and rendered absent, which reflects a larger trend to only define visual rhetoric as a means to analyze and interpret a visual text and not as a means to produce a visual text. Lauer (2004), in *Invention in Rhetoric and Composition*, argues visual rhetoric scholarship to date has focused more on the end product of visual rhetoric by examining the particular qualities of the text rather than studying how visual texts are created. These evaluations of the field of visual rhetoric make a strong argument for the shifting of attention away from viewing visual texts as an end product of the composing process. Rather, the attention must be placed on rhetorical theory as it unfolds within the composing process, not only to understand how rhetoric is employed to create meaning within a visual text but also to capture the rhetor's intentions in that composing process. Placing attention on tattoos to understand the use of rhetorical theory in visual texts not only marks a shift in how visual rhetoric and rhetorical

theory intersect, it is also a different perspective from which tattoos as visual texts can be viewed.

Repositioning Tattoos

Tattooing is one of the oldest body modification practices in the world and the practice continues in our culture today. The majority of the scholarship about tattoos reflects the exact argument scholars of visual rhetoric are pushing against. Rather than exploring tattoos as visual texts that can inform our understanding of how visual texts are composed, in the scholarship, they have been relegated to texts that serve to inform our understanding of how to read visual texts. This relegation can be evidenced in the work of various scholars, such as Kosut (2000) in "Tattoo Narratives: The Intersection of the Body, Self-Identity, and Society," who explains tattoos are a form of communication with one of their most important characteristics being that they communicate mostly non-verbally. Tattoos are read by their wearers and they can be read by other people if they are positioned on the body in easily viewed locations. As such, tattoos are both visual and textual because they are icons that can be read in various ways (Kosut, 2000). Tattoos are seen and read in much the same fashion as we read linguistic texts, whether they are a variety of images or a single image, are literal or symbolic, or evolve to become more symbolic over time (Bell, 1999; MacCormack, 2006). Tattoos are thus viewed as a complete text rather than as a series of texts that emerge over time though a particular composing process. This focus on tattoos as visual texts has resulted in studies of tattoos as different types of texts, but how these texts of the body are composed has not been fully considered.

In her examination of tattoos, Kosut (2000) argues every tattoo has a story, similar to photographs. Because of this, she argues tattoos have a unique narrative character, though they do not fit neatly into a single category (Kosut, 2000). Like Kosut (2000), Oksanen and Turtiainen (2006) also explore tattoos as narratives. Of tattoo narratives, Oksansen and

Turtiainen (2006) explain “Tattoo narratives involve subjects narrating with their body and of their body” (p. 113), which creates texts that are at once both personal and confessional. This description of tattoos as visual texts is expanded by Kirby (2006) in his article entitled “Inked Well.” Kirby (2006), an English professor, begins his study of tattoos with the simple statement “Some tattooed people are easier to read than others” (p. 50). He later elaborates on the meaning of this statement by suggesting tattoo narratives are primarily of two types, the Canvas and the Record Book (Kirby, 2006). Kosut (2000) recognizes these same categories in her discussion of tattoo narratives. Tattoos that constitute a canvas are those that essentially function as a self-portrait and are inner-driven. Those that are a record book are symbolic representations of memories and can be more easily read as such (Kirby, 2006; Kosut 2000). Kirkland’s (2009) work takes tattoos a step further, positioning them as literacy artifacts that can be studied for content in much the same way literary critics examine texts for meaning. As a site of textuality, the human body and tattoos inscribed on the human body express identity or even beliefs, allowing someone with tattoos to compose and make meaning in ways that cannot always be achieved with written discourse. In this way, tattoos offer to those with ink another possibility to practice literacy (Kirkland, 2009). Positioning tattoos variously as narratives, histories, autobiographies, or literacy artifacts exemplifies the exact point made by visual rhetoric scholars. Little attention has been paid to how these texts are composed in order to convey their meanings, whether literal or symbolic.

Though we recognize visual texts such as tattoos are socially and culturally influenced and constructed (Rose, 2007), absent from the discussion is an interrogation of how social and cultural influences impact how these texts are composed in ways that are either similar to or different from written discourse. In line with visual rhetoric’s interest in expanding the

understanding of how meaning is created in visual texts, I focus on developing an understanding of invention in the composing process of tattoos, which is the point at which both the design and the meaning of the design are conceptualized and begin to take shape as a physical text. Interrogating tattoos in this way repositions these texts of the human body as artifacts of invention rather than just as texts to be read. Repositioning tattoos in this way places an emphasis on understanding their composing process relative to how invention is shaped by the relationship between cognitive processes and the social factors that impact those processes.

INVENTION

Invention has long been considered one of the foundational canons of rhetorical theory. As such, it has been the subject of discussion and scholarship of philosophers from the ancient times to the present. Rhetoricians such as Plato, Aristotle, Cicero and Quintilian developed the basic concepts of rhetorical theory that have been scrutinized throughout history by scholars such as Ramus, Campbell, Blair, Burke, and countless others. Writing in *Invention in Rhetoric and Composition*, Lauer (2004) asserts Aristotle was the first to develop a clear theory of invention and to provide a conceptualization of its nature, purpose, and likely, its epistemology as well. Aristotle offered to rhetoric the definition of invention as the ability to discover all the available means of persuasion in any give case (Aristotle, 2007; Bawarshi, 2003). Discussing Aristotle's contributions to rhetoric in *Ancient Rhetorics for Contemporary Students,* Crowley and Hawhee (1994) note Aristotle placed invention as central to rhetoric. Scholars agree invention provides direction for identifying the topic and purpose of a text, examining the writing situation and exploring and framing ideas, as well as activities such as interpreting texts and considering alternative points of view (Crowley, 1990; Flower & Hayes, 1980,1981; Lauer 2004). It is widely recognized these activities associated with invention unfold as a process, but the exact nature of that process isn't always clear. Exceptions like stasis theory, where the rhetor can be

seen to be considering a series of questions aimed at identifying potential issues that may be encountered in an argument, provide a glimpse into how the process unfolds, but there is still much about invention that has remained mostly obscure. Viewing much of invention as indistinct while also recognizing exceptions like stasis theory as a form of invention are two contrasting ideas that share the goal of more clearly identifying activities associated with invention.

Invisible Invention

The actual process of inventing remains one of the most mysterious aspects of this canon. Writing in *Sourcebook on Rhetoric: Key Concepts in Contemporary Rhetorical Studies*, Jasinksi (2001) notes questions remain regarding the exact process of invention and the range and purpose of the activities associated with invention because of its invisibility. As Lauer (2004) explains, invention not only addresses the content of communication, which is the aspect of the rhetorical performance that is visible to the audience, it also addresses the process of creating the communication, a process which is often invisible. While scholars of writing studies recognize and can identify some of the activities associated with invention, the problem they face is that it is not easy to identify evidence that shows how the actual invention process unfolds as a writer produces a text. This difficulty is due to competing views of the exact nature and purpose of invention and the exact activities associated with invention (Crowley & Hawhee, 1994; Jasinski, "Invention," 2001; Lauer, 2004). As Crowley & Hawhee (1994) and Lauer (2004) both explain, in some theories, invention is exploratory whereas in others, invention is viewed as the initiation of discourse. The result is that it is difficult to point to one definitive artifact of invention that shows the process of how a text is invented, which is in contrast to canons such as style or delivery, where an author's diction can be studied because diction is widely accepted as being associated with both canons. A study of the composing process of tattoos offers the potential to

begin to add another dimension to our understanding of this process by which a text is invented.

While some of the invention process of tattoos is internal to the individual, there is also much that is externalized in the collaboration that occurs between artist and client. By examining the aspects of invention made visible as a tattoo is composed, the field of writing studies can begin to identify and develop the much needed evidence that illustrates the invention process of a writer composing a visual text. Recognizing this collaboration between tattoo artist and client as evidence of the process of invention is reflective of a shift in writing studies heralded by LeFevre (1987) to more fully explore the notion that invention doesn't always reside solely within the individual writer. As LeFevre (1987) argues, invention is influenced by others, an argument similar to that of Bizzell's (1982) when she argues writing is a social process. If writing is a process impacted by the presence of others, then invention is also social in nature.

Invention as Social

Both Lauer (2004) and Crowley (1990) remain true to Aristotle's focus on invention as a process inherent within the individual in their examinations of invention and its evolution in writing studies. Invention was viewed by Aristotle, and indeed by other classical rhetoricians, as a process that occurred within the individual and stemmed from the individual's knowledge (Crowley, 1990). Yet other scholars have articulated new theories of invention that align more closely with Bizzell's (1982) explanation of writing as a social process and thus, social construction, which helps begin to address problems related to identifying evidence of the invention process while also illuminating how this canon intersects with collaborative writing and even visual rhetoric. One of the most well-known of these theories positions invention as anything but an individual process. Rather, it is more aptly described as social, a description fully accepted in my study.

In *Invention as a Social Act*, LeFevre (1987) explicates a conceptualization of invention

that recognizes the rhetor is socially influenced and may even be socially created. For LeFevre, invention is social not only because it involves more than one person but also because it is based on language, which is a social phenomenon that is symbolic in nature (Bawarshi, 2003; Jasinski, "Invention," 2001). For LeFevre (1987), invention is a dialectical process in which the individual writer and socioculture exist simultaneously and one defines the other. This is not unlike social constructionism, which views the goals of a writer as shaped by a social context and writing as influenced by culture (Bizzell, 1982; Clark, 2012). The inventing individual interacts with culture and with others in his or her unique way in order to create something new that either has not been thought of by the individual or group or that has not been conceived of previously (LeFevre, 1987). For LeFevre (1987), this dialectical process wherein socioculture helps to define the writer and the writer to define socioculture is made manifest by recognizing the presence of others in invention.

The "Others" in Invention

LeFevre's (1987) expansion of invention to include other participants largely contradicts the Platonic view of invention as residing within a private, asocial writer who is removed from society. However, it does connect to Aristotle's view of invention. Though Lauer (2004), Crowley (1990), and other scholars view Aristotle's articulation of invention as residing within the individual, LeFevre's (1987) work posits Aristotle's conceptualization of invention in *On Rhetoric* "presupposes a social context" (p. 45) in its focus on identifying the available means of persuasion, meaning there must be others present to be persuaded. Invention, therefore, cannot be viewed as private and individualized, because it is based on the presence of others and their knowledge, values, and attitudes. Foregrounding the presence of others in invention means it can be viewed as an action that has two parts, originating the act and then its reception or implementation (LeFevre, 1987). Positioning invention as an act with two parts in this way

seems to describe the interaction that occurs between a client and an artist when a tattoo is composed. Each participant provides input that is then received and implemented in some form or fashion by the other. This process continues until the tattoo comes to completion with ink being applied to the skin. Viewing invention as an action with two parts not only argues for the presence of both the client and the artist in the composing process of a tattoo, it also suggests both the tattoo artist and the client play pivotal roles in constructing the design of the tattoo and it's meaning as well. For LeFevre, this two part invention process that involved not just the writer but other participants was the foundation for her collaborative model of invention.

In contrast to Platonic and dialogic invention, which both focus on the private, asocial writer, both the collective and collaborative models account for invention that occurs explicitly with others (LeFevre, 1987). To explain invention as a process that includes others rather than privileging the writer as the primary agent, LeFevre (1987) draws on the work of George Herbert Mead to explain of collaborative invention that "people become partners in the process of creating ideas" (p. 62). Collaborative invention can occur because that is what writers pursue, while in other situations, this model of invention occurs because it is necessary in order to create a particular text (LeFevre, 1987). Collaborative invention stands in stark contrast to the more dominant view of rhetorical theory, with its roots in Platonic invention, as a process in which the internal thoughts of the solitary author are communicated out to the audience. Instead, collaborative invention accounts for invention that occurs explicitly with others who can function as collaborators, reviewers, or resonators (LeFevre, 1987). Rather than privileging the solitary author as the primary agent of invention, collaborative invention recognizes that people, such as a tattoo artist and client, become partners acting together to create ideas and subsequently a text, or in the case of my project, a visual text in the form of a tattoo.

It is this challenge to the long-dominant notion of the individual writer that has led scholars to suggest the ideas in LeFevre's work have largely not been fully explored (Bawarshi, 2003; Howard, 2001). Both Bizzell's (1982) and LeFevre's (1987) work recognize the social context that influences writing and make the case for social-based research. I addresses this challenge to continue social-based research and the argument for exploring the relationship between social and cognitive aspects of writing by suggesting the study of the composing process of tattoos is an example of collaborative invention that illustrates more explicitly the relationship between cognitive processes and social factors in the writing process. One of the ways it addresses both is by drawing on the idea of stasis theory, a heuristic for invention with roots in classical theories of rhetoric. It does so by positioning stasis theory as being inherently social and as embracing the presences of others in invention.

Stasis Theory, Social Invention Heuristic

Stasis theory can be traced to the work of Aristotle in *On Rhetoric* but is more fully elaborated by Cicero, who bases his work on that of Hermagoras, who focuses primarily on the resolution of judicial issues (Carter, 1988; Jasinkski, "Stasis," 2001; Nadeau, 1959; Ochs, 1989). Cicero incorporates the work of Hermagoras and other philosophers into his work on rhetoric in *On Invention* (Cicero, 2006; Ochs, 1989). Cicero (2006) begins his presentation of stasis by identifying three questions that must be addressed: "Every subject which contains in itself a controversy to be resolved by speech and debate involves a question about a fact, or about a definition, or about the nature of an act, or about legal processes" (I, 8, 10). Questions of fact address the stasis of conjecture, while questions of definition address the stasis of definition and those of the nature of the act address the stasis of quality (Cicero, 2006). The last stasis, that of policy or procedure, has come to be understood as addressing the question of whether there should be some type of action taken on the problem and by what agency (Cicero, 2006; Nadeau,

1959). The four questions are posed in a consecutive order, with the intent being to discover any potential points of disagreement on an issue between the rhetor and the audience (Carter, 1988; Jasinski, "Stasis," 2001; Nadeau, 2001). Any points of disagreement could serve as a starting point for invention to generate arguments for a topic (Carter, 1988; Jasinski, "Stasis," 2001). Stasis theory functions by the rhetor beginning with conjecture. If there is not a disagreement related to conjecture, then the rhetor moves to the next stasis. If a point of disagreement arises, then the rhetor must go back to the first stasis and work through that disagreement, with the goal being to achieve consensus on each stasis (Crowley & Hawhee, 1994). As Carter (1988) argues, this invention heuristic is more focused on the community and bringing knowledge to the community, with language at the center of that process. That stasis theory included the community as the audience reveals it was less individualistic according to more classical notions of rhetorical theory (Carter, 1988). Rather, including others in invention in this way can more aptly be described as viewing invention as social in nature.

Though the others in stasis theory are identified as the rhetor and the audience, positioning this heuristic within more modern writing situations opens it to newer definitions of who the others in this process might be. In "Stasis Theory as a Strategy for Workplace Teaming and Decision Making," Brizee (2008) argues stasis theory should also be expanded to encompass others in the form of team members in the workplace. Perhaps more importantly, stasis offers the potential for being productive rather than impeding in nature if viewed as flexible rather than linear. Repositioning stasis in this way embraces its roots as an invention heuristic while also recognizing its strengths in allowing the participants to work collaboratively toward producing a particular text (Brizee, 2008). When a tattoo is composed, the tattoo artist and the client are working collaboratively to produce the tattoo stencil that will ultimately become the tattoo.

When both enter into this composing process, it is likely they bring with them ideas already formed. These ideas could be potential points of disagreement they must work through and reach consensus on in order to create the tattoo. Indeed, this is how the process unfolds. The client and tattoo artist both provide input, some of which is accepted and some of which is further discussed, elaborated on, and changed. Identifying and defining these points in the composing process of a tattoo as examples of stasis theory not only allows for the interrogation of stasis theory as a more flexible and productive invention heuristic, it also positions the composing process of a tattoo as an example of invention that is shared by both the client and the tattoo artist, an idea which is central to the concept of collaboration.

COLLABORATION

Similar to both stasis theory and invention, collaboration is fraught with a number of competing perspectives and definitions. In their overview of the concept, Yancey and Spooner (1998) note the need for its stabilization within the field of writing studies relative to identifying the range of activities and processes that are considered collaboration and how it is most appropriately defined. One of the primary issues is the competing epistemologies that have dominated the field and shaped how collaboration is defined. One defines writing as an individual act while the other positions writing as a social act. In defining writing as an individual act, collaboration is positioned as an individual journey that results in the production of multiple, single-authored texts. This view of collaboration is a pedagogical approach to writing that emphasizes group work in the form of revising student written papers, small group discussion, and other similar activities that focus on learning (Clark, 2012; Goggin, 1996). The other view of collaboration positions writing as social and results in the production of single, multi-authored texts (Goggin, 1996). In its exploration of how the tattoo artist and the client work together to invent a tattoo, this study focuses on the latter definition of collaboration as

being a single, multi-authored text, a form of collaborative writing often termed co-authorship.

Co-Authorship is Co-Invention

Defining collaboration as co-authorship to emphasize the idea of co-invention emerges largely from the pioneering work of Ede and Lunsford. In their first work to explore collaboration defined as co-authorship, Ede and Lunsford (1983) focus on what it means to writing studies for scholars to produce single, multi-authored texts. At the time of their initial work, the more typical conceptualizations of co-authorship were two or more authors contributing separate sections which were then put together and revised, such as that produced by a professor and student, or group writing, a practice common in the business world in which a group of people participated in the composing of a single text and its subsequent revisions (Ede & Lunsford, 1983). Ede and Lunsford (1983) explain these definitions fail to capture their own unique writing process in which a single text is composed by two or more authors working in concert and inventing collaboratively. To reflect their process of conceptualizing, writing, and revising the text together rather than in separate pieces that are subsequently revised, Ede and Lunsford (1983) assign this form of collaboration the name co-authorship.

Defining collaboration in this way shifts our understanding of co-authorship in a number of ways. Defining collaboration as co-authorship recognizes it as a medium for creation in which two people interact to create a text they could not have created on their own. It also reflects a process of blending individual styles and ideas to create a text that expresses shared understandings (Schrage, 1994; Yancey & Spooner, 1998). Though the definition of collaboration as co-authorship shifts the focus to co-invention that reflects a blending of the ideas and styles of the authors, it does so by examining the creation of a linguistic text. But as Schrage (1994) explains “the medium of collaboration is shaped by the media of collaboration—the tools and techniques that collaborative writers and editors use” (p. 17). Shifting attention to the

composing of a visual text, such as that of a tattoo, offers the potential to expand our understanding of the medium of collaboration in new ways while exploring the use of the same vital tool recognized by Ede and Lunsford, LeFevre, and other scholars who have examined co-invention, that of talk.

Talking is Collaborating is Inventing

Situating talk as a tool vital to collaboration only makes sense, as "communication, whether written or spoken, is central to collaborative activity" (Plowman, 1993, p. 150). In arguing invention is a social act that includes others, LeFevre (1987), describes the talk used in collaboration as

> One person may suggest an idea; the other responds; the response becomes a gesture to the first speaker; who then generates another idea; the other responds again, and so on. One individual may initiate an idea, but without a response, the process cannot continue. . . .Eventually, each party must agree, or invention stops (pp. 62-63).

For LeFevre (1987), talk emerged as a tool of invention, a point which Ede and Lunsford (1990) also explore in their dialogic model of collaboration. In this model, the dialogue of the participants is valued and considered essential to the production of the text. Even in examining their own collaboration, Ede and Lunsford (1983) emphasize a significant quantity of talk. They "thought through ideas together, talked through almost every section and drafts of the paper together, and often wrote drafts by talking and then recording directly (Ede & Lunsford, 1983, p. 151). Talk is not limited to texts in which collaboration is emphasized. Even texts written singly involve talk, whether talking about ideas with others or asking others to read and discuss a particular text or draft (Ede & Lunsford, 1983). Day and Eodice (2001) explore this same process of talk in co-authoring, though they assign it their own term of co-invention.

Building on Ede and Lunsford's work, Day and Eodice (2001) offer a more focused discussion of talk in collaboration, suggesting it reveals the invention process of the co-authors.

Their study participants explain the invention stages of their collaboration involve a tremendous amount of talking which takes the form of negotiation and invention which ultimately leads to decision-making (Day & Eodice, 2001). This co-invention process moves through recursive "stages of talk, co-researching, co-teaching, co-drafting, co-revising, co-analyzing, and finally to co-editing on the other end" (Day & Eodice, 2001, p. 23), a process very similar to that described by LeFevre (1987) in her description of collaborative invention. This talk not only makes the thinking of the co-authors visible, it also creates pools of knowledge which are deeper and richer than the choices or possibilities inherent within each single author (Day & Eodice, 2001). This talk which facilitates collaboration shifts emphasis from the cognitive processes of invention that have remained invisible to a social interaction that is highly visible, which mirrors the social constructionist approach to composing. As LeFevre (1987) argues, language itself is social, so invention must be as well because it depends on language. LeFevre (1987) recognizes the importance of talk in invention in her definition of the canon as "an act that involves symbolic activities such as speaking or writing and often extends over time through a series of social transactions and texts" (p. 38). But recognizing its importance and suggesting talk is invention does not fully elaborate how talk is invention.

Though LeFevre, Ede and Lunsford, Day and Eodice and other scholars offer talk as their evidence of co-authorship, questions remain about the content of these co-invention processes. By thinking about writing as a process with stages such as invention, what is considered collaboration can have a wide range of possibilities (Debs, 1991). Though the accounts of collaboration that do exist offer a general understanding of the process, such as the process referenced by Day and Eodice (2001) as co-drafting, co-revising, and so on, the focus has primarily been on experts, such as academics, students, or some combination thereof (McNenney

& Roen, 1992; Yancey & Spooner, 1998). Further, though many of these scholars urge continued exploration of collaboration as a tool of co-invention, little work has been done to examine what techniques are used in the medium of collaboration. The techniques, or actual invention processes themselves, are still unclear as is how the process is managed. What is lacking is a more fully elaborated accounting of co-invention that includes definitions as well as a variety of collaborative interactions, and not just those focused on academics and students (Heller, 2003; McNenney & Roen, 1992; Yancey & Spooner, 1998). Though Yancey and Spooner make a powerful argument and acknowledge these gaps, their perspective is consistent with the work of other scholars relative to its focus on written discourse. Interrogating the composing process of tattoos shifts the focus from linguistic texts to another medium of text, that of the visual. This shift also builds on the foundation created by the existing scholarship. Acknowledging talk is a vital tool of co-invention in collaboration allows attention to be shifted to the particular techniques of invention used by tattoo artist and client as they collaboratively compose the tattoo rather than remaining focused on what is already known. By accepting talk as a vital tool of co-invention, attention can more appropriately be placed on identifying and describing the particular invention strategies that emerge through talk during collaborative writing. By shifting attention to identifying the invention strategies used by the client and the tattoo artist as the tattoo is composed, I also examine how collaboration defined as co-invention impacts our understanding of the concept of authorship.

AUTHORSHIP

Just as the work of scholars such as LeFevre, Ede and Lunsford, Day and Eodice and others are complimentary relative to recognizing talk as a tool of collaboration, they also recognize their ideas about collaboration complicate and challenge traditional notions of authorship. In defining collaboration as co-authorship wherein the artifact of invention is a text

produced by a composing process that includes more than one person's contributions regarding cognitive processes, the concept of authorship can no longer be attributed to a single individual. Moreover, the very idea of collaboration, whether viewed in terms of a pedagogical tool or as co-invention, is a direct challenge to "a long cultural tradition that privileges the individual agent and especially the solitary author" (Howard, 2001, p. 55). This privileging of the solitary author has its roots in the Platonic foundations of rhetoric and the Romantic notion of authorship as a profession.

Inventing Solitary Authorship

Authorship, at its most basic level, is defined as "the identity of the person who has written something" or "the state or act of being the writer of a book, article, or document or the creation of a work of art" ("Authorship," 2015). Defining authorship as the act of creation, connects it to the canon of invention. To invent is to author. In arguing for viewing invention as social, LeFevre (1987) explains the view of authorship which privileges the individual writer has its roots in the model of invention offered by Plato. In this model, invention emerges from the knowledge possessed by an individual and is a private endeavor. When the individual invents, this innate knowledge is somehow expressed to the outside world. It is this conceptualizing of invention as a closed system in which the writer is viewed as self-reliant and removed from society that has come to dominate our understanding of invention (LeFevre, 1987). This was not a view unique to Plato. In offering the first clear theory of invention and providing a conceptualization of the nature and purpose of invention, Aristotle also seemingly positions invention as a process inherent within the individual and emerging from the individual's knowledge (Aristotle, 2007; Crowley, 1990; Lauer, 2004). In their exploration of collaboration, Ede and Lunsford (1990) contend that, in addition to classical theories of rhetoric, authorship has been acutely influenced by the evolution of authorship as a concept to authorship as a profession.

In tracing the history of authorship from its origin to its status as a profession, Ede and Lunsford (1990) argue once authorship evolved to become a profession in which a profit could be made from writing, ownership of ideas and texts as well as originality became a component of authorship, as reflected by the eventual creation of copyright and intellectual property laws. Ede and Lunsford (1990) draw on the work of Foucault, who explores the concept of authorship in his discussion of the author-function.

Writing in "What is an Author?" Foucault (1998) responds to Barthes' disavowal of the creation of a text being attributed to an author (Raj, 2012). Foucault (1998) observes that historically, authorship wasn't always important to a text. Texts deemed literary, such as epics or tragedies, were typically anonymous, which was accepted because they were historical and were considered authentic. For certain types of discourse, assigning authorship to a person once they produce a physical text allows the text to be classified and defined such that the author's name essentially marks the boundaries of the text. Termed the author-function, this view of authorship defines the status of a text for a particular society and culture and assigns to the text particular discursive characteristics that refer to the author (Foucault, 1998). While Foucault (1998) does recognize plurality in authorship, plurality continues to refer to only one author who perhaps has a different voice at different points in the text. Though Foucault (1998) argues for a different view of authorship, focusing on the idea of the author-function, the solitary author is still the focus. The continued focus on the single author and authorship in general, along with the evolution of authorship as a profession and classical notions of authorship and invention, solidified the idea and socially accepted view of the solitary, asocial writer. As Crosswhite (1992) explains about the author-function, "The rules and conventions of the grammar and rhetoric of our time conduct us into author-functions that determine what kinds of authors we can

be" (p. 98). The author-function then encompasses all the roles that a writer fills and predetermines the identity the writer can assume in their writing, particularly within a genre. As a writer produces text, they are inhabiting a persona (Crosswhite, 1992). Establishing a persona, such as authorship, is one of the discourse conventions Bizzell (1982) notes helps to shape the world view of members of a discourse community. Because the view of authorship as individual and solitary is so widely accepted within the field of writing studies and shapes our world view, it can be understood to be a discourse convention for the field. As we write, we are conducted into the persona of authorship as an individual endeavor because invention is widely accepted as residing within the individual. These are the very ideas that are directly challenged by defining collaboration as co-authorship.

Collaboration = Challenging and Complicating Authorship

Collaboration, as a concept focused on two or more people inventing a text together, is not unlike our traditional conceptualization of authorship in some respects. Just like solitary authorship, collaboration that focuses on the co-invention of a text seeks to produce a single text with a particular purpose. The difference lies in how that purpose and single text is produced, which is the aspect of collaboration that challenges our traditional and long-held beliefs concerning authorship. Rather than reflecting the contributions, thoughts, and ideas of a single author, a text that is collaboratively composed instead reflects an integration of the contributions of the various authors such that their contributions are not distinguishable by author (Schrage, 1994; Yancey & Spooner, 1998). To arrive at such an integration in a single, unified text, the co-authors do more than share ideas. Rather, they are working together to manifest a shared understanding and a shared meaning (Reither & Vipond, 1989; Schrage, 1994). In this sense, the co-authors are acting as a group rather than as individuals engaging in separate tasks (Yancey & Spooner, 1998). The very idea that a text is co-invented and represents the integration of ideas

produced by two or more authors acting in concert is a direct challenge to our traditional notion of authorship as a process that resides solely within the individual and results in a text representing the intentions and purpose of only one author. The composing process of a tattoo expands this challenge to authorship, as both the client and the artist are co-inventing in order to create a single visual text that reflects a shared understanding, meaning, and purpose. The tattoo, as the artifact of invention, is a text in which the contributions of each author are seamlessly integrated and cannot be separately identified. Because the composing process of a tattoo challenges authorship in this way, it also illuminates how collaboration complicates our understanding of authorship.

With our traditional notions of authorship firmly in place, collaboration in which two or more co-authors invent a text together problematizes the notion of ownership of ideas and of the text. With authorship and ownership seemingly being synonymous in many respects, two or more co-authors authoring a text together complicates the idea of who owns the text. Ede and Lunsford (1986, 1990) found this to be the case in their interrogation of authorship within collaborative writing. Citing the responses of participants in their study of collaborative writing practices, Ede and Lunsford (1986, 1990) found their participants reported writing to be a solitary activity, despite contradictory evidence showing their writing activity to be collaborative. Though some of the participants were aware of some sense of shared authorship and shared ownership, they did not fully embrace co-authorship and shared ownership (Ede & Lunsford, 1990, 1994). Even when co-authors seek collaboration, they still seek to preserve their individual identities and therefore their individual ownership of the text (McNenney & Roen, 1992; Yancey & Spooner, 1998). This inability or hesitation to fully embrace co-authorship reveals there is still a struggle over the ownership component of authorship.

Addressing whether or not authorship is being reconceptualized or even acknowledged as shared stem from broader considerations of invention within collaborative writing that drive my inquiry into the composing process of tattoos. The composing process of a tattoo offers a vehicle for not only rendering the cognitive and social influences on invention visible, it also offers the potential to begin to more specifically define and describe the specificities of invention that will allow it to be more readily applied to visual texts as well as those composed collaboratively.

In the following chapter, the research methods utilized to capture this intersection of visual rhetoric, invention, collaboration, and authorship will be presented. Included is a discussion of the methods employed to identify the sample for the study and research locations as well as the interviews of the tattoo artists and clients and observations of the actual composing process of tattoos. Central to my study are questions posed to both the tattoo artist and the client, as co-authors of tattoos, about their perceptions of authorship as well as the actual collaboration between the artist and the client and what their interaction reveals about invention within the context of a collaboratively composed visual text and whether the co-invention of a text has the power to reinvent and reconceptualize authorship as shared and collaborative in nature. Additionally, the utilization of grounded theory to analyze the data and develop the theoretical framework for the study is also presented.

CHAPTER III

RESEARCH METHODS

This study's investigation of the composing process of tattoos borrows, in part, methods from classic composing process studies, such as Emig's (1971) in *The Composing Processes of Twelfth Graders* and Perl's (1979) in *The Composing Processes of Unskilled College Writers*. Guiding the method of data collection was the study's research question: *How can the composing process of tattoos, texts that are primarily visual, inform our understanding of invention in collaborative writing?* To answer this question and also to address criticisms of past composing process studies, a qualitative ethnographic approach to data collection was employed. Data collection for my study included selecting the research sites and obtaining permission to collect data at each site; collecting data directly from the participants, including tattoo artists and their clients, via interviews and field observations of the actual tattoo composing and tattooing processes; and obtaining photographs of the completed tattoos. Just as Emig (1971) and Perl (1979) used interviews with and observations of a small number of study participants, this study followed a similar model with its focus on ten study participants, equally divided between tattoo artists and clients. These data collections methods were also consistent with social constructionism, the theory which has been used to frame my project. Interviewing and observing a small number of tattoo artists and clients helped to capture their perceptions of the writing process as well as allowed for an examination of the social contexts within which the process occurred, which are central to social constructionism. The limited number of participants was also aligned with the study's goal of developing rich, detailed descriptions of invention in the collaborative composing process of a visual text, which would be difficult to accomplish with a larger number of respondents or data collection instruments such as surveys that do not provide for an opportunity to observe the actual composing process of a tattoo in a

tattoo studio, which is the point at which invention is occurring. Because grounded theory focuses on codes and findings that emerge from the data, accounting for the views and contexts of the participants consistent with a social constructivist perspective, it provided the framework for data analysis. Various tenets of grounded theory were employed to process, code, and subsequently analyze the data to develop the findings.

CONTEXT OF THE STUDY

Emig's (1971) work marked a paradigm shift in composition studies to describe, identify, and understand the composing process of writers. Emig (1971) argued too little was known about what writers do when they write: "Composing in writing is a common activity of literate persons. Yet descriptions of what occurs during this experience, not to mention attempts to explain or analyze, are highly unsatisfactory. . . .the sources available are too disheveled and contradictory to provide a coherent characterization" (p. 1). Emig (1971), Perl (1979), and Flower and Hayes (1981) all provided ideas and scholarship that attempted to supply a model of the writing process**.** Though these studies have been widely acknowledged for their contribution to understanding the writing process as one that is recursive rather than linear, they have been subject to a wide range of criticisms concerning their use of laboratory-like settings, their methods for data collection, and the use of quantitative data analysis (Emig, 1971; Faigley, 1986; Humes, 1983; Prior, 2004; Schultz, 2006). I recognize the contributions of the composing process studies of the past while also offering an approach aligned with qualitative ethnographic methods of data collection and analysis that directly addresses many of the criticisms of past studies.

DESCRIPTION OF THE RESEARCH SITES

Emig's (1971) study and others, like Perl's (1979) research on unskilled college writers, were conducted in laboratories or in laboratory-like settings (Humes, 1983). Perl's (1979) study,

as an example, was conducted in a sound-proof room in a college library though students were asked to prepare writing for their teachers, even though a writing class or other spaces where students most likely composed were spaces distinctly different from that of a sound-proof room in a library. Critics have suggested composing process studies conducted in such a fashion ignore the social and cultural factors that affect writing. By focusing solely on the individual writer, these studies and models are not viewed as taking into account the rhetorical problem the writer seeks to address, such as audience and goals, or the rhetorical situation of the writer (Cooper & Holzman, 1983; Flower, 1985; Faigley, 1986; Voss, 1983). To address some of the criticisms of the situational nature of the composing process, the research sites for this study included, in large part, the natural setting in which the composing of tattoos occurred. For this study, there were two types of research sites—tattoo studios and the university office of the researcher. The tattoo studios served as a location for artist interviews, pre-tattoo interviews, and field observations while the researcher's office served as a location for pre- and post-tattoo interviews. Though the argument can be made that use of the researcher's office is not a natural setting for the composing process of tattoos, the tattoos were not actually composed in the researcher's office. Only pre-tattoo and post-tattoo interviews were conducted in the researcher's office. Because these interviews were focused more on gathering the thoughts and ideas of the clients rather than trying to observe any interaction between the client and the artist related to the physical composing of the tattoos, natural data is produced. By capturing the composing of the tattoos in the tattoo studios, the study was able to more accurately account for the social influences on both artist and clients that previous studies were not able to address. This use of the tattoo studio as a site for interviews with the artists, some of the pre-tattoo interviews, and particularly the field observations produced natural data, or data that captured

both the context of the composing process of tattoos as well as the routine interaction between the client and the tattoo artist.

The use of the actual tattoo studios in which the participating artists worked and the clients obtained their tattoos allowed for data collection to occur more organically with regard to the interaction between client and artist than what it would in a setting that eliminated or did not account for the social and cultural contexts in which the tattoos were composed. Modesti (2008) identifies the importance of tattoo studios and their role in establishing a particular "rhetorical context" for such personal visual texts. Tattoo studios, instead of being a laboratory-like setting, function like other places that influence us by helping to provide the rhetorical origin of tattoos (Modesti, 2008) and are rich in information that can assist in making rhetorical decisions. Rather than asking study participants to attempt to re-create the composing process of their tattoo in a contrived and unnatural rhetorical situation, the thoughts, ideas, and actions of both the artists and the clients emerged naturally in the tattoo studios, particularly during the observations of the actual composing processes of the tattoos, which served to provide the bulk of the data for the study. This choice also aligned with grounded theory, which was used for data analysis, as it seeks to understand an event within its specific circumstances (Charmaz, 2006).

Description of Tattoo Studios

While a general description of the tattoo studios is included, the exact names of the studios are not provided in order to protect the anonymity of the artists and clients who participated in the study. The tattoo studios were located in contiguous counties in southern West Virginia. One studio had been open for approximately twenty years and was owned by an artist who participated in the study. Another studio had been open for approximately fifteen years and was once part of a chain of studios owned by one of the artists who participated in the study. The other two had been open for a shorter duration, one for approximately five years and

one had not yet celebrated its first anniversary. The owner of this newest tattoo studio was also an artist who participated in the study.

Generally, the studios were organized in a similar fashion, as illustrated in Figure 1.

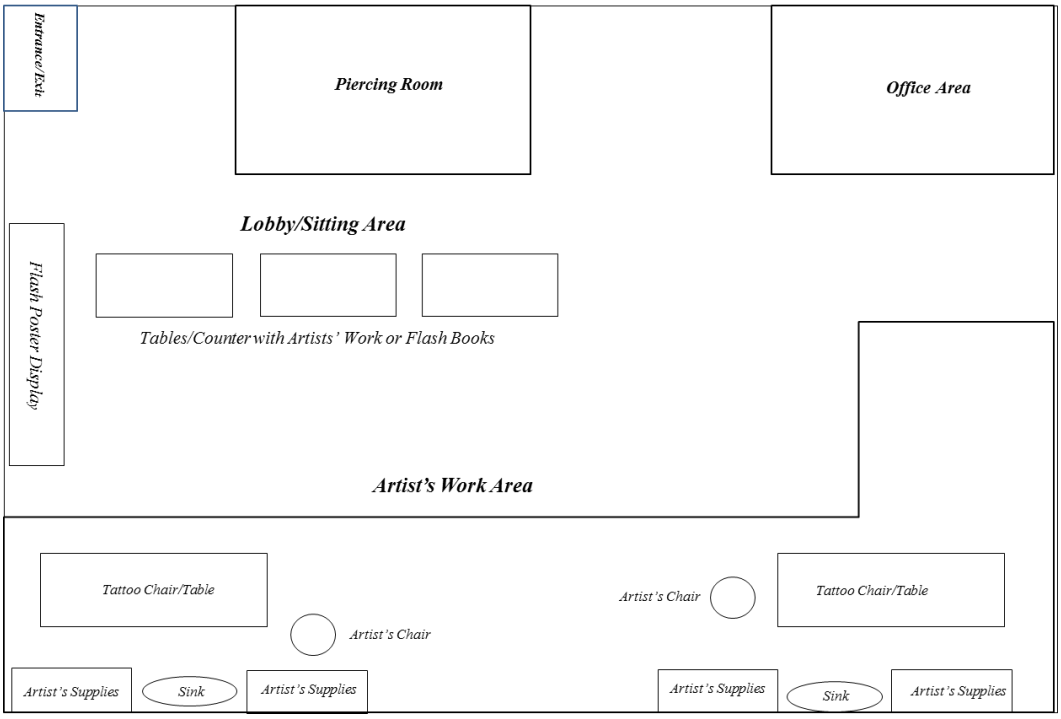

Figure 1: General Floor Plan of Tattoo Studio

Each had a lobby or sitting areas for clients and their guests. These areas typically had tables or a counter where clients could review the work of the artists in residence or books of flash. Flash are stock tattoo designs that are often purchased commercially or drawn by the artists themselves (Bell, 1999; Kosut, 2006). In two studios, flash was also exhibited in poster displays on the wall that allowed customers to browse through the designs. The table and counter areas also served as the location where the artists discussed ideas for tattoos with clients. These spaces allowed the artists to sketch designs while talking with clients and gaining their input. Sketches were typically finalized in a separate room, which also housed photocopying equipment for enlarging

or reducing designs, printing photos off of the internet or clients' cellular phones, and photocopying paperwork clients were required to complete prior to receiving their tattoos. In addition to this room, in those studios which also did body piercing, there was a separate piercing room.

Each studio also contained the work stations of the various artists in residence. The work stations were generally separated from the lobby/sitting area by half walls or the work station was located in a separate room just beyond the lobby area. The work station area typically consisted of cabinets and a counter top or cart, which were used to house the inks, tattoo machine, paper towels, gloves, alcohol, disinfectant soap, ointment, and other materials used by the artist during the tattooing process. These areas also typically had a small sink and a refuse receptacle. The work stations also housed the artists' chairs as well as chairs or tables for the clients. The variety of chairs included chairs similar to those used in dental offices, which can be raised or lowered and oriented in a number of directions to give the artist access to the area on the client that is being tattooed, chairs with arm and neck rests, and simple padded metal frame chairs. The studios also used tables similar to those used to administer massages, which were typically used for tattoos on the back, ribs, and stomach.

Description of Researcher's Office

In addition to the tattoo studios, the researcher's office at the university where the researcher was employed at the time also served as a research site. The office building was located in a central area of the city home to the university but the building was not located on the university's main campus. The researcher's office was the only office in the vicinity and was secluded, so the confidentiality of study participants was not an issue. While this location is not considered a natural setting for the composing of a tattoo, the building and office location were familiar to two study participants who elected to conduct their pre- and post-tattoo interviews in

that location due to its convenience for them. While their pre-tattoo interviews were conducted in the tattoo studios themselves, the post-tattoo interviews were conducted by phone from the researcher's office for three of the clients due to the confidentiality the space afforded for the study participants.

ROLE OF THE RESEARCHER

Like many of the study participants, both artists and clients, I have two tattoos myself. Yet, my own tattoos did not spark an interest in this project because they were completed without an awareness of how invention was occurring as they were composed. One was completed years before this research project, so any attempt at questioning or analyzing what occurred during my own tattoo composing process would be dependent on a retrospective account of the process, which has been identified as being a faulty method of collecting data (Prior, 2004). Yet, the fact that I have tattoos did prove beneficial in some ways to this research project. That I am tattooed allowed me to be more focused in my inquiry because I was aware that my tattoos were the result of my collaborative efforts with the artist. I knew that I could not have composed the tattoo on my own and that the artist played an integral role in that process. The exact nature of the artist's role in the process and my questions related to that role began to surface as I read anew my student's journal and began reframing and interrogating it with regard to what had occurred rhetorically, not only when he explained what his twenty-five tattoos meant, but also how he decided on those particular images as a representation of a particular thought, idea, or emotion.

Though I could not be my own research subject to explore this line of inquiry, my tattoo did ease my entry into the research sites, the value of which Ervin (2005) explains in a discussion of the stages of fieldwork and the role of the researcher. Gaining permission to access the fieldwork setting can be difficult and the subject of stress for researchers. However, if the

researcher is already familiar with the cultural norms associated with the setting and the activities that occur there, such as the interaction between an artist and a client seeking to obtain a tattoo in a tattoo studio, and the actual tattooing process, then the researcher will likely experience less of a sense of culture shock. Their presence will also likely be viewed as more acceptable, and they will be able to establish a better rapport with study participants (Ervin, 2005).

More generally termed participant observer, the role of the researcher in qualitative ethnographic research focuses on the researcher's observations of people, artifacts, and activities in their natural setting. Participant observation is considered one of the hallmarks of qualitative data collection, particularly ethnographic studies, which tend to occur at the site where the activity, problem, or issue occurs (Creswell, 2009; Dewalt et al., 1998; Ervin, 2005; Silverman & Marvasti, 2008). Participant observation has long been defined in qualitative research as being both a method of data collection as well as an analytic tool. As a method of data collection, it allows the researcher to collect rich data. As an analytic tool, its focus on the meanings participants assign to the subject being studied and the authenticity provided to the data as a result of the researcher actually being present during the activity both work to enhance the quality of the data (Creswell, 2009; Dewalt et al., 1998; Ervin, 2005).

Recognizing that participant observer can be misleading or confusing in relation to the level of either participation or observation, the role of the researcher is often positioned as being on a continuum according to the degree of the researcher's participation (Dewalt et al., 1998; Ervin, 2005). In this research study, the role of the researcher can best be termed as moderate participation (Dewalt et al., 1998). Dewalt et al. (1998) define moderate participation as the researcher being present but participating or interacting only occasionally or not at all with the research subjects. This definition is applicable to the role of the researcher in this study, as I was

present at the scene of the tattoo composing and tattooing processes but I did not actively participate or interact, or only occasionally did so, with the clients and artists. Instead, my role was focused more on observing the activities and interactions between clients and artists. Remaining aligned with moderate participant observation carried over into the interview process as well. During the interviews, I focused on asking questions and indicating I understood and heard responses or asking follow-up questions to capture additional detail. This maintained the focus on the participants' responses and on preserving the interview as more of a one-sided conversation rather than a dialogue between the participants and myself (Dewalt et al., 1998, Ervin, 2005).

INTERVIEW RESEARCH METHODS

In this study of the composing process of tattoos, tattoo artists and clients were the participants in the composing of the tattoos, so both were interviewed in order to gather their perspectives on the tattoo composing process. Because the purpose of this study was to interrogate the invention processes of a collaboratively composed text, both participants in that process needed to be represented in the data collection processes. Interviews with key informants, or those who are experts in the activity or knowledge being studied, are identified as one of the principal methods of data collection in ethnographic research and also in composing process studies (Creswell, 2009; Ervin, 2005; Johnson & Sackett, 1998; Prior, 2004). Three types of interviews were conducted: interviews with various tattoo artists, pre-tattoo interviews with clients who had scheduled an appointment to be tattooed, and post-tattoo interviews approximately one to two weeks after the clients had obtained their tattoos in order to allow the tattoo time to heal. This method of pre- and post-composing interviews is also identified by Prior (2004) as a method of gaining information about how writers view their writing within the context in which it occurs, therefore accounting for the social and cultural context of the writing.

In each type of interview, the interview questions directly connected to the research question for the study by focusing on aspects of invention identified as central to the study. Each interview featured questions intended to ascertain the meaning of the tattoo, how the invention process unfolded, and perceptions of authorship related to the invention process.

Artists Sample

In order to generate a sample population of tattoo artists to participate in the study, the researcher submitted an Application for Exempt Research to the Institutional Review Board. Included with the application were a description of the study, the research protocol, the proposed interview prelude and artist interview questions, and a recruitment flyer which explained the project and provided necessary contact information (Appendix 1). Once permission to move forward with the project was granted by the Institutional Review Board, permission was sought from several tattoo studio owners to display the poster advertising the study. Establishing permission to display the posters involved talking with the studio owners about the study. The purpose of the study was explained as well as the fact that observations of the tattoo composing process and tattooing process would be conducted on site. Studio owners were also informed that interviews with tattoo artists and clients could also possibly be conducted on site. All studio owners visited were provided with a poster to review, and the researcher noted the poster contained contact information should they have any questions concerning the study (Creswell, 2009; Ervin, 2005). Four of the five studio owners approached agreed to display the posters and allowed the researcher to be present in the studio to observe the tattoo composing process and to conduct interviews with the artists and possibly clients. Three of the five studio owners were also the principal tattoo artists at those respective studios and subsequently agreed to participate in the study. An additional artist in one of these studios also agreed to participate. One studio owner declined to display the poster or to allow the tattoo composing and tattooing processes to be

observed, but the owner did agree that artists in the studio could be interviewed if they chose to do so. Based on permission being granted by the studio owner of the fifth studio, the artists working there were then approached and provided with the flyer. One artist subsequently agreed to be interviewed.

Once the tattoo artists agreed to participate in the interviews, every effort was made to accommodate their needs and schedules (Ervin, 2005). Consequently, the interviews were scheduled in the actual tattoo studios based on the availability of the artists so as not to disrupt their work and their ability to continue to serve their clients. This also assisted with maintaining the authenticity of the process. For those artists who were also the studio owners, the interviews were conducted just prior to the opening of the studios after the owners completed any necessary preparation for the day's appointments. For the other artists, the interviews were scheduled and conducted during times when the artists were either waiting for clients who had set appointment times or when the artists were taking breaks from detailed tattoos that were scheduled to take several hours.

Purpose of Artist Interviews

Interviews with artists consisted of a prelude (See Appendix 2) which explained the study and informed participants that they could refuse to answer any questions or could withdraw from participation at any time. It concluded with the opportunity for study participants to ask questions and to give their consent to continue with the interview. Consistent with a qualitative ethnographic approach, interview questions were few in number and focused on eliciting the artists' perspective of the tattoo composing process by focusing on their experience, knowledge, interpretations, ideas, and opinions (Creswell, 2009; Ervin, 2005). Initial questions for the artist interviews focused on obtaining general information about the artist's background with regard to professional training and how they learned to tattoo. These questions were designed to both

establish a rapport with the artists and to make them more comfortable before asking the more abstract questions related to the dissertation study.

The initial questions were similar for all the artists, though not exact. For example, some artists were asked if they had attended college while other artists were asked if they had some type of formal training. Even though there were slight variations in the wording, the intent was the same with regard to seeking to ascertain whether formal education or training were part of the artist's background. However, each artist was asked the same set of questions related to the dissertation study. The scripted questions posed in the interviews with each artist were as follows:

1. Describe your role in the tattooing process.
2. Do you feel that you influence the design of the tattoo? If so, how?
3. Who do you consider to be the author of a tattoo, you or the tattooee? Why?

The interviews were semi-structured in nature and moved between these questions that were scripted in advance and unscripted follow up questions designed to probe for additional information or explanations of responses (Creswell, 2009; Ervin, 2005; Prior, 2004). Additional questions were asked as needed following each scripted question to ascertain clarity or to seek more information, and these questions varied according to the response of the artists. For example, when interviewing artist A, the following question was asked to seek additional information about how the artist viewed authorship of a tattoo: *How do you lead them [clients] to the particular design that they ultimately choose?* Similarly, when interviewing Artist E, the following questions were asked in order to gain clarification on one of the comments the artist made while answering the scripted question about describing the artist's role in the tattooing process: *Can you explain that, that comment you made "generally things don't work on skin like*

they do on canvas?" Can you give an example of that? Artist interview questions and responses are presented in Appendix 2.

The purpose of the interviews with the artists was to establish the artists' perspective on the composing process of tattoos. These interviews provided an opportunity to explore how the tattoo artists who participated in the study described their role in the tattooing process and who they identified as the author of a tattoo, an idea complicated by more traditional beliefs in the solitary author versus texts composed collaboratively (Ede & Lunsford, 1990; LeFevre, 1987). Questions posed to the artists concerning the authorship of the tattoo provided insight into how the artists, who were responsible for the physical composing of the tattoo, viewed authorship and how that impacted their interactions with the clients during the composing process, if at all. The interviews also provided the researcher with an opportunity to gain more knowledge about the actual tattooing process. In doing so, the artists' responses to the interviews not only provided data for analysis, they also served to make the researcher more aware of various aspects of the tattoo composing process during later observations of the tattoo artists and clients working together to design the clients' tattoos.

Clients Sample

As with the sample of artists, the parameters for the client sample were identified in the Application for Exempt Research submitted to the Institutional Review Board. Along with the description of the research project and protocol, the recruitment flyer, interview prelude, and artist interview questions, the application also contained the sample questions for the pre- and post-tattoo interviews (Appendix 1). As with the artists, the sample was established upon approval of the project by the Institutional Review Board. The sample of clients who participated in the study was considered a purposeful sample because all were intent on obtaining a tattoo and therefore would have knowledge of the tattoo composing process, knowledge which

was necessary in order to ensure data collected was applicable to the research question. Because there was some degree of certainty that data collected would be applicable to the research question, a larger sample size was not needed (Creswell, 2009). Five clients participated in my study, four women and one man. Four clients who participated in the study volunteered to participate after seeing the poster, and one client was referred to participate in the study by another study participant. After contacting the researcher, clients were invited to participate in the study once it was determined they had either scheduled an appointment to obtain a tattoo or had selected an artist and were in the process of scheduling an appointment.

The pre-tattoo interviews were scheduled in one of two ways. Three participants in the study contacted the researcher on the day they were scheduled to be inked and indicated first, that they were interested in participating in the study and second, that they had appointments to be tattooed later that day. Once the researcher was clear that the appointment was scheduled for that day and confirmed the studio was one in which the owner had granted permission for interviews and observations of the tattoo composing process to be conducted, the researcher agreed to meet with the clients at the tattoo studio just prior to their scheduled time in order to explain the study in more detail and the requirements for participating in the study (participants had to be at least eighteen years of age and agree to participate in the post-tattoo interview as well as provide a photograph of their completed tattoo) and to conduct the pre-tattoo interview.

Two participants in the study were aware of the study due to working at the same university where the researcher was employed. Both participants contacted the researcher and expressed an interest in participating in the study. These two participants were initially unsure of the tattoo they wanted to obtain, so rather than conducting the interview the day they were scheduled to get their tattoo, they scheduled their interview approximately one to two weeks

prior to making an appointment to obtain a tattoo. Because of the uncertainty of the tattoo design and because they were familiar with the university's location and the researcher's office location, they asked to do their pre-tattoo interview in the researcher's university office. Once their tattoo appointments were scheduled, both participants then contacted the researcher to provide notification of the date, time, and location of their tattoo appointment. In both cases, the researcher confirmed that the tattoo studio to be used was one in which the owner had granted permission for the study to be conducted.

Purpose of Client Pre-Tattoo Interviews

The pre-tattoo client interviews began with the same prelude used for the interviews with the tattoo artists (See Appendix 3). As previously discussed, the prelude explained the purpose of the study and informed the clients of their right to stop participating at any time and to refuse to answer any question they were not comfortable with. The prelude also provided the clients with the opportunity to ask questions about the study and to state their consent to participate in the interviews. The prelude was only provided during the pre-tattoo interviews. Pre-tattoo interview sessions began with generic questions, such as asking participants how many tattoos they already had or asking them how they found out about the particular artist that was going to do their tattoo. These questions were asked in an effort to establish a rapport with the clients and to make them more comfortable with answering questions before asking questions directly related to the dissertation study. Ervin (2005) notes these types of questions can also become a valuable source of data during data analysis.

Once a degree of rapport was established with each of the participants, they were then asked the pre-tattoo interview questions. The following scripted questions were asked during each pre-tattoo interview:

1. Will you please briefly describe your tattoo?

2. What was the inspiration for the design?

3. Who do you consider to be the author for your tattoo, you or the tattoo artist? Why?

4. How do you view the role of the tattoo artist in the tattooing process?

Similar to the tattoo artist interview questions, the client interview questions for the pre-tattoo interviews were semi-structured. As the interviews progressed, the script became secondary in instances where follow-up questions were asked for clarity and to identify additional information relevant to the study. For example, when Client Five was asked the scripted question to describe his tattoo, his answer was very short. In order to gain a more complete description of the tattoo the client sought to obtain, the following questions were asked: *Can you give me more detail? Color? Size? Where you want it on your body?* This prompted the client to provide further details to more adequately capture the client's ideas about the tattoo. Pre-tattoo interview questions and responses are provided in Appendix 3.

Pre-tattoo interviews had multiple purposes. They provided the clients with an opportunity to express their goals for the tattoo and the meanings they intended to communicate with the designs. In doing so, the pre-tattoo interviews were similar to concurrent accounts, which have been used in composing process studies to analyze specific activities associated with writing such as formulating ideas or establishing goals (Prior, 2004). Similar to capturing the goals of a writer through concurrent accounts of the writing process, the pre-tattoo interviews served to provide the researcher with the anticipated goal of the clients by obtaining a description of the clients' intended tattoo designs and the messages intended to be communicated by the tattoos. As with the interviews with the tattoo artists, the clients' pre-tattoo interview responses caused the researcher to be more aware of various aspects of the tattoo composing process during

later observations of the clients collaborating with the tattoo artists to design the tattoos. Another purpose of the pre-tattoo interviews was to gain an understanding of how the clients viewed the tattoo composing process with respect to their own role and the role of the tattoo artist in that process and also who the clients identified as the authors of their tattoos.

Purpose of Client Post-Tattoo Interviews

Once the tattoo healed, post-tattoo interviews were conducted. During the post-tattoo interviews, the prelude was not provided to the clients, as they were aware of the purpose of the study and had given their consent to participate in the study during the pre-tattoo interviews. Each client was asked the following scripted questions:

1. How does the tattoo compare to your original idea?
2. What changes occurred in the design, if any? Who suggested or made those changes, you or the tattoo artist?
3. Who do you consider to be the author of your tattoo, you or the tattoo artist? Why?
4. How do you view the role of the tattoo artist in the tattooing process?
5. Does the finished tattoo convey the message you intended?

These interviews were also semi-structured to allow for a broader range of discussion about the tattoo composing process and the artist's and client's role in that process.

Each client was asked the scripted questions and then different follow-up questions according to how they responded in order to identify additional information relevant to the research question, a process very much like the pre-tattoo interviews. Post-tattoo interviews were more conversational, as the researcher had spent considerable time with the clients during the pre-tattoo interviews and the observations of the tattoo composing and tattooing processes, which created a sense of familiarity between the clients and the researcher. However, the

researcher endeavored to ensure the focus remained on the responses of the clients and the conversation was predominately one-sided, with questions interjected as needed to obtain clarification. As an illustration of a question that was interjected for clarification, during Client One's post-tattoo interview, the client responded to the first scripted question with a very brief answer. To insure that the question was more fully answered, the client was then asked *What about in terms of font, size, everything the same?* prompting the client to elaborate on the answer. Similar questions were asked in other post-tattoo interviews with other clients. Post-tattoo interview questions and responses are presented in Appendix 6.

While pre-tattoo interviews shared a similarity to concurrent accounts of writing relative to asking the clients to essentially think aloud about the tattoo design and its meaning in order to begin to identify the cognitive processes associated with composing, the post-tattoo interviews were comparable in some ways to retrospective accounts of writing, in which writers rely on their memory to describe the writing process (Prior, 2004). Post-tattoo interviews were conducted with clients one to two weeks after their tattoos had completely healed in order to obtain the clients' analysis of the designs. Post-tattoo interviews focused on ascertaining if there were any changes to the designs during the composing process or upon completion of the tattoo and who was responsible for suggesting or making those changes. Post-tattoo interview questions also focused on how the clients perceived the authorship of their tattoos once they were completed. These interviews also sought to determine if the finished tattoos conveyed the messages the clients intended.

INTERVIEW DATA COLLECTION

Interviews with artists were either video or audio recorded using a video camera. Though interviews are more typically audio only, the choice was made to video record the interviews due to the visual nature of the text that serves as the artifact for this study. Should the artist reference

their own tattoos, display books, or flash designs, the researcher sought to capture this information for its potential to add depth to the data. Three of the five artists consented to appear on video, while two agreed to audio only recording.

Pre-tattoo interviews were also video recorded in order to capture details relevant to the research question, such as where the client intended to have the tattoo placed on their body. Post-tattoo interviews were either conducted by phone and recorded or video recorded. For those participants who elected to conduct their post-tattoo interviews by phone, they were made aware that their responses were being recorded prior to the beginning of post-tattoo interviews. As with the artist interviews, allowing the participants to conduct the post-tattoo interviews by phone was a matter of convenience so as not to disrupt their everyday lives (Ervin, 2005). Three participants asked to utilize phone interviews for the post-tattoo interviews while the two participants who recorded their pre-tattoo interviews in the researcher's office asked to again complete their post-tattoo interviews in the researcher's office as a matter of scheduling convenience.

FIELD OBSERVATIONS

Though the interviews with the tattoo artists and the clients served as a rich source of data, accounts of composing processes have long been criticized for relying on how the study participants describe their own composing processes. Both concurrent accounts and retrospective accounts of composing have been found to be faulty because subjects tend to remember little of what occurs in the moment and recall of behaviors or actions, such as the composing of a text, tend to drop some details while adding new ones (Johnson & Sackett, 1998; Prior, 2004). Because interviews regarding composing can be subject to these faults and criticisms, field observations of the actual tattoo composing and tattooing processes were also included as a method of data collection for this study. I focus on a particular behavior, that of

the collaborative composing process of a visual text and all the interactions, actions, and processes associated with it, thus observation of the composing process as it occurs is an appropriate choice for data collection (Johnson & Sackett, 1998; Prior, 2004).

Further, past composing process studies were typically conducted in laboratory or laboratory-like settings and relied on think aloud protocols, in which writers are asked to describe verbally what they are thinking as they write. Study participants are asked to say whatever they are thinking, seeing, or doing (Emig, 1971; Prior, 2004). Use of laboratory settings and this method for data collection have been widely criticized for being unnatural, a criticism acknowledged by Emig herself (Cooper & Holzman, 1983; Humes, 1983). By observing the composing process of a tattoo in the tattoo studio with the tattoo artist and client as it naturally unfolded, the un-naturalness associated with laboratory settings and think aloud protocols in composing process studies is lessened. Rather than the researcher creating an un-natural process, this allowed the researcher to observe composing as it naturally occurs with the same goal that Emig (1971) had, which was to understand what occurs when writers compose.

Purpose

The purpose of the field observations of the tattoo composing and tattooing processes was to observe the interaction and dialogue between the tattoo artist and the client that resulted in the finished tattoo. Observing the actual composing of the tattoo and then the tattooing process allowed the researcher to develop a rich, detailed description of the entire process, from conceptualization to completion of the tattoo. In addition, field observations also provided an opportunity to observe whether or not the ideas and behaviors concerning the composing of a tattoo described by both the tattoo artists and the client in the pre-tattoo interviews occurred as they were articulated during the pre-tattoo interviews and to potentially identify differences in their accounts of the composing process of tattoos.

Sample

As presented in Table 1, only two of the artists interviewed, Artist A and Artist C, were involved in the composing and subsequent tattooing of the clients participating in the study.

Client	Appointment and Artist Selected	No Appointment but Artist Selected
1	Artist C	
2	Artist A	
3		Artist A
4	Artist C	
5		Artist A

Table 1: Summary of Client and Artist Participants

Artist A and Artist C worked in the same studio and were selected by three of the clients prior to the clients contacting the researcher regarding participation in the study. Two clients had selected one of the artists to assist with their tattoos prior to contacting the researcher to participate in the study but had not yet scheduled the appointment with the artist. Because the clients volunteered for the study and had already selected the artist to work with on their tattoo, the sample of artists and clients to observe is best described as a convenience sample.

Observations of the Tattoo Composing Process

Field observations of the tattoo composing process focused on capturing the dialogue and interactions between Artist A and Artist C and the clients as they discussed the particular tattoo designs. Attention was focused not only on the dialogue, but also any behaviors potentially important to my study. Examples of such behavior include the client showing the artist sample designs printed from the internet or saved to a cellular phone and the artists sketching out ideas

for the design while the client observed and added input, both important interactions in the tattoo composing process. Review of the sketched design or stencil also included back and forth exchanges of ideas and information in the context of pointing to particular features, placement on the body, and even reviewing ink colors, all of which constitute the composing process of a tattoo. Many of these behaviors are subtle and intrinsic to the process, so observing these as they occurred was significant to understanding the composing process of tattoos, and more particularly, how these behaviors and interactions were indicative of invention and invention processes in a text that is collaboratively composed. Transcripts of the field observations of the tattoo composing processes are available in Appendix 4.

Observations of the Tattooing Process

Once the tattoo design was agreed upon and the process shifted from composing the design to tattooing the design, field observations with Artist A and Artist C focused on capturing the actual tattooing process and any conversations that occurred between the artists and the client concerning the design. Observing the tattooing process with Artist A and Artist C and the clients allowed the researcher to develop a full and complete description of the tattoo composing process, as Artist A and Artist C and the clients often continued to discuss various aspects of the design even after the artists began applying the tattoo. Observations of the tattooing process focused on capturing these conversations as well as developing a more complete understanding of the tattooing process and how that process may impact the tattoo design sought by the client. Transcripts of the field observations of the tattooing process are available in Appendix 5.

FIELD OBSERVATION DATA COLLECTION

Observations of the tattoo composing process in which Artist A and Artist C and the clients were interacting and discussing the particular tattoo designs were filmed using a video camera. Video is valuable in field observations because it assists the researcher in capturing all

aspects of an event as it occurs (Goodwin, 2000; Heath, Hindmarsh, & Luff, 2010; Prior, 2004). Video also provides the researcher with the ability to view an interaction repeatedly and to describe nonverbal behaviors and interactions, a feature found to be lacking in prior composing process studies (Voss, 1983). Termed embodied interaction, these non-verbal interactions occur between participants in a communicative exchange. Embodied interaction takes into account the use of multiple semiotic resources simultaneously (Fernandez & Herzfeld, 1998; Goodwin, 2000; Heath et al., 2010). Though Emig's (1971) work noted such instances as a pause, her work did not take into account other behaviors, such as facial expressions or bodily movements, which could have potentially indicated additional characteristics of the composing process. Such embodied interactions can be more easily captured with video, which provides for the potential of understanding how they impact or enhance the composing process.

Filming the actual tattooing process was not an option due to the placement of some of the tattoo designs on the clients' bodies. Field notes were instead recorded in order to address any concerns about explicit content related to the placement of the tattoo on the client's body and the necessity of some clients to remove articles of clothing in order to facilitate the tattooing process. Field notes are one of the primary methods for collecting data in participant observation. They are considered an essential tool of data collection and one of the major strengths of ethnographic studies because they are used by the researcher to capture and record the events as they are happening (Ervin, 2005). They serve to provide the researcher with a framework for creating rich and detailed descriptions of the interactions and actions that occur in the natural setting of the participants (Dewalt, et al., 1998; Ervin, 2005). Additionally, for this dissertation study, field notes were an invaluable tool during the actual tattooing process because tattoo studios tend to be loud. When the artists were tattooing, the tattoo machine generated a

significant amount of noise and the artists typically played loud music while they worked. Adding in the constant ebb and flow of mundane conversations between artist and client, telephones ringing, and the arrival of new customers or guests, video or audio recording was rendered impossible.

PHOTOGRAPHS

Though data for this study was primarily collected through interviews with the artists and clients and field observations of the two during the tattoo composing process, an additional source of data are photographs of the completed tattoos once they were healed. More traditional composing process studies often collect various artifacts that detail the rhetor's writing process, such as process logs, drawings of the writing process, or the actual text produced during the study (Emig, 1971; Prior, 2004). These documents and drawings can serve many purposes, such as capturing the writer's thoughts and activities related to the writing process, the rhetorical situation of the writing task, the social context, or provide an understanding of a particular writing task (Prior, 2004). Visual documents, such as photographs, may also assist the research in capturing details that may be missed during interviews or while observing activities and interactions (Creswell, 2009). Similar to these written documents, the photographs of the completed tattoos represent the completed writing task. They function as the artifact of the collaborative composing process of the clients and the artists.

Purpose

Including photographs of the completed tattoos serves a few key purposes. First and foremost, I focus on the invention process of a visual text. Including the photographs of the completed tattoos provides a point of reference for any discussions of those texts rather than discussing their composing process in a vacuum. Composing process studies focusing on written texts tend to include an example or sample of a text produced by the participants during the

study, and the photographs of the tattoos from this research project serve a similar purpose. The photographs also provide a point of comparison between the client's initial description of the tattoo they sought to obtain and the finished design resulting from the tattoo composing process.

Sample

The sample of photographs was obtained from all the clients who participated in the study. All the clients who participated in the study agreed to provide photographs of their completed tattoos and did so accordingly. In all cases, the clients provided at minimum two photographs of the completed tattoo and others provided multiple photographs. The photographs were taken from different angles in order to capture as much detail as possible found within the tattoos.

PHOTOGRAPH DATA COLLECTION

Photographs of the completed tattoos for each of the clients were obtained during the post-tattoo interview or immediately following the post-tattoo interview with the clients. The photographs of the tattoos of the two clients who completed their pre- and post-tattoo interviews were obtained by the researcher at the conclusion of their post-tattoo interviews in the researcher's office. Both of these photographs were taken with the researcher's camera. In keeping with a focus on scheduling convenience for the clients who agreed to participate in the study, the remaining photographs were provided by the clients to the researcher either through texts to the researcher's cellular phone or by email to the researcher's email address. One of the clients who completed their post-tattoo interview via phone provided photographs of the completed tattoo to the researcher at the conclusion of the interview by texting the photographs to the researcher's cellular phone. Another client who completed the post-tattoo interview via telephone texted the photographs to the researcher's cellular phone during the interview. The

remaining client emailed the photographs to the researcher's email address at the conclusion of the post-tattoo interview.

Similar to filming the actual tattooing process, there were also concerns related to placement on the body with the photographs. To address these issues, once the photographs were obtained, they were carefully cropped so as to capture only the image of the tattoo and as little of the client's body as possible. While placement on the body is still distinguishable in some of the photographs due to the nature of the tattoo, in others, placement is indeterminable. This also assisted in maintaining the confidentiality of the clients, as cropping the photos also removed any identifiable markers other than the tattoos from the photographs.

DATA ANALYSIS

As interviews with artists and clients were completed, the video or audio recordings were transcribed using computer software. Field observations were also transcribed into a format similar to the interview transcripts for consistency and ease of review. As the photographs were collected, they were cropped in order to focus on the tattoo and eliminate any identifiable markers on the clients' bodies other than the tattoos and to address any issues with placement on the body. These processes combined prepared the data for analysis.

Just as the data collection focused on organic encounters, the analysis of the data draws on a qualitative method of coding and eventual theory-building. Termed grounded theory, Glaser and Strauss (1967) suggested this method was particularly effective for social research. The method has subsequently found widespread acceptance in a number of fields, including composition (Charmaz, 2006; Neff, 1998). The methods for collecting the data focused on ethnography, which emphasizes the natural setting and interactions of the participants, and grounded theory is a complimentary organic process. Rather than employing created categories, the categories and the eventual theory itself emerges from the data and is illustrated with

examples that come directly from the data (Glaser & Strauss, 1967). This idea of allowing categories and theories to emerge from the data is similar to how ethnographic data is collected as it emerges naturally from the activities and interactions of research subjects. Data analysis conducted in this fashion also helps to account for the views and voices of the participants, a characteristic grounded theory shares with social constructionism. Additionally, it allows the researcher to move from understanding what social constructionists call a writing situation to more general conceptualizations that account for social context (Bizzell, 1982; Charmaz, 2006).

Initial Coding

Drawing from grounded theory, the initial coding of the interview transcripts and field observations was similar to open coding. Coding in grounded theory is, in general, "naming segments of data with a label that simultaneously categorizes, summarizes, and accounts for each piece of data" (Charmaz, 2006, p. 43). This first round of coding focused on finding and identifying units of analysis that were based on my research question (Foss & Waters, 2007). These units of analysis were typically incidents, or passages, of interview transcripts or particular activities from the observations of the actual tattooing process that indicated the rhetorical canon of invention, as that was the unit of analysis identified in the research question. Again borrowing from grounded theory, descriptive codes that employed gerunds were written in the margins of the transcripts (Charmaz, 2006; Glaser & Strauss, 1967). These codes were intended to capture the action occurring during that particular moment of the interview, tattoo composing process, or tattooing process and to assist in staying focused on the actual data (Charmaz, 2006; Foss & Waters, 2007). An example of this initial round of coding is illustrated by Client 4's pre-tattoo interview. When asked to describe the intended tattoo, Client 4 responded:

> *It's gonna pretty much cover my whole back. It's gonna be a big ol', a big tree and it's gonna have words coming down the side so it's gonna be off center a little bit. And then the words on the—this side is gonna say "most devoted love"*

> *which is the title to a song and then it's gonna have a little bit of writing on the side of it that is the lyrics to that song."*

To effectively capture the action occurring by using a gerund and remaining close to the data, the code assigned to this response was "client describing tattoo." As explained by both Charmaz (2006) and Foss and Waters (2007), this process is intended to move relatively quickly as the codes assigned reflect the actions occurring rather than more abstract ideas or concepts. Once all the units of analysis were coded in this fashion, the codes were compared from incident to incident to identify similarities as well as to make adjustments to the codes to ensure they adequately described the data (Charmaz, 2006; Glaser & Strauss, 1967). This first round of coding produced approximately two hundred fifty codes attached to various segments of the interview transcripts and field observation notes.

Coding Round Two

Once all the transcripts and field observations were coded and the codes were reviewed for accuracy and adjusted as needed, each data set was then color coded (Client One Pre-Tattoo Interview was one color, Client One Tattoo Composing process was another color, and so on) and then cut the chunks of data into strips (Foss & Waters, 2007). Once all the data chunks were separated into approximately two hundred and fifty strips according to the codes assigned in the first round of coding, strips were then sorted according to similarities noted in the codes. This process was similar to axial coding in grounded theory. While the first round of coding separated the data into chunks by describing the specific actions, this second round of coding began to bring the chunks of data back together by identifying similarities, or relationships, among the codes (Charmaz, 2006; Foss & Waters, 2007, Neff, 1998). As stacks of codes began to develop, they would be reviewed periodically and then each stack would be given a code that began to represent specific categories into which those actions could be grouped (Charmaz,

2006; Foss & Waters, 2007). Table 2 presents the codes that emerged from the second round of coding.

Category Codes	Description of Category Codes	Rationale for Category Codes
Artist Asking Questions	Artist asking questions, often personal, to understand meaning of tattoo in order to shape tattoo design	Action that marks how artists enter composing process with a focus on physical text
Artist Changed Tattoo	Client identifies changes artist made to the tattoo design	Action of clients when identifying changes to design that resulted from actions or input of artist
Artist Changing Tattoo During Tattooing Process	Artist makes changes to tattoo during actual tattooing process, sometimes without discussing changes with client	Action of artists during actual tattooing process that results in changes to agreed on tattoo stencil and design
Artist Consulting Client	Nearing end of tattoo composing process, artist consults client on various aspects of stencil, from size to placement, that will impact final tattoo design	Action of artist that helps to move composing process toward actual tattooing process
Artist Explaining Design	Artist explains aspects of design to client, from color to changes in changes in layout of tattoo	Action of artist once tattoo stencil has been created; artist is essentially leading composing process
Artist Revising Design	Artist makes changes to various aspects of design during composing process, such as adding new details or changing style of writing that will appear in completed tattoo	Action of artist during composing of tattoo stencil that results in changes to actual tattoo design not previously discussed with client

Table 2: Coding Round Two

Artist Recommending	Artist makes recommendations to client about details such as colors, size, and placement	Action of artist, based on past composing process experience, that leads client in a particular direction and asks them to re-think ideas about tattoo design and sometimes meaning
Artist Translating Client's Ideas	Artist interprets clients ideas and transforms them into a tattoo design or a design idea	Action of artist initiated by client's ideas and then becomes a physical act in composing process
Changes Equal Better Tattoo	Client considers if changes to tattoo due to artist input resulted in a better tattoo	Action of client after tattoo is completed that considers impact of artist's input in composing process of tattoo
Client Approving Stencil	Artist presents either tattoo stencil or final tattoo and client approves	Though both are involved in the action, client is leading composing process by either approving stencil or tattoo, which represents contributions of both
Client Comparing Tattoo to Idea	Client compares completed tattoo to initial idea for tattoo design	Action of client after tattoo is completed that focuses on identifying changes in final tattoo as compared to initial idea described
Client Describing Initial Tattoo Idea	Client provides an initial description of tattoo design to be obtained	Action of client that helps to initiate composing process of tattoo
Client Directs Process	Client provides direction to artist on various aspects of stencil design, such as color, size, texture	Action of client that leads artist through composing process of tattoo stencil but is often in reaction to input or actions of artist
Client Has Potential Ideas	Client provides direction to artist through alternative ideas about various aspects of design, such as color or entirely different designs	Action of client that leads artist through early stages of composing process of tattoo design ideas

Table 2: Continued

Idea is Authorship	Clients and artists assign authorship based on who has initial idea and defines initial meaning of tattoo	Action of both clients and artists that associates authorship with cognitive processes of composing process of a tattoo
Client Provides Meaning of Tattoo	Client explains meaning of tattoo, often focusing on specific details in design	Action of client that is a cognitive process and helps to initiate composing process of tattoo
Physical Composing Equals Authorship	Clients and artists assign authorship based on physical action of creating tattoo stencil and act of tattooing	Action of both clients and artists that associates authorship with physical processes of composing process of a tattoo
Sharing Authorship	Clients and artists identify authorship as shared due to both participating by providing ideas and/or physical action of creating tattoo stencil and act of tattooing	Action of both clients and artists that identifies authorship as shared because both client and artist are actively engaged in composing process of tattoo
Tattoo Conveys Intended Meaning	Client considers if meaning of tattoo is as originally conceptualized even though artist's input resulted in changes	Action of client after tattoo is completed that focuses on assessing meaning of tattoo
Tattoo Starts with Client's Idea	Client shows/provides/explains to artist idea for tattoo Artist indicates tattoo must start with client providing these ideas for design	Actions that mark point of entry for artist in tattoo composing process

Table 2: Continued

Once all the strips were placed in a stack with a category name, each stack was then reviewed to determine if all the data chunks were placed in the appropriate category. In some cases, stacks were reassigned to a different category and some categories were also merged with other categories that more accurately described the data. Table 3 presents the abstracted codes created by grouping stacks of data into categories according to similarities or relationships among the open codes.

Category Codes	Abstracted Codes	Description of Abstracted Codes	Rationale for Abstracted Codes
Tattoo Conveys Intended Meaning	**Affirming**	Client confirms completed tattoo conveys meaning as originally conceptualized	Cognitive process of client reflecting on meaning of completed tattoo, which includes ideas of client and artist and actions of artist
Artist Changed Tattoo	**Attributing**	Client credits artist with changes to tattoo design	Cognitive process of client reflecting on changes evident in completed tattoo and assigning those changes to input of artist during composing process
Artist Asking Questions **Tattoo Starts with Client's Idea**	**Conceptualizing**	Introduces artist to composing process; artist focused on understanding meaning and design of tattoo	Initiation of cognitive process for artist in composing process of tattoo; occurs through social interaction with client
Idea is Authorship	**Conceptualizing as Authorship**	Clients and artists assign authorship based on who initially conceptualizes tattoo design or initiates creation of tattoo	Authorship discourse convention defined by initiating composing process by conceptualizing an idea; considers authorship to be individual
Artist Consulting Client	**Concluding**	Artist finalizes exact placement of tattoo stencil with client	Social interaction between artist and client focused on end point of physical composing process of tattoo stencil and starting point of actual tattooing process
Client Comparing Tattoo to Original Idea	**Critiquing**	Client compares and contrasts completed tattoo to initial idea for design conceptualized and then presented to artist	Cognitive process of client reflecting on similarities and differences between original tattoo and completed tattoo

Table 3: Abstracted Codes

Client Has Potential Ideas **Client Directs Process**	**Directing**	Client provides guidance to artist on details artist needs to include in tattoo stencil	Social interaction between client and artist that shifts composing process to physical composing of tattoo stencil
Changes Equal Better Tattoo	**Evaluating**	Client considers if changes resulting from input of artist improved or diminished completed tattoo	Cognitive process of client assessing satisfaction or dissatisfaction with final tattoo as a result of input of artist during composing process
Artist Explaining Design	**Explaining**	Artist explains to client design details within stencil based on input provided by client and the ideas of the artist	Social interaction between artist and client focused on addressing presence of artist's and client's ideas in tattoo stencil
Client Describing Initial Tattoo Idea	**Explicating**	Client provides initial description of intended tattoo design	Client initiates composing process with preliminary general ideas about tattoo design to be presented to artist
Artist Changing Tattoo During Tattooing Process	**Interpolating**	Artist inserts changes in tattoo during tattooing process, often without permission of client	Cognitive process of artist during actual tattooing process which finalizes actions of conceptualizing and translating for artist
Client Provides Meaning of Tattoo	**Interpreting**	Client supplies meaning tattoo design is intended to communicate	Client articulates general meaning of tattoo which assists in initiating composing process
Physical Composing Equals Authorship	**Performing as Authorship**	Clients and artists assign authorship based on who physically composes the tattoo	Authorship discourse convention defined by performing physical composing of tattoo stencil and tattoo; primarily considers authorship to be individual

Table 3: Continued

Artist Recommending	**Proposing**	Artist offers suggestions to client about how to address various design elements in the tattoo stencil	Social interaction between artist and client focused on artist articulating artist's ideas concerning design of tattoo
Sharing Authorship	**Re-defining**	Client reconsiders input and role of artist in tattoo composing process	Cognitive process of client that repositions tattoo as collaborative texts due to including ideas of clients and artists and actions of artists
Artist Revising Design	**Revising**	Artist suggests refining and making changes to design details in actual tattoo	Social interaction between artist and client focused on addressing artist's ideas that will appear in finished tattoo
Client Approving Stencil	**Synthesizing**	Client approves final tattoo stencil or tattoo once presented by artist	Social interaction between client and artist focused on finalizing physical composing process to create stencil that includes ideas of both client and artist
Artist Translating Client's Idea	**Translating**	Artist combines all ideas provided by client and narrows them down into one design to become tattoo that embodies meaning identified by client	Cognitive process of artist facilitated by social interaction with client that produces design idea that will be subject of physical composing process of tattoo stencil and tattoo

Table 3: Abstracted Codes

An illustration of this stage of coding is the category "critiquing." One stack of codes all related to the post-tattoo interviews of the clients in which they compared their completed tattoo to the description of and ideas about the design discussed in their-pre-tattoo interviews. This act of comparing actual tattoo to design ideas was labeled with the more abstract code of "critiquing." Once all the strips of data with codes had been assigned to a pile with a more abstract code, these abstracted codes became the focus of the next step in data analysis.

Developing the Conceptual Framework

As before, once all the data chunks were sorted and the categories named with more abstract codes, the abstract codes were then cut into additional strips (Foss & Waters, 2007). Returning again to grounded theory, I began to try to make connections between the categories by sorting them and re-sorting them by relationships that I could identify among them. To do this, I wrote a series of memos to begin to identify and then describe these relationships (Charmaz, 2006; Glaser & Strauss, 1967). At first, the relationship that emerged was the chronological order in which the composing process occurred, beginning with the conceptualization of the tattoo, then the physical composing process with both artist and client participating, and then the completed tattoo and how its meaning might or might not have changed once it was completed. A second relationship that emerged concerned authorship and how artists and clients viewed authorship with regard to the composing process of a tattoo. The chronology of the process was obvious, however, and perceptions of authorship did not seem to have any influence on the actual interaction between artist and client during the composing process of the tattoo design.

Returning to my research question, I began to interrogate what the categories revealed more particularly about invention relative to a visual text composed collaboratively. In a sense, I started to work backwards with the completed tattoo as my starting point. I positioned the tattoo as the artifact of invention and began to examine the categories in terms of how each related to the tattoo as the final product of the invention process. What began to emerge wasn't the chronology of the process or conceptualizations of authorship. Instead, the categories became clearer as particular behaviors or actions associated with invention. With this idea in mind, I reviewed my categories again and was able to further refine two by assigning terms that more adequately described the behaviors within each.

Focusing on the categories as behaviors or actions associated with invention, I sorted each category into four distinct groups. Each group of category codes contained actions or behaviors of either the client or the artist or both that resulted in the creation of the tattoo. With additional interrogation and memo writing, what emerged was the realization that these behaviors and actions were the invention strategies the clients and artists were employing in order to compose the tattoo. These four groups of category codes were then assigned a conceptual term which described these strategies of invention used by the artist and client during the composing process of tattoos. Table 4 presents the strategies of invention that emerged from the abstracted codes that serve as the conceptual codes for the study.

Abstracted Codes	**Invention Strategy**
Explicating, Interpreting, Conceptualizing, Translating, Interpolating	Exposition
Proposing, Directing, Explaining, Revising	Negotiation
Synthesizing, Concluding	Integration
Critiquing, Attributing, Evaluating, Affirming, Re-defining	Reflection

Table 4: Conceptual Codes

With the tattoo as the artifact, the invention strategies were identified as exposition, negotiation, integration, and reflection. Though the strategies would seem to indicate chronology, the focus was on the associated actions which might or might not occur in chronological order, particularly during negotiation, integration, and reflection. Additionally, the abstracted codes of conceptualizing as authorship and performing as authorship became the codes to describe the authorship discourse conventions of the artists and the clients as they entered into the composing

process. Together with the conceptual codes for the strategies of invention, the conceptual framework for the findings in my study was created.

What follows in Chapter Four is a discussion of this conceptual framework. Authorship is first presented as a discourse convention and an explanation is provided of how the artists and clients endorsed either conceptualizing or performing as authorship. Chapter Four then presents each of the invention strategies. For each invention strategy, an operational definition is provided, the strategy is described, and then analysis of each in relation to specific actions is provided to illustrate how the composing process of a tattoo evidences a collaborative invention process.

CHAPTER IV

DATA FINDINGS AND ANALYSIS

The conceptual framework for this study of the composing process of tattoos emerged from the interviews conducted with tattoo artists and clients as well as observations of the tattoo composing and tattooing processes. This conceptual framework helps to identify invention strategies which assist in rendering this canon more visible in the composing process. Consistent with the study's utilization of social constructionism, the data findings and analysis presented herein recognize how social interaction in the form of talk aids in revealing cognitive processes which can be associated with the canon of invention. With its focus on invention and the role of the social in rendering this rhetorical canon visible, the data findings and analysis for this study illustrate an intersection of rhetorical theory, visual rhetoric, and collaborative writing. In its examination of the presence of invention in the collaborative composing process of tattoos, this framework recognizes similarities to invention strategies more commonly associated with written or oral texts. These strategies have their roots in classical theories of invention espoused by rhetoricians including Aristotle, Hermagoras, Cicero, and others. The data findings and analysis for my study present an explanation of the invention strategies used by tattoo artists and clients as they work through the collaborative composing process of a tattoo and examines how these strategies are similar in nature to concepts such as topic and purpose and the invention heuristic known as stasis theory. It is important to note the actions associated with each of the invention strategies presented herein do not necessarily occur in a linear fashion because the process involves the dynamic interaction of the artist and the client. Rather, each participant may enact these strategies at different points within the process, reflecting the more discursive nature of composing. In its examination of these invention strategies in the composing process of tattoos,

my study also considers the impact and influence of the discourse convention of authorship, which is intimately connected to the rhetorical canon of invention.

AUTHORSHIP

As a concept within the field of writing studies, authorship has been complicated by a number of factors, including the notion of co-authoring. Most typically, authorship is defined as an activity that is individual in nature and is focused on creating something new using language to communicate the author's meaning (Ede & Lunsford, 1990). Though co-authoring is acknowledged as occurring, for the most part, the focus has remained on the single author producing a text (Ede & Lunsford, 2001). Further examinations of authorship as a concept have largely only considered primarily textual compositions. I shift that focus to visual texts in my examination of the authorship of tattoos. Additionally, in operationalizing authorship as a discourse convention held by both clients and artists alike when engaging in the composing process of tattoos, I draw on Foucault's (1998) identification of the author-function. Assigning authorship defines the boundaries of a text with the author's name and assigns the text particular discursive characteristics associated with the author (Foucault, 1998). This identity of authorship is predetermined by the rhetoric of a given time and becomes the persona a writer inhabits and predetermines the identity of the writer as he or she composes (Crosswhite, 1992). Persona is a discourse convention that shapes our world view and thus the texts we compose and also shapes behavior as we compose (Bizzell, 1982). Both the clients and the artists who participated in the study approached the composing process of the various tattoos with clearly established notions of their persona as authors. This persona informed their understanding of what would and does occur during the composing process of a tattoo relative to actions and responsibilities for themselves and for the other participant, whether artist or client. These actions and responsibilities represent various aspects of invention, which is understood to include a wide

range of activities including an examination of the discourse situation, exploring different ideas and possibilities, and identifying content, including supporting points (Aristotle, 2007; Lauer, 2004). While the clients and the artists are working toward the same composing goal, they often do not seem to share the same definition of the discourse convention of authorship. Though the reality is the tattoo is co-authored, with both client and artist contributing to the invention of the tattoo, authorship is considered as being individual to the client or the artist with either conceptualizing or the physical act of creating the tattoo stencil or actual tattoo being equated to authorship.

Conceptualizing as Authorship

Certain clients and artists identify conceptualizing as authorship. This discourse convention is focused on the aspect of authorship that Ede and Lunsford (1990) describe as "struggle[ing] with and through language to create something new" (p. 73). This struggle can be understood as conceptualizing the idea for a given text, such as a tattoo. This is consistent with a more traditional understanding of authorship as being the creation of a text that expresses the individual writer's meaning through language (Ede & Lunsford, 1990). As Foucault (1998) explains, the author-function associated with initiating an idea emerges from the attribution of creative power or thought process with some type of status, in this case, that of author. This means, as a discourse convention, the initiation of the idea for the tattoo determines the identity of the author. Therefore, the client is identified as being the author of the tattoo because it is the client who initiates the composing process. For this discourse convention then, conceptualization equals authorship because conceptualization is the starting point of invention. Further, because the client is recognized as being solely responsible for initiating invention, authorship is individual rather than shared. This more traditional understanding of authorship as being tied to conceptualization of an idea and the individual is a point explored by Foucault

(1998), who argues assigning the term author is a moment in which ideas become individualized. Although both clients and artists identify the client as the starting point of invention and thus being the author of the tattoo, they do not share the same perspective on initiating which aspect of the tattoo constituted authorship. While the artists identify the starting point of invention as assigning meaning to the tattoo, the clients identified establishing the preliminary ideas for the design of the tattoo as the starting point of invention. Foucault (1998) provides an explanation for this variance, arguing that certain discourses are assigned the author-function while others are not. For the artists who associate authorship with conceptualization, the starting point of invention is assigning meaning to the tattoo. This is evidenced in Artist B's explanation of authorship.

> *R-L-B: Okay, and the last question. Who do you consider to be the author of a tattoo, you or the person getting the tattoo?*
> *Artist B: Hmm, the person getting the tattoo. I just translate it. Um, I just turn it into a picture. They're the ones with the meaning and the story and the whole reason why they're getting it but it's just me to help them along the way.*

For Artist B, authorship is focused on who defines the meaning of the tattoo. The clients are "the ones with the meaning and the story and the whole reason why they're getting it" so the clients are considered the authors because they define the meaning of the tattoo. The artist's role is to "translate" the meaning by "turn[ing] it into a picture" which indicates that, for Artist B, any actions associated with actually creating the design of the tattoo are not a consideration in authorship. Creating the design of the tattoo, to Artist B, is not a type of discourse that should be assigned the author-function even though the design ultimately communicates that meaning. When discussing authorship, Artist C and Artist D provide similar responses.

When asked about authorship, Artist C also marginalize the creation of the tattoo design when identifying the author of the tattoo. Like Artist B, Artist C indicates authorship is assigned to the client.

> *R-L-B: Who do you consider to be the author of a tattoo, you or the person getting the tattoo and why?*
> *Artist C: I think the person that brings it in because it's their idea and you're just interpreting it and painting it on their body.*

For artist C, the person who initiates the invention process by beginning to describe or define an idea for the tattoo is the deciding factor in who is deemed the author of the tattoo. Because the client "brings it in" and "it's their idea," initiating the invention process by describing an idea for the tattoo becomes the determining factor in authorship. Designing the tattoo is just a matter of "interpreting it and painting it on their body" and is not recognized as a series of actions that could constitute part of the invention process so it is not associated with authoring either. Artist D's explanation of authorship echoes that of Artist B and C.

> *R-L-B: Alright. This is the last question. Who do you consider to be the author of a tattoo? You or the person getting the tattoo and why?*
> *Artist D: (thinks for a few moments) Well, I mean, they, they come in and tell me what they want, so I guess they author the tattoo. Because, it's their idea and what they wanted to get done. I'm just the one doing it for them and making it work, making it, fulfilling their dream.*

Artist D identifies the client as having the idea for the tattoo because "they come in and tell me what they want" and "it's their idea and what they wanted to get done" equates authorship with initiating the invention process. Similar to Artist B and Artist C, the artist's role in composing the tattoo is simply "just making it work, making it, fulfilling the dream" which is not considered part of the invention process and so is not a consideration in assigning authorship. Consistent among these artists is that authorship is an individual affair associated with initiating the idea for the design and, as noted by Artist B, assigning meaning to the design. For some of the clients,

their discourse convention of authorship is also conceptualizing as authorship with the focus remaining primarily on initiating the invention process by formulating the preliminary idea for the tattoo design.

For some of the clients, authorship is attributed to themselves as individuals. Authorship is the result of a single author's creation or invention of an idea. While the meaning may be acknowledged as having some importance, the primary factor is that of establishing the preliminary ideas for the tattoo design. This is evidenced in Client Three's explanation of authorship.

> *R-L-B: Okay. The third question. Who do you consider to be the author of your tattoo, you or the tattoo artist and why?*
> *Client Three: Me. Um, I tend to be very controlling, (laughs) very exact, um, I'm—I'm not out to get an artistic piece. Um, don't care much for artistic expression in this—in this instance. Um, I'm not getting a tattoo that I want to show the world and put on display and talk about and have as a subject of conversation. That's not what I'm doing. That's not why I'm doing it. My tattoo is going to be very, very personal to me.*

For Client Three, authorship is very much defined by initiating the invention process related to the design of the tattoo and less so by the meaning. Client Three positions the process of establishing the idea for the design of the tattoo as central to authorship when explaining "I'm not out to get an artistic piece" which refers to the specific design of the tattoo not the meaning the client has assigned to the tattoo. Though Client Three does address meaning, noting "My tattoo is going to be very, very personal to me" the meaning is addressed only in relation to the design not being "artistic." Further, and consistent with this more traditional view of authorship, Client Three equates authorship with ownership.

> *Client Three: It's very much mine, not the artist's. . .And if he can't do exactly what I want today, then I'll choose someone else.*

Even in associating ownership with authorship, the focus remains on the idea for the design of the tattoo rather than the meaning. When stating "It's very much mine not the artist's," Client

Three is referring to the physical tattoo itself, which is the design rather than the meaning behind the design. This suggests Client Three perceives the visual as separate from and perhaps more important than the meaning. This initiation of the tattoo design as the defining factor in determining authorship is also recognized and articulated by Client Five.

For Client Five, the discourse convention of conceptualizing as authorship also focuses on authoring the tattoo design rather than authoring the meaning of the tattoo. Client Five provides an interesting explanation of conceptualizing as authorship when asked to identify the author of the tattoo and then explain that choice.

> *R-L-B: Okay. So here's a big question for you. Who do you consider to be the author for your tattoo, you or the tattoo artist?*
> *Client Five: Me.*
> *R-L-B: Okay. Explain that. Why? Tell me why you think that.*
> *Client Five: Because I am the person that will design it. I am the person that will conceptualize it in my mind. And I'm the person that will approve it before it goes forward. It's like the difference between an architect and a builder. He's the builder. Um, or the difference between an artist and his pen. The pen doesn't do it. I mean—the pen has to be there. The pen's an integral part of it, but the pen is not the author.*

Client Five's identification and explanation of conceptualizing the design of the tattoo as authorship is distinct in two respects. First, Client Five clearly connects authorship to inventing the design of the tattoo in a fashion similar to that of Client Three. Client Five identifies the initiation of the idea for the design as the determining factor in authorship when explaining the client is the author because "I am the person that will design it." Client Five also addresses the actual invention process in relation to authorship when stating "I am the person that will conceptualize it in my mind" which more clearly connects authorship and invention. Unlike Client Three, Client Five does not address the meaning of the tattoo. Instead, the focus of authorship remains firmly on originating the design of the tattoo. Though meaning is not addressed by Client Five, the role of the artist in the design of the tattoo is.

When it comes to the design in relation to the physical composing of the tattoo, Client Five makes a second interesting point related to the discourse convention of conceptualizing as authorship. Client Five provides two different comparisons to emphasize the artist is not the author of the design to reiterate the point conceptualizing as authorship. Client Five first compares the role of the artist to being "like the difference between an architect and a builder" with the artist being identified as "the builder." In other words, the client is the architect who conceptualizes the design of the tattoo and the artist is merely the builder responsible for carrying out the design. The same idea is implied in the next comparison offered, which focuses on a pen and an artist, which is a similar idea to that introduced by Client Three in focusing on not getting an "artistic" tattoo. Client Five explains conceptualizing the idea for the design of the tattoo is like "the difference between an artist and his pen. The pen doesn't do it. I mean—the pen has to be there. The pen's an integral part of it, but the pen is not the author." In both comparisons, Client Five is making the point the physical process of creating the tattoo is not authorship. This is a point similar to that of Artists B, C, and D, who variously dismiss the physical composing of the tattoo as simply translating the idea into a picture, or painting the design on the client, or just making the tattoo design work. For these clients and artists, conceptualizing either the design or the meaning is authorship. In each case, authorship is attributed to individuals rather than being shared. Other artists and clients, however, offer a differing version of the discourse convention of authorship that actually focuses on the physical composing of the tattoo. For these clients and artists, their discourse convention of authorship is identified as performing as authorship.

Performing as Authorship

The discourse convention of performing as authorship signifies a departure from the more traditional discourse convention of defining authorship as the invention of an idea. Identifying

the person who physically composes the tattoo relative to creating the tattoo stencil and actually tattooing the design on the body places the focus on the physical act itself rather than the cognitive processes more traditionally associated with creating or inventing an idea. Yet, this can also be considered authorship, despite this shift away from solely cognitive processes, similar to writing to learn, with the tattoo design revealed and changed through the act of its creation. As Foucault (1998) argues, authorship is not limited to the role of imbuing a text with meanings or significations. Foucault (1998) explains a text, or writing as he refers to it, is identified more so by the text itself, the signifier, rather than the meaning of the text, or the content that is considered the signified. By placing an emphasis on the physical act of creating the tattoo, performing as authorship is concerned with the creation of the signifier, the actual text itself. Because a text is identified more by the text itself, authorship can then be associated with the creation of the text and not just the meaning of the text (Foucault, 1998). Performing as authorship then, though not a typical definition of authorship, can be understood as such because it is concerned with the creation of the actual text itself, the signifier. Additionally, a text always contains certain characteristics that refer to the author (Foucault, 1998). While Foucault is referring to aspects of grammar, in a tattoo, these become characteristics such as line work that are the result of the actions of the artist, not the client, which illustrates Kress's (2000) point semiotic modes such as the visual offer different potentials and different possibilities for expression of ideas that are outside of traditional understandings of language, such as grammar. This focus on performing the tattoo therefore shifts authorship from the client to the artist. It also presents a slight shift towards recognizing co-authoring, as the clients are credited with having the initial idea, however the creation of the physical texts by the artist is considered to be the deciding factor in determining authorship. Ultimately then, like conceptualizing as

authorship, the discourse convention of performing as authorship remains primarily focused on the contributions, or actions in this case, of a single author, which is consistent with understanding the concept of authorship as being an individual activity (Ede & Lunsford, 1990). For both the artists and clients who subscribe to this discourse convention, the tattoo is authored by the artist because it is the artist who performs the design of the stencil and the actual tattooing process. The design of the tattoo is ultimately the determining factor in authorship, which is evidenced in Artist A's explanation of authorship.

> *R-L-B: Okay. So this is the last question. Who do you consider to be the author of a tattoo, you or the person who walks in here and asks you to do this tattoo and why?*
> *Artist A: Me. The tattoo artist himself. Absolutely. Um, and I say that because he's the one that, uh, that draws it, he's the one that basically has the final say on the design.*

For Artist A, authorship must be assigned to the tattoo artist for two specific reasons. Artist A explains the artist is the author of a tattoo because "he's the one that, uh, that draws it," which makes a clear connection between authorship and physically composing the design of the tattoo. The second reason offered by Artist A to support the discourse convention of performing as authorship is the artist "has the final say on the design," which again is focused on the design of the tattoo, the physical part, rather than the meaning. In addressing the question of authorship, Artist A, like Client Five, also offers two interesting comparisons to support the discourse convention of performing as authorship.

When addressing the idea of authorship and assigning it to the act of performing the tattoo design and the actual tattoo, Artist A positions authorship within the context of more textually-based compositions. First, the artist makes a comparison between tattoos and television sitcoms.

> *Artist A: Um, and, it's kind of like if you think of a book or a sitcom. Let's say a sitcom. Okay? I want to make a sitcom and I have an idea. If I tell that idea to NBC, who's the author? NBC is because they're going to write the sitcom and write the lines and stuff.*

> *But at the end of the day, it's my tattoo. It will always be my tattoo. They just wear it and they take care of it.*

There are two interesting points to note here in Artist A's response. For the artist, intellectual property does not determine authorship which the artist illustrates when stating "I want to make a sitcom and I have an idea. If I tell that idea to NBC, who's the author? NBC is being they're going to write the sitcom. . ." Ownership and authorship are both associated with the resulting physical text, whether "lines and stuff" or a tattoo. In fact, Artist A even continues by making a definitive statement of ownership related to the physical composing of the tattoo rather than the idea that initiates the composing process: "But at the end of the day, it's my tattoo. It will always be my tattoo. They just wear it and take care of it." Artist A then offers a final comparison to a more traditional text, that of a book.

> *Artist A: We have the final say and the final product is us. That's putting it out there. The, you know, we put the cover on the book and the binding in it and send it out.*

Here, Artist A reiterates the final product in the form of the physical text is the determining factor in authorship, stating "We have the final say and the final product is us" which is then equated to finalizing the production of a book. With a tattoo, the artists "put the cover on the book and the binding on it and send it out" which again emphasizes the performance of the tattoo and the final product as determining authorship. When emphasizing the text and who ultimately creates, Artist A is not alone in identifying the discourse convention of performing as authorship. Artist E also identifies the artist as the author and thus performing as authorship as a discourse convention.

When asked to describe the artist's role in the tattooing process, Artist E focuses primarily on physically composing the tattoo.

> *R-L-B: So, first describe your role in the tattooing process.*

> *Artist E: Um, well, if you're talking about composition, I would say, uh, the composer. You know, also the tattooist, obviously, but I would say the composer. Generally people bring in ideas, uh, and we kinda have to put 'em together to make sense out of all of it because not necessarily, uh, everything they bring in is gonna come out well as a tattoo.*

By focusing on what will "come out well as a tattoo" Artist E places emphasis on the final tattoo and the tattoo design as being the point of authorship. Similar to Artist A, the fact "people bring in ideas" isn't necessarily recognized as authorship. What makes Artist E's explanation of authorship more interesting perhaps is it introduces cognitive processes into the equation of authorship rather than focusing solely on the physical composing process. Artist E explains the artists must take the ideas of the clients and "put 'em together to make sense out of all of it" which alludes not to the physical process of creating the tattoo but more to a cognitive process of sifting through ideas, considering how the ideas will be impacted by the use of skin and ink as the materials of composing, and combining various elements to create one cohesive design that will result in a quality tattoo. When asked directly about authorship, Artist E reiterates the same points in identifying the discourse convention of performing as authorship.

> *R-L-B: Who do you consider to be the author of a tattoo? You or the person getting that tattoo and why?*
> *Artist E: Uh, certainly me. Um. . .all the questions kind of lead up—well, I guess all the answers to the questions are kinda—the previous questions are kinda the same answer to this question. Like they, um, they would be my muse, I guess. I would, you know, I can. . .do a tattoo for them but they've, you know, they—they really have nothing to do with the actual drawing. They don't have anything to do with the actual, um, you know, the actual. . .performing of the tattoo, you know. They just had an idea and a lot of times, it's a really abstract idea.*

Again alluding to cognitive processes of the artist, Artist E identifies the role of the client not as being an author but as serving as the "muse for the artist." The artist then more definitively states in reference to the clients "they really have nothing to do with the actual drawing. They don't have anything to do with the actual, um, you know, the actual. . .performing of the tattoo"

which again places the emphasis on the physical composing process as determining authorship of the tattoo. That the clients "just had an idea" is not considered by Artist E as a determining factor in authorship. This same focus on the physical composing of the tattoo as determining authorship is also identified by some of the clients.

In contrast to the artists, however, the clients who identify the physical composing process of tattoos as determining authorship also recognize authorship wasn't solely individual. Whereas the artists are more dismissive of the conceptualization of the tattoo as indicating some degree of authorship, the clients who identify performing as authorship as their discourse convention do not fully credit the artist as the author of the tattoo. Rather, authorship is identified as being more collaborative, with the artist being the primary author due to physically composing the design and performing the actual tattooing process. This is evidenced in the explanation of authorship provided by Client One.

> *R-L-B: Alright, so one—my last question is who do you consider the author of your tattoo? You or the tattoo artist? And that means, you know, in terms of coming up with the idea, the actual design itself, where you're putting it on your body. All of those things. When you think about all of those things, who do you consider to the artist? You or the artist, the tattoo artist that's gonna put it on your body?*
> *Client One: The artist.*
> *R-L-B: Why?*
> *Client One: Well, he can size it to where it need—you know—how it can be on my finger.*
> *R-L-B: Uh-huh.*
> *Client One: The size and. . .I just come up with the word. He has to do everything else.*
> *R-L-B: Okay.*
> *Client One: So, I would do him as the main person.*

For Client One, authorship is attributed to the artist because the artist "can size it to where it need—you know—how it can be on my finger" which emphasizes adjusting the size, a physical action that is part of performing the tattoo, as one aspect that determines authorship. But, authorship is not solely attributed to the artist. The client continues by stating "I just come up with the word. He has to do everything else" a point which attributes authorship to the client to

some extent. This same tentative identification of shared authorship is also revealed in Client One's final statement concerning authorship. The client states "So, I would do him as the main person" with "main" being an important distinction. Rather than attributing authorship solely to the artist, the artist is instead considered the "main person" because the artist physically composed the tattoo. Dubbing the artist the "main person" therefore leaves room for the client to share in the authorship of the tattoo. This same approach to authorship is also identified by Client Two.

Client Two's explanation of the discourse convention of authorship is quite similar to that of Client One. For Client Two, the primary factor that determines authorship is also the physical composing process of the tattoo.

> *R-L-B: Okay. So. . .um, who do you consider to be the author for your tattoo? You or the tattoo artist? And why?*
> *Client Two: . . .Oh. . .*
> *R-L-B: And remember, there's no right or wrong answer.*
> *Client Two: (interrupting) I guess it's like my, um, idea, but they kinda bring it to life, so I give them credit more than myself. It's my idea—*
> *R-L-B: (interrupting) Okay.*
> *Client Two: but they kinda put it together.*

For Client Two, the artist is ultimately considered the author of the tattoo because performing the physical composing process is recognized as having more importance than conceptualizing the idea. This is evidenced in two ways in Client Two's explanation of the artist primarily being assigned authorship because "they kinda bring it to life" and then "they kinda put it together" both of which refer to the physical composing of the tattoo. Like Client One, Client Two also moves more in the direction of shared authorship. Client Two also recognizes the conceptualization of the idea for the tattoo renders the client as authoring the tattoo to some extent, which is illustrated by the client noting that "I guess it's like my, um, idea" but because the artist is responsible for performing the composing process, "I give them more credit than

myself." Rather than being a singly authored text, the discourse convention of performing as authorship moves more in the direction of recognizing the composing process of tattoos as being co-authored. This is clearly reflected in Client Four's description of authorship.

Unlike the other clients and artists, Client Four initially defines authorship as more collaborative in nature. For Client Four, authorship encompasses both the client and the artist.

> *R-L-B: Okay. Who do you consider to be the author of your tattoo, you or the tattoo artist and why?*
> *Client Four: I would say kinda both of us. You know, I give the, you know I have an idea but then they put their own twist on things, too, you know what I mean.*

Rather than assigning authorship to a single individual, Client Four clearly recognizes both the client and the artist as authoring the tattoo. The client provides the idea and then the artist makes a contribution by "put[ting] their own twist on things." Though Client Four does not further elaborate on the role of the artist relative to explaining if the "twist" involves conceptualizing the idea or performing by creating the tattoo design and then the actual tattooing, the client clearly identifies authorship as shared, which is a deviation from the other clients and artists in relation to their authorship discourse conventions.

That both clients and artists primarily identify two distinct discourse conventions for authorship seemingly reveals two different composing processes for tattoos, one cognitive and one physical. Though the physical composing process seems to recognize a small measure of co-authorship, both discourse conventions primarily recognize authorship as being assigned to a single author. This also means invention must be the product of a single author, whether the client who invents by conceptualizing the design and meaning for the tattoo or the artist who physically composes the tattoo stencil and the actual tattoo. Though the artists and clients subscribe to these discourse conventions, identifying and examining the specific invention strategies employed by artists and clients during the composing process of tattoos reveals

authorship and invention are, in reality, collaborative. This collaborative invention process is illustrated in Figure 2, which depicts the process and the actions associated with each invention strategy. Also identified are the client, the artist, or both who perform the action or who is part of the action though may not be physically present, as show with the artist in the invention strategy of reflection.

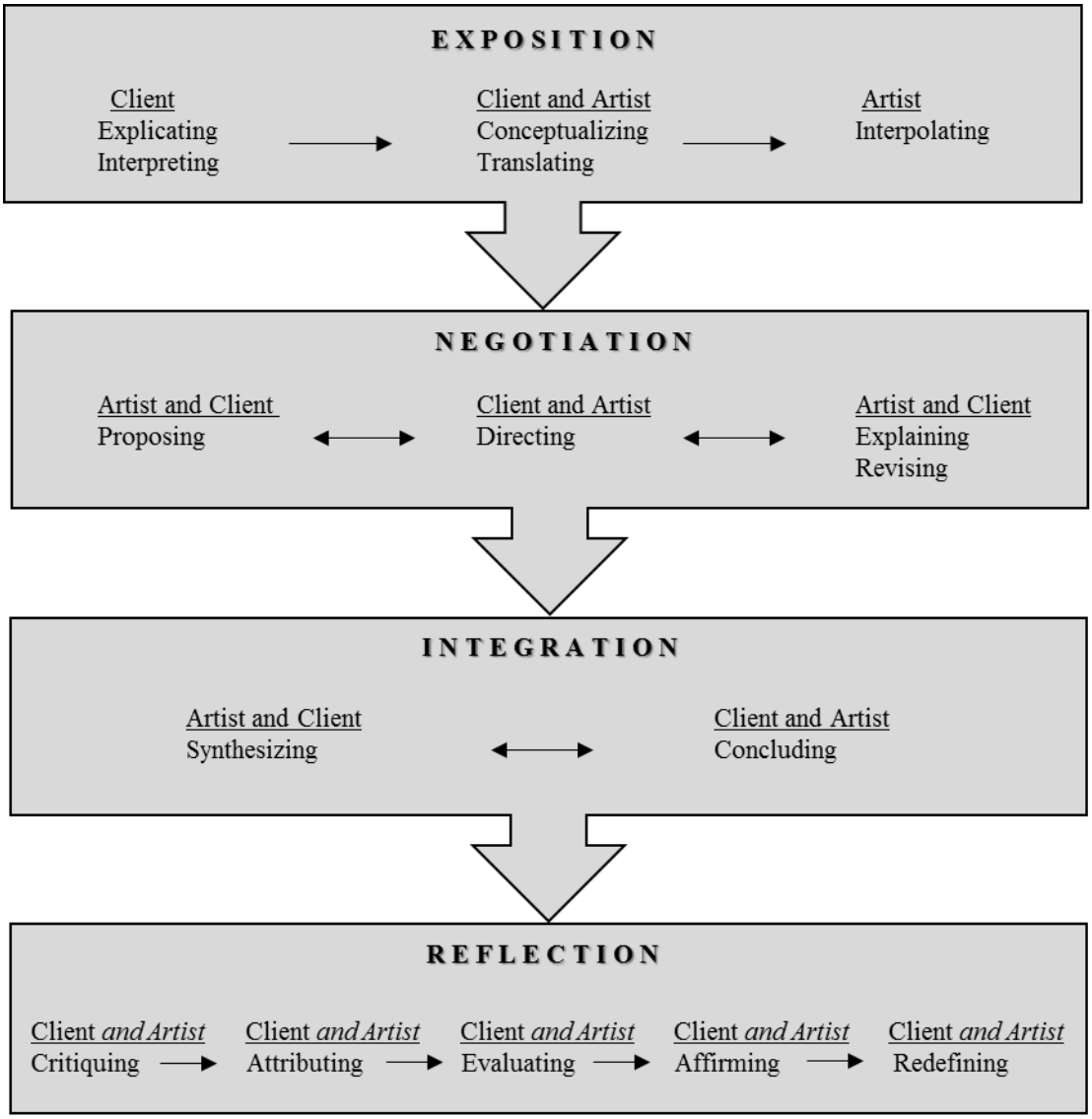

Figure 2: Collaborative Invention Process of a Tattoo

This collaborative invention process begins during conceptualization of the tattoo with the invention strategy of exposition.

EXPOSITION

Within the field of English Studies, the concept of exposition has a variety of meanings that are dependent on the genre of writing to which it is being applied. In narrative writing, exposition refers to providing an explanation of the background for a story, whether that is the setting or some aspect of the characters' lives. As used in the field of writing studies, the concept of exposition is often understood as providing an explanation of an idea (Baldick, 1991). Exposition has long been associated with invention, particularly through the use of expository writing, which is concerned with the presentation and subsequent explanation of an idea (Crowley, 1990). Invention is concerned with "strategic acts that provide the discourser with direction" (Lauer, 2004, p. 2), which exposition does by directing the writer to explain an idea. Drawing on this idea of exposition as explaining an idea and providing direction, I operationalize exposition as a specific invention strategy concerned with explaining the topic and purpose of the tattoo. Identifying the topic and purpose are familiar first steps in the composing of a text (Flower & Hayes, 1980, 1981), and the composing process of a tattoo is not different in this respect. However, the application of the terms do differ to reflect the fact the text being composed is a visual one rather than written.

With a written text, topic refers to the subject matter of a piece of writing. The topic of a piece of writing helps to shape the writer's goals for the text, which are guided by the rhetorical problem the writer is attempting to address. The purpose of a piece of writing is the response to the rhetorical problem. It refers to the reason the piece of writing is being created, such as to set forth an argument about the topic (Flower & Hayes, 1980, 1981). In the case of tattoos, topic refers to the design of the tattoo while purpose refers to its meaning. The topic, or design of the

tattoo, is the principle means through which the purpose, or meaning, is conveyed. This shift in how topic and purpose are employed and understood when referring to a tattoo is appropriate. As Bizzell (1982) explains, a writer cannot produce a text within and as part of a discourse community if he or she does not also employ that discourse community's particular interpretive conventions. Thus, topic and purpose are redefined in the invention strategy of exposition to reflect the type of text being composed within a tattoo studio, which more typically focuses on conveying texts through the design of the tattoo and the meaning attributed to that design.

Exposition, as an invention strategy in the composing process of a tattoo, guides the client and the artist as they consider the various aspects of the topic, such as possibilities for the tattoo topic, insights into the purpose of the tattoo, as well as the writing situation, which also emerges from the purpose of the tattoo. Considering various ideas, the writing situation, and insights are all acts typically understood to be included in invention (Lauer, 2004). Because tattoos are a collaboratively composed text, the invention strategy of exposition helps to illuminate these actions because the composing process encompasses the role of both the client and artist and their social interaction in the form of talk, a form of language, which illustrates that invention is indeed a social process (Jasinski, "Invention," 2001; LeFevre, 1987). As LeFevre (1987) explains in her elucidation of invention as a social process, "people become partners in the process of creating ideas" (p. 62). In the invention strategy of exposition, through talk, the client and the artist establish a partnership as they collaboratively engage in acts considered fundamental to invention.

Generally, when the client initiates exposition through these fundamental acts, the topic and purpose of the tattoo are more general in nature. As the artist becomes involved in this invention strategy by talking with the client, the topic and purpose begin to become more

specific. In exposition, the client and artist can be seen to be functioning as LeFevre's (1987) "resonators," who work collaboratively to cultivate the ideas that shape and develop the text. Resonators are those who provide a space for individuals to think through ideas without criticism and help to further develop an idea, often working in direct collaboration (LeFevre, 1987). The artist in particular is helping the client to further develop the topic and purpose of the tattoo in a way that is not critical but is collaborative. Identifying the topic and purpose and the transition from general to specific within the invention strategy of exposition are associated with the actions of explicating, interpreting, conceptualizing, translating, and interpolating.

Explicating

In the composing process of a tattoo, the invention strategy of exposition is initiated by two actions related to establishing the topic and purpose of the tattoo. The action I label as explicating refers to the process in which the client provides a general, overall description of the tattoo design. Strategic actions that help to frame an idea have long been associated with invention (Lauer, 2004). The action of explicating for a tattoo functions in the same way, framing the client's idea for the design. During the pre-tattoo interviews, the clients identified the design of the tattoo, which is similar to identifying the topic. Just as a written text focuses on a particular topic or subject, the design of a tattoo is focused on presenting a particular meaning through choices made concerning the various design elements of the tattoo. The tattoo design is the medium through which the meaning of the tattoo, or its purpose, will be conveyed. Explicating is illustrated by Client Four, who describes the tattoo as being "a big ol' tree" with text on the sides.

> *R-L-B: . . .Please briefly describe your tattoo.*
> *Client Four: It's gonna pretty much cover my whole back. It's gonna be a big ol', a big tree and it's gonna have words coming down the side so it's gonna be off center a little bit. And then the words on th—this side is gonna say "most devoted love" which is the*

> *title to a song and then it's gonna have a little bit of writing on the side of it that is the lyrics to that song. . . .*

From this description, it is clear the tattoo is going to be of a tree positioned off center along with the title and lyrics of a song. However, it is not clear on which side of the tree the words will appear. Other details such as size, color, or even font are also not identified. While we can gather an initial idea of the design, the finer details that will later be used to more fully articulate the meaning of the design are not identified during explicating.

A similar explanation unfolds with Client Three, who provides a very general description of the tattoo to be obtained. Whereas Client Four does provide some detail in noting the tattoo will be a "big ol' tree" with a song title and lyrics, Client Three provides much less detail when initially asked to describe the intended tattoo design. The tattoo is described simply as a wedding band.

> *R-L-B: Okay, first will you please briefly describe your tattoo.*
> *Client Three: Okay. I have simply decided to get a wedding ring tattoo. . .The exact design, um, will depend on my discussion with the artist and what he can do. . .and what I can tolerate. . .because this will be my first one.*

Two very interesting aspects of the tattoo composing process, and more particularly exposition, are revealed here by Client Three. The first is the action of explicating is quite general. The tattoo is merely identified as being a wedding ring. Only with further prompting by the researcher does the client provide additional details about the intended tattoo design.

> *R-L-B: Okay. Do you have any ideas about, you know, size, in terms of width or anything like that? Color?*
> *Client Three: (looking down at finger and running finger across area to be tattooed) Color, I'm not sure of. Um, I'd like to have a color, but because of what it is and where it is, um, you know, my color preferences range from greens to blues to purple and on my ring finger, it could end up looking like my finger's turning green (laughs) if I do that. So it may just end up being black. I'll know more when I talk to him.*

The second aspect of the tattoo composing process revealed here is the participation of the artist is introduced as a factor in determining what the tattoo design will ultimately evolve to be, showing the move from general to more specific topic occurs once the artist actively engages in exposition. At several points during the interview, as illustrated here, Client Three notes the input of the artist would be a key determining factor in the tattoo that is obtained. Client Three states early on "The exact design, um, will depend on my discussion with the artist and what he can do," which emphasizes the artist's role in exposition relative to the evolution from general to specific. The relationship between specificity and the artist's participation continues throughout the explication of the design. After being prompted to provide a more specific description of the design related to color, Client Three again notes color choice will also involve the artist by saying "I'll know more when I talk to him." Though Client Four does not introduce the artist's input as a significant factor in the design of the tattoo, the description Client Four provides of the intended tattoo design is like that of Client Three in terms of being more general in nature. This generality is also present in the next action associated with exposition, that of interpreting.

Interpreting

While the topic of the tattoo equates to the intended tattoo design, the purpose of the tattoo refers to the reason for the tattoo design. Much like the purpose of a written text acts to convey the goals of the writer in relation to the topic or provides an explanation of the topic (Flower & Hayes, 1980, 1981), the purpose of the tattoo is the meaning the design is intended to communicate. During the tattoo composing process and more specifically, the invention strategy of exposition, the action I label interpreting captures this process of the client identifying the purpose, or meaning, of the tattoo. As with explicating, at this early stage in the composing process, the description of the meaning is also more general and may even be better described as surface level because it is only focused on the obvious meaning of the tattoo that could be

ascertained by a casual observer. Just as the action of explicating for Client Four is general, the action of interpreting is as well.

> *R-L-B: Um, what was the inspiration for the design? Tell me your tattoo story, so to speak.*
> *Client Four: Well, I like trees and my girlfriend, she likes trees, too. Well, um, all my shirts have trees on them, but anyway, so I like trees a lot. And I want to get also incorporated into that is going to be like a Cancer and a Gemini sign kinda maybe carved into the tree or something, um, which is mine and hers. Um. . .but the lyrics to the song, um, because we broke up. We been together almost four years and we broke up for about five months and whatever, but we're kinda getting back together and, it just has a, kinda a deep meaning for me, you know.*

While this description seems to provide a very specific meaning of the tattoo, there is also much about the meaning that is unclear. Tattoos are highly symbolic (Bell, 1999; Kosut, 2000) and yet this explanation of the meaning seems to be a more surface level explanation of the meaning of the tattoo. For example, Client Four indicates trees are a shared interest of the client and the client's girlfriend. A casual observer could likely look at the tattoo and make the assumption the client has some interest in trees. With the astrological symbols, the client indicates the symbols are representative of the client and the client's girlfriend, but the client does not identify which symbol represents which person. Further, with the song lyrics, the client notes they have a deep meaning but that deeper meaning is not elaborated upon. While the client does discuss the end of the relationship and associates the lyrics with the end of the relationship, no further explanation is provided. It is not clear if the lyrics are intended to be a reminder of the end of the relationship or the subsequent renewal of it, which the client discusses briefly. As with the tree, a casual observer could view the lyrics and infer they have some meaning for the client. A more specific meaning cannot be determined, just as a more specific meaning cannot be determined based on Client Four's general description of the tattoo provided during the action of interpreting in exposition.

Just as Client Three's and Client Four's description of the topic of their tattoos is more general in nature during the action of explicating, Client Three shows another similarity to Client Four in interpreting as well. Like Client Four, Client Three also provides a general, more surface level description of the purpose of the tattoo. When asked to elaborate on the topic, or design of the tattoo, Client Three also provides a short description of the meaning as well.

> *R-L-B: Okay. What about size?*
> *Client Three: Um, size? (again, looking at finger and running fingers across area to be tattooed) As narrow as it can be. Um, the—well, one of the reasons I've gone with the wedding ring tattoo is because I have been unable to wear my wedding ring for a while now. Um, because my fingers have grown around my ring (holding out hand and looking at ring finger) and um, they've--it cut off blood supply and, um, has caused some—nerve—nerve damage in my finger. So, um, the skin right there is very thin and so (again touching area to be tattooed), and so I'm not sure what he can do, and as I said, what I can tolerate. If, if he doesn't think he can do it all the way around, (indicates all the way around her finger) I may just get a small infinity symbol on the top (indicates top of finger) of my finger. Um, if he does think he can go all the way around in a very, very fine braid, I want to make sure that—I am planning to go and have my ring re-sized, um, so that I can wear it if I want to and when I do wear it, I want it to be able to cover the tattoo.*

As with the action of explicating, Client Three again reveals two interesting aspects of interpreting. First, as this example of interpreting illustrates, Client Three's purpose for the tattoo design is explained as being more functional in nature. Just as Client Four alludes to a deeper meaning being attached to the song lyrics but offers no explanation of that deeper meaning, Client Three also alludes to other meanings when noting being unable to wear her wedding ring is only one of the reasons the client chose the particular tattoo design of a wedding ring. When asked specifically about what inspired the tattoo design in order to gain a better understanding of the meaning, Client Three responds by again providing only a general description of the purpose that remains centered on the function of the tattoo, which is a more surface level meaning.

> *R-L-B: Okay. So, what was the inspiration for the design, in terms of being, you know, a braid?*
> *Client Three: Um, because my wedding ring is actually a braid. Um, (looking at wedding ring) braided metal and so I'd look for it to look as close to my wedding ring as it can. Um, although not as thick as this wedding band.*

As before, the purpose is tied to function, as Client Three explains the braid is intended to mirror the client's wedding band.

The second aspect of exposition during the composing process of tattoos revealed here is the artist is again recognized by Client Three as being instrumental in moving the purpose of the tattoo from general, surface level meanings to more specific ones. Surprisingly, Client Three notes the design may even change depending on the input of the artist, when stating "*If, if he doesn't think he can do it all the way around, (indicates all the way around her finger) I may just get a small infinity symbol on the top (indicates top of finger) of my finger."* This deference to the artist introduces a change to the stated purpose of the tattoo. The wedding ring tattoo once intended to serve as a substitute for a wedding ring that cannot be worn has now become an infinity symbol as a result of the artist's potential contributions during exposition. This change in design as a result of the input of the artist introduces a question of the purpose of the design and whether that purpose is related to the other reasons Client Three mentions but does not further explain. These unexplored and unstated purposes and topics alluded to by both Client Three and Client Four begin to emerge and become more specific during conceptualizing, another action associated with the invention strategy of exposition.

Conceptualizing

Whereas explicating and interpreting are enacted by the clients, conceptualizing shifts exposition to the artists. Conceptualizing is the term I assign to the client introducing the artist to composing process by explaining the topic and the purpose of the tattoo, which begins to become more specific as the artist asks questions. Acts that provide direction to the rhetor, such as

framing ideas have long been considered to be a part of invention (Crowley, 1990; Lauer, 2004). Conceptualizing helps the client to frame the ideas for the topic and purpose in order to initiate the artist's role in the composing process of the tattoo. During conceptualizing, the artist is introduced into the composing process of the tattoo in any number of ways, from the client providing a simple explanation of the design or its meaning to the artist or even showing the artist images found that contain elements they would like to incorporate into their own tattoo design. Conceptualizing tends to involve both the topic and the purpose of the tattoo. This is in contrast to explicating, which addresses the topic, and interpreting, which addresses the meaning, separately rather than simultaneously. As the artist and the client interact, the topic and purpose begin to evolve into more specific ideas. Key to the artist participating in exposition is being able to understand the intended topic and purpose of the tattoo. When interviewing Artist D, the artist explains how this understanding and thus the evolution from general to specific begins to occur.

> *Artist D: . . .People come in all the time and want me just to help them pick a tattoo and I can't do that. That has to be up to them. Well, they'll go "What goes good with this?" Well, I don't know what you like. So, you kinda have to tell me what you like and I might be able to point you in the right direction. If you come in and said "I want a bird," I can show you a dozen birds. If you just come in and say "I want something with this tattoo," how do I know what you want?*

The artist reinforces exposition begins with the client's ideas, and more particularly the topic of the tattoo, while also noting the role of the artist is to begin to move the more general idea, which in the example provided by the artist is a bird, to more specific ideas. The artist also explains that once an idea of the intended tattoo design is provided, the artist can then begin to point the client in a more specific direction. One of the strategies used by artists to begin to tease out the more specific details of the topic and purpose is by asking questions, an action that helps the

artist to more fully explore the writing situation (Lauer, 2004) and thus continue the invention strategy of exposition.

Once the client provides the initial description of both the topic and sometimes the purpose, the artist begins asking the client questions to further engage the client and thus more clearly understand and conceptualize the intended tattoo design and, perhaps more importantly, its meaning. Artist A explains this questioning process when interviewed and asked about how the artists influence the design of the tattoo.

> *Artist A: . . .Um, but you influence them through showing them what you can do and the possibilities. You know, so you show them the possibilities of art. I guess is, is how you influence them. You know a lot of people "can you do this?" "Can you do that?" "I want this deer head." Instead of just a plain deer head, why don't we do something a little—"well, is it going to cost more?" Well, since I'm already doing the design and I'm offering this to you, you know, let me give you something that is going to be more of what you want. You know, that—that's how we influence. You know, um, asking them a question. Believe it or not myself and the other artist here somebody comes in "Well, I want to do an in memory of tattoo" are something that uh, when someone dies in the family. What is it about that individual that died or that passed away that makes you think about them? You know, if he was a mechanic or trucker, or whatever the case. What can we incorporate into that tattoo that is them? You know, and they'll give us ideas and we'll draw some stuff up and influence them in that way.*

As illustrated, the client provides the artist with the initial topic and purpose of the tattoo design. Two distinct examples of conceptualizing are provided here. In the first, the client provides an initial topic that is more general, a deer head. The artist then begins to make the topic more specific, transitioning the deer head from "plain" to "something that is more of what you [the client] wants," which is, ostensibly, a more specific tattoo design. The second example provided is that of an in memoriam tattoo. Here, the artist provides sample questions that may be posed to the client to move the tattoo from the more general topic and purpose of an in memoriam tattoo to a design that is more specific. By asking questions about the person's occupation or qualities, the artist is able to understand, in more specific terms, both the topic and purpose of the intended

tattoo design. Once both are more clearly established, the artist then moves into translating, the next action associated with the invention strategy of exposition.

Translating

The action I identify as translating transitions the invention process to being focused on one specific topic, thereby making the purpose more specific as well. In the action of translating, the artist assists the client in identifying a more specific topic and purpose for the tattoo by asking questions, making suggestions, and then forming ideas for a tattoo design, which are later shared with the client. Like the other actions within this invention strategy, translating is also in line with traditional understandings of invention. Invention helps the rhetor interpret texts (Lauer, 2004). For a tattoo, this interpretation is manifested in the action of translating, as the artist interprets the ideas for the topic and the purpose provided by the client into a more specific idea for the tattoo design. What becomes evident when examining translating in relation to explicating, interpreting, and conceptualizing is that before the artist transitions the composing process of tattoos to translating, the topic and purpose of the tattoo are more wide-ranging, offering several possibilities for both design and meaning. A client may initially want a bird and can be shown any number of birds. They may want the bird to memorialize someone or to signify a particular moment in their life. This is exemplified in explicating when Client Three suggests two possible topics for the tattoo. Client Four's interpretation of the meaning reveals many possible meanings that could be attributed to the tattoo design. As the interviews with the artists reveal, many questions are asked to ascertain exactly what topic and purpose the clients intend. Artists B and C both provide succinct descriptions of how translating occurs. When asked to describe the artist's role in the tattooing process, Artist B explains the translating process thus:

> *Artist B: My job is to translate what tattoo you want in the best way and most professional way possible. And most artistic way I can. Um, a lot of people come in and they don't have—they have an idea, but it's just a bunch of ideas and it's my job to pull it all together and make it look as good as I possibly can.*

Artist B's description of the client as having "an idea, but it's just a bunch of ideas" is an apt description for what occurs during explicating and interpreting for Client Three and Client Four, where the topic and purpose of the tattoos are more general and allow for more than one possibility. The shift from conceptualizing to translating is revealed here by Artist B in the explanation that the job of the tattoo artist is to "pull it all together" and "translate what tattoo you want" with the former representing the conceptualization of topic and purpose and the latter referring to focusing the possible topics and purposes into one particular and specific tattoo design. The interview with Artist C addresses the same transition from several potential ideas to a more specific topic and purpose. When asked the same question about the artist's role in the tattoo process, Artist C explains the artist must translate the client's idea into art.

> *Artist C: I just—You gotta listen to what they want and then try to turn it into something that, you know, other people look at it as an art, you know, instead of just like exactly what they want. Most of the time people don't have, I guess the best ideas of tattoos. But, you know, someone's idea when they come in, it just—it might not be something that would look good.*

Though Artist C seems to be addressing the aesthetics issue, the artist, like Artist B, is also addressing the multiple ideas and purposes presented by clients with the comment that "Most of the time people don't have, I guess the best ideas of tattoos. But, you know, someone's idea when they come in, it just—it might not be something that would look good." For Artist C, conceptualizing and translating result in a more specific and focused topic and purpose that "other people look at it as an art" rather than the more general topic and purpose presented by the client that may not produce the best tattoo design.

Artist B and Artist C give a more general explanation of the action of translating, but Artist A provides an even more specific example in which the process is likened to a familiar written text, that of a book. When asked about how a client is led to the tattoo design they ultimately have inked, Artist A provides a scenario that addresses how the various pieces of the tattoo provided during explicating and interpreting move from general to specific due to both conceptualizing and translating.

> *Artist A: . . .And a lot of times people will say "Well, I like this cross, but I like this Jesus, and I like this crown of thorns. Can we do something with it all together?" And that's where we come in, like you asked earlier, writing a book. You know, we'll go ahead and take their ideas and write that story and that picture.*

This example provided by Artist A illustrates in a more clear fashion how a client may come in with several possible topics—a cross, an image of Jesus, and a crown of thorns. When the client asks the artist to combine all three, it shifts exposition to conceptualizing, which then moves into translating, in which the artist "take[s] their ideas and write[s] that story and that picture" creating a single, specific and focused tattoo design that marries all the possible topics and arguably, the purposes as well. Though the topic and purpose of the tattoo are more singular and focused as a result of conceptualizing, exposition does not reach its conclusion until the tattoo is complete. For the artist, exposition continues during the actual tattooing process with the action of interpolating.

Interpolating

During the action I term interpolating, the artist finalizes the conceptualizing and translating processes by making independent changes to the tattoo design. This is similar to the more traditional literary concept of interpolation. Interpolating is defined as inserting text without the permission of the original author. It is usually a passage of text inserted into an original text by a much later writer (Baldick, 1991). Just as with literary texts, interpolating in a

tattoo involves the artist inserting details or changes to the tattoo design. These changes are not approved by the client, nor are they typically discussed with the client. Though the four actions associated with exposition—explicating, interpreting, conceptualizing, and translating—do seem to occur in a linear fashion, interpolating does not. Reflecting the fact composing is a discursive process, the action of interpolating occurs during the actual tattooing process, when ink is being applied to the skin. Though interpolating could impact the purpose, it is directed more toward refining the topic of the tattoo relative to aesthetics, a cognitive process, as explained by Artist A.

> *Artist A: . . . I don't think there's a tattoo that I don't do that, um, that I don't get into the tattoo and think "Well you know, I'm going to change this" or "I'm going to make this pick a different light source." Um, you know, uh, for instance, uh the picture can look one way but for instance, when I'm doing a cover, I'm covering up another tattoo, I may have to pick a different light source and shade that tattoo just a little bit differently, to you know, do the extent of the cover up that I need to on the old tattoo. Um, but a lot of times I'll talk to the person. I had a young lady in here earlier and um, uh, as I was into it I knew what was pleasing to my eye but what she wanted, um, and I asked her. A lot of times when I'm into the tattoo, um, I'll have them look at it "hey, I'm going to do this" you know, and they'll tell me yes or no. But for the most part, um, I just, I'll do it. I'll do it.*

Often, the client is not even aware that interpolating is occurring. Artist A acknowledges interpolating in two separate instances here. The artist's initial response to the question about making changes to the tattoo is "I don't think there's a tattoo that I don't do that. . ." and then is followed by reiterating interpolating occurs with Artist A stating "But for the most part, um, I just, I'll do it. I'll do it." Surprisingly, Artist A is not unique in this respect.

When asked about making changes to the tattoo during the actual tattooing process, Artist C responds in a similar fashion to Artist A. Artist C also acknowledges interpolating occurs during the actual tattooing process. However, Artist C's approach to interpolating is seemingly a bit more liberal.

> *R-L-B: Okay. When you're doing a tattoo, are there ever points at which, you know, you're in the middle of the tattoo and you think "I want to change this color or change the light"?*
> *Artist C: All the time.*
> *R-L-B: Now when you do that, do you ask the customer or do you just make the changes? Do you explain what you're doing?*
> *Artist C: (interrupts) Sometimes you*
> *R-L-B: (interrupting) How does that process work?*
> *Artist C: Yeah, sometimes you let'em know, like "hey, this would look better." You know, and most of the time, they give you, you know, "Oh, go ahead and do it" you know. And sometimes they don't and if they don't, you just kind of suck it up and do it.*

Like Artist A, Artist C explains the client is occasionally asked about the changes. However, while Artist A seems to abide by the client's decision in some cases, Artist C does not. As Artist C explains about the client granting permission to make the changes, sometimes that permission is granted and when it is not, "you just kind of suck it up and do it." Whether the client agrees to the changes or not, Artist C moves forward with them[2]. For the artists, these changes are about the aesthetics, or as Artist A says "what was pleasing to my eye" but in making these changes, the topic of the tattoo is altered.

The specificity of both the topic and the purpose of the tattoo design occurs through the invention strategy of exposition. However, topic and purpose refer mostly to establishing the idea of the tattoo. Actions such as deciding the finer details of the tattoo, such as color, size, and even placement on the body, shift the composing process of tattoos from a solely cognitive process to one that is a hybrid of both cognition and physical composing. This shift occurs during the invention strategies of negotiation and integration. Just as the invention strategy of exposition can be understood through familiar terms such as topic and purpose and general and specific, negotiation and integration can be understood as being similar to stasis theory. Like the actions associated with exposition, negotiation and integration do not occur in a linear process.

[2] While this seems to indicate the artist will do what the client demands, the researcher's familiarity with the artist and the composing process results in the meaning of this statement to be understood as presented.

The client and artist may move back and forth between negotiation and integration as the final tattoo design is agreed upon and the actual tattooing process begins, just as stasis theory may move the participants from one stasis to the next and then back to the first and so on until consensus, or in this case, a final tattoo design, is reached. Key to both of these invention strategies is the social interaction in the form of talk between client and artist, which is the principal means through which both of these invention strategies progress.

NEGOTIATION

The invention strategy I term negotiation marks the transition from a more cognitive process to one in which the artist and client are primarily engaged in a social interaction focused on composing the tattoo stencil, which is a physical text. This shift from exposition to negotiation is not distinct and abrupt. Rather, it tends to occur more gradually, often beginning while the artist is still translating. Despite this overlap, there are noticeable differences that help to identify the transition between the two invention strategies. Whereas exposition focuses on the central topic of the tattoo, negotiation transitions the focus to identifying and eventually constructing the subtopics, or the finer details such as line work, size, or font. There are aspects of this process that are familiar when juxtaposed against the composing of a written text. Once the topic and purpose are established, the writer must then decide how both will be conveyed through subpoints and minor details (Flower & Hayes, 1980, 1981). Taking into account a tattoo is a visual text, the subpoints and minor details take the form of colors, lines, shapes, or font depending on the design of the tattoo.

The invention strategy of negotiation is very much what the term implies, the back and forth interaction between the client and the artist centered on selecting the details or subtopics to convey the purpose of the tattoo. Though its outward appearance is one of a conversation between the client and the artist, the interaction is much more than that. As LeFevre (1987)

explains, invention occurs over an extended period of time and across a succession of texts through a symbolic action such as speaking. This is an apt description for the invention strategy of negotiation, as the back and forth interaction between client and artist extends over a period of time and can include multiple versions of what will become the final tattoo stencil. Talk, a symbolic action, is the primary means by which this invention strategy progresses.

Much as I do with exposition, I operationalize negotiation as an invention strategy concerned with identifying and considering ideas about the topic and then making decisions about what to include and what to take out and even what can or cannot be done. This process aligns closely with LeFevre's (1987) explanation of social invention as a collaborative act in which the participants form a partnership in order to create ideas. Both participants are engaged in a process in which one presents an idea, the other responds and that response then leads to another idea and another response and so on, with the responses from each participant allowing invention to continue until both participants eventually agree (LeFevre, 1987). In the invention strategy of negotiation, each of the subpoints or minor details can be understood to be issues where more than one contradictory response is possible. Negotiation allows the client and artist to work through the issues systematically until resolution, in the form of a tattoo stencil being created and applied to the client, is reached. This process of working through issues in a systematic way to reach some type of consensus is a familiar heuristic writing studies associates with invention, that of stasis theory. Stasis theory is a heuristic that assists in collecting and classifying information about a particular issue and then rendering potential disagreements into solutions in the form of rhetoric (Brizzee, 2008; Carter, 1988; Cicero, 2006). This dissertation presents the invention strategies of negotiation and integration and their associated actions as

similar to stasis theory, as shown in Table 5 and as discussed in the following sections, beginning with the invention strategy of negotiation.

INVENTION STRATEGY	ACTION	STASIS
Negotiation ***Identifying, considering, and deciding on subtopics of tattoo***	**Proposing** *Artist presents proposals on various ideas related to subtopics*	**Conjecture** *Seeks to answer question of act to be considered, which for artist is physically composing tattoo stencil that includes subtopics of tattoo design*
	Directing *Client providing input as artist begins physically composing tattoo stencil*	**Conjecture** *Seeks to answer question of act to be considered, which for client is changes to subtopics of tattoo design*
	Explaining *Artist presenting and reviewing tattoo stencil with client*	**Definition** *Focuses on explaining, analyzing, and identifying part of act, which is the artist explaining and identifying part of tattoo design*
	Revising *Artists poses implied questions to client concerning refinement of subtopics that will emerge as design is inked into skin*	**Definition** *Focuses on explaining, analyzing, and identifying part of an act, which is the artist explaining and identifying subtopics that will emerge as the tattoo is inked into the skin*
Integration ***Unification of ideas and input provided by client and artist in order to finalize tattoo stencil and tattoo***	**Synthesizing** *Artist consults client on final tattoo design by presenting client with final tattoo stencil and asking for approval*	**Quality** *Concerned with how the parties evaluate an issue, which is the artist and client making comparisons between tattoo stencil and intended tattoo design*
	Concluding *Client and artist work to establish exact location of tattoo stencil and thus the tattoo*	**Policy** *Concerned with the action that should take place, who should take the action, and under what circumstances, which is the action of applying the stencil and tattooing the design once exact location has been determined*

Table 5: Invention Strategies and Actions with Corresponding Stases

Though stasis theory poses questions directly (Carter, 1998; Cicero, 20006; Nadeau, 1959), during the invention strategy of negotiation, these questions are often implied. Nevertheless, the client and artist can be found to be working through these unspoken questions in a fashion similar to working through the various stases. Though stasis theory has generally been identified as a linear process, the invention strategy of negotiation employs stasis theory as a more flexible recursive tool aimed at generating invention rather than halting it (Brizzee, 2008). Though client and artist can be seen to be using the classical stases, the order may not necessarily be linear with regard to the actions associated with each stasis. Thus, the invention strategy of negotiation begins with the actions of proposing and directing, which correspond to the stasis of conjecture and continues with the actions of explaining and revising, which correspond to the stasis of definition.

Proposing

Rather than being an abrupt change, the shift from exposition to negotiation for the artist is more fluid. As the artist gains a more complete understanding of the topic and purpose of the tattoo, the focus moves from understanding the overall design and meaning of the tattoo to understanding the finer details, or subtopics, that will more clearly communicate the meaning of the tattoo. I label proposing as the action of the artist presenting proposals to the client on various ideas related to aspects of the tattoo design such as font, color, placement, and even changes to the entirety of the design itself. The action of proposing is similar in nature to the stasis of conjecture, which addresses questions of fact (Cicero, 2006). Conjecture seeks to answer the question of the action to be contemplated (Brizee, 2008; Crowley & Hawhee, 2004). The stasis of conjecture is productive relative to allowing the rhetor to generate the support needed to construct their arguments (Crowley & Hawhee, 2004; Ochs, 1989). In the case of tattoos, conjecture is manifested during the action of proposing and is aimed at identifying the

subtopics that need to be addressed in order to make the tattoo come to life. Proposing and thus conjecture focuses on describing what may possibly occur with the tattoo stencil. This is evidenced in Artist A's interaction with Client Two.

> *Artist A: What we can do (looking at phone and indicating changes) is come a little bit closer to the ankle bone, which is gonna hurt—*
> *Client Two: Um-hmm.*
> *Artist A: It's gonna hurt on your foot regardless—*
> *Client Two: Okay.*
> *Artist A: (pointing to design on phone) and kinda come up and across the (indicating on phone how the tattoo design will be moved)*
> *Client Two: The bridge of my, right around there? (points to part of foot on phone)*
> *Artist A: Yes. I want to keep everything above the toe knuckles.*
> *Client 2: Okay.*
> *Artist A: Okay. And, kinda like, where that skin difference (indicates top to bottom with hand not holding phone) changes from the top of your foot to the bottom of your foot.*
> *Client Two: Okay (while he is gesturing top to bottom).*
> *Artist A: Keep everything within that area.*

Once Client Two explains the design to the artist during exposition, the artist shifts the invention process from exposition to negotiation by beginning to propose alterations to the design. As illustrated, for Client Two, the proposed change is in the placement of the design, which Artist A proposes as moving "a little bit closer to the ankle bone" and being placed "where that skin difference changes from the top of your foot to the bottom of your foot." In asking the client to consider this change, the artist's proposal corresponds to the stasis of conjecture, which poses the question what changes can be made (Cicero, 2006) in the placement of the tattoo design, related to the issue being explored, the invention process of the tattoo. While the artist focuses on a detail such as placement with Client Two, proposing can also involve wholesale changes to the tattoo topic, which is illustrated during Client Three's tattoo composing process.

During exposition, the topic of Client Three's tattoo is identified as a braided wedding ring all the way around the finger or an infinity symbol on the top of the finger. After identifying

the topic of the tattoo, that of a wedding ring, to Artist A during exposition, the artist shifts the process to negotiation by suggesting a potential wholesale change to the design.

> *Artist A: . . .However, on the top of the finger, we can probably do something, if you wanted to do, like initials or, like the top of a band (indicates a band design going around finger with his hands while Client Three continues to look at her finger), or—or a small design.*
> *Artist A: Does that make sense?*
> *Client Three: Yes. See, that changes a lot of things. Um, it is still what I want to do.*
> *Artist A: Okay.*
> *Client Three: What if you just put a small (indicates size and placement of design on her ring finger as she talks) infinity symbol (holds out hand to artist to look at) on the top.*
> *Artist A: We can do that.*
> *Client Three: Then when I put my wedding ring on, it covers it.*
> *Artist A: Absolutely. That can be done.*
> *Client Three: Okay. (looks again at finger while appearing to think)*

Artist A proposes to Client Three "initials, or like the top of a band, or—or a small design" on the top of the finger rather than a design that goes fully around the finger. As with Client Two, the change is not proposed in the form of a question though the question of asking the client to consider this change in one of the subtopics is implied because the client must provide some type of affirmative or negative response as would be done with a question stated explicitly. As with Client Two, the artist's act of proposing a change asks the client to consider a particular change in relation to the invention of the tattoo, which is similar to the stasis of conjecture with regard to asking the parties or a party to consider a change related to the issue at hand (Cicero, 2006). While proposing situates the invention process and the stasis of conjecture with the artist moving the process forward by asking the question of the act to be considered of the client, the action of directing situates the process as client-driven, with the client posing questions to the artist.

Directing

The shift from conceptualizing to physically composing the tattoo I identify as directing, as it marks a more distinct transition from cognition to the physical action of drawing, sketching,

shading, and so on of the tattoo stencil by the artist as input is provided by the client. The action of directing focuses the invention strategy of negotiation more firmly on the physical composing process of the tattoo rather than the conceptualization of the tattoo occurring during exposition and the earlier stage of negotiation when proposing occurs. Like proposing, directing is also similar to the stasis of conjecture. Conjecture is concerned with contemplating the actions to occur, allowing support to be produced in order to construct the text (Brizee, 2008; Crowley & Hawhee, 2004; Ochs, 1989). Addressing what changes can be made is aimed at addressing potential points of disagreement that may arise due to the participants viewing the issue from different points of view (Cicero, 2006). For the artist, the act to be considered is the physical composing of the tattoo stencil that encompasses more subtopics of the tattoo design while for the client, the act to be considered is what changes can be made to the subtopics of the design. During the action of directing, in most cases, the artist is listening to the input being provided by the client. In some cases, the artist may also be sketching out a rough version of the tattoo stencil as he or she listens to the input being provided by the client, an illustration of LeFevre's (1987) argument that social invention occurs across time with a progression of texts. In directing how the artist conceptualizes or physically begins to compose the tattoo stencil, the client addresses what changes can be made to the design of the tattoo. An example of this unfolds with Client Three, where directing focuses first on the subtopic of color.

> *Client Three: So, does it have to be black? It has to be black?*
> *Artist A: (sighs; pauses before answering) It doesn't have to be. Um, black ink is gonna hold up better.*
> *Client Three: (looking down at finger) Cause I really didn't want anything black.*
> *Artist A: Okay, what color do you want?*
> *Client Three: Anything but black. Um. . .*
> *Artist A: (laughs) Anything but black.*
> *Client Three: Whether it's purple or a deep blue or something like that, even the color of a vein, whatever. It's—I just really didn't want black (looking down again at hand).*
> *Artist A: Okay. . . .*

With the topic of the infinity symbol in place, Client Three then focuses invention on fleshing out the subtopic of color by posing an explicit question to the artist about options to be considered for the tattoo design. By asking if the tattoo "has to be black," the client is addressing the question of what is and even what isn't going to happen with the color of the tattoo design. The artist agrees black is not an option and then asks the client about color choice. Again, the client directs the artist, and thus the invention process, by suggesting two potential choices, thereby eliminating other possible colors. The artist then responds, noting agreement, which moves invention to the next stasis.

Though Client Three's use of conjecture happens later in the composing process, for Client Five, the stasis of conjecture is established at a very early point in the interaction with the artist.

> *Client Five: I will not let you make a mistake on what the rosary—if I get the rosary.*
> *Artist A: Um-hmm.*
> *Client Five: It's going to have to be authentic.*
> *Artist A: Okay.*

Though the artist is still translating the topic, in this case whether the tattoo will be a rosary or some other design, the client begins to transition the invention of the design to a concern with finer details. In noting the artist will not be allowed "to make a mistake" on the rosary and that the rosary will have to be "authentic," the client addresses the question of what cause will produce the tattoo (Cicero, 2006), which is the client directing the artist. Because this is not a point of disagreement, as noted with the artist's response of "okay," the invention process continues through the other stases, addressed in later discussions, but then actually returns to the stasis of conjecture once the tattoo stencil has been composed.

When Client Five returns to directing and the stasis of conjecture, the emphasis is placed on the physical composing of the tattoo design.

> *Client Five: One thing I would say we need to adjust a little bit on this is that for these first five beads. . .(pointing to beads on design)*
> *Artist A: Um-hmm.*
> *Client Five: always match this (points to what they match). I've never seen 'em not match this.*
> *Artist A: Okay.*
> *Client Five: You could have one big bead, one big in the middle like this.*
> *Artist A: Um-hmm.*
> *Client Five: But these always match these (still pointing to design). I've never seen them be different.*
> *Artist A: Okay.*
> *Client Five: So if we could make these round instead of more oval like that (still pointing out different design elements).*
> *Artist A: So these are round? (pointing to beads in question)*
> *Client Five: Yes.*
> *Artist A: Or is it just these three?*
> *Client Five: All five. (pointing to design)*
> *Artist A: Oh, okay.*
> *Client Five: (pointing to each bead as he goes) One, two, three, four, five—all of those would be—I've never seen them be different than the rest of the beads on the rosary. They're always made of the same thing and shaped the same way.*
> *Artist A: Okay. No bigger, no smaller?*
> *Client Five: No bigger, no smaller.*

With the tattoo topic and purpose more fully conceptualized by the artist, as evidenced by a physical text in the form of a tattoo stencil, the client shifts the focus to the finer details, or subtopics, in the tattoo design, that of the shape and size of the beads in the rosary. In exploring the question of the facts of the tattoo design, the client's response to this question is to direct how the artist ultimately responds during the actual tattooing process. Client Five provides input to the artist, noting the beads "always match" and the beads are "always made of the same thing and shaped the same way," thus making them "no bigger, no smaller." This shift is in line with the question of whether the act can be changed that can be asked during the stasis of conjecture

(Cicero, 2006), which ultimately assists the artist in gathering the details needed to complete the tattoo stencil.

In order for the invention process to continue during stasis, both parties must agree on the issue being examined (Brizee, 2008; Carter, 1988). Throughout the action of proposing, the client responds in the affirmative to the changes to the subtopics of the tattoo as suggested by the artist. This agreement is also evidenced during the action of directing. Throughout, the artist responds in the affirmative, indicating this stasis is not a point of disagreement in the tattoo design. In "asking" the artist to consider this act, the client provides direction to the artist on the "content" of the subtopics in order to continue moving invention and thus stasis to a point of agreement on the subtopics. Once agreement is reached, invention then moves to the next stasis, that of definition, which corresponds to the actions of explaining and revising.

Explaining

Though both the artist and client participate in the stasis of conjecture, the stasis of definition lies within the purview of the artist and the actions of explaining and revising. The action I term explaining is the presentation and review of the tattoo stencil by the artist to the client, focusing on the details or subtopics of the design. The action of explaining considers how the topic of the tattoo is defined by its parts and how those parts are related to the overall idea, which is similar to the stasis of definition. The goal of the stasis of definition is to explain, analyze, and identify the parts of an act (Cicero, 2006). This stasis then considers how an act can be defined by its various parts or its characteristics (Brizee, 2008; Cicero, 2006; Crowley & Hawhee, 2004). In reviewing the changes to the tattoo stencil, the artist explains and identifies the parts, or the subtopics of the tattoo design, which addresses the stasis of definition. Reacting to the input provided by the client on the subtopics to be included or addressed in the design of the tattoo during directing, the artist either creates or makes changes to the tattoo stencil that will

serve as a guide during the actual tattooing process. The stencil incorporates much of the input provided by the client during the action of directing, as well as the invention strategy of exposition. Once the stencil is created with the client's input in mind, the artist then presents and reviews the design with the client. For the artist, responding takes the form of creating the stencil and making changes. That role then switches to providing ideas in the form of explaining. This process of creating the stencil, making changes, then reviewing those changes also illustrates LeFevre's (1987) point that invention occurs over time with a progression of texts that reflect the process of each participant providing input and then responding. After moving through exposition and directing with Client Two, Artist A produces the tattoo stencil and begins to explain the design, defining the subtopics of the design.

> *Artist A: (brings out drawing and places on counter in front of Client Two for review; pointing to letters with pencil and gesturing girth with thumb and forefinger) I can fill the letters in and get a good girth to 'em. (moves paper and points to another drawing underneath on pad, line three) Um, another style we could do, uh, is—*
> *Client Two: I really like that.*
> *Artist A: Okay, this one right here?*
> *Client Two: Um-hmm.*
> *Artist A: Okay good, (pointing to different points on the letters of the drawing) 'cause I can go ahead and put some girth into 'em and make them look, you know, really nice. (pointing again to points on the drawing with pencil) You got to picture all these areas in here being solid, um, and, uh, I just wanted to make sure that I was on the right path with. . .*

In explaining the tattoo stencil to Client Two, Artist A defines two subtopics of the tattoo design. One subtopic, or part, relates to the size of the tattoo, which the artist describes as "girth" and addresses in relation to two different styles of font presented to Client Two. Artist A explains the letters can have a "good girth" which will help to enhance their appearance. In explaining the act of physically composing the tattoo stencil, the artist is thus providing a definition of the

size of the font, one of the "parts" or subtopics of the tattoo. Font then is the other "part" or subtopic of the tattoo design being defined.

When addressing font, Artist A provides Client Two with two distinct options for the font to be used. Artist A first explains one, focusing on the size of the letters before then producing the second option, explaining "Um, another style we could do is" and then indicating the second font option. By offering and explaining two different options for font, the author is defining font as a "part" of the act to be considered by the client. As with directing, the parts of font and size are not at issue for Client Two, who indicates agreement by stating "I really like that" thus moving the process to the next stasis. This same process of explaining and thus defining and relating the parts of the physical composing of the tattoo stencil is also found within Client Fives's tattoo composing process.

Just as with Client Two, Artist A also presents the tattoo stencil to Client Five and explains various aspects of the design. After moving through the stasis of conjecture regarding the size and shape of the beads, Artist A then explains a particular design feature of the tattoo.

> *Artist A: And then, you know, in here, (points to paper) it-I-what is normally in the center? Is it normally blank? Is there a heart in it? Is there. . .?*
> *Client Five: There could be any one of a number of different things. There could be a crucifix in it. Or, you know, on top of this (points to design and Artist A continues to look at design). There could be the image of Mary. There could be a rose. There could be—there could be anything, anything.*
> *Artist A: Okay. I just put the heart in there and kinda shaded it up, you know. I didn't know what else or a sacred heart or something like that.*
> *Client Five: Yeah, a sacred—if you could do it, a sacred heart would be kinda cool.*

The sacred heart is a new aspect of the design added by the artist. Previous discussions of the design during conjecture focused on the size and shape of the beads. By focusing on the addition of the sacred heart, the artist is defining another subtopic of the tattoo stencil, that of the center of the rosary. As Client Five notes, "there could be anything" in its place. With his inquiry into

options for the center of the rosary, the artist is defining the center of the rosary as a part of the physical composing process of the tattoo to be considered. Defining parts of the physical composing process is not limited to the action of explaining. The artist continues to define subtopics of the tattoo stencil through the action of revising.

Revising

In the action I label revising, the artist poses implied questions to the client concerning refining various subtopics, such as the layout and texture of the tattoo, that will emerge as the design is inked into the skin. Revising, like explaining, is similar to the stasis of definition. The stasis of definition explains, analyzes, and describes the parts of an act. It is also focused on addressing how the parts that are identified relate to each other, recognizing that an act can be perceived differently by different people (Brizee, 2008; Cicero, 2006; Crowley & Hawhee, 2004). During the action of explaining, the stasis of definition is concerned with considering the parts, or subtopics, located within the tattoo stencil. With revising, however, the focus of the artist's questions concern how those changes relate to each other in relation to how they impact the tattoo once it is applied to the skin. This shift is similar to more traditional applications of revising, in which the focus moves from a draft to refining particular elements of the document as a whole in order to finalize the document (Gaillet, 1996). During Client Five's tattoo composing process, the client and Artist A arrive at the action of revising after the action of explaining ends in a discussion about color of beads and the design on the crucifix.

> *Artist A: (takes drawing and holds over Client Five's bicep and shoulder) Here's what we're looking at. So it would actually come right up there just like that. And crest the top of your shoulder, kinda like it was laid on your shoulder. . .*
> *Client Five: Yeah.*
> *Artist A: . . .coming down.*
> *Client Five: Yeah. Okay.*

After moving through the actions of proposing, directing, and explaining, Client Five's second session of the tattoo composing process begins with the action of revising. Artist A is focused on defining the layout of the tattoo when applied to the skin. He notes the tattoo will "crest the top" of the client's shoulder as if "it was laid" on the client's shoulder and then cascading down the client's arm. Similar to the composing process of a more traditional text, the composing process here is recursive. The client and artist then move back to the stasis of conjecture with the artist proposing and the client directing. They then return to definition, moving through explaining and then coming back again to revising, the focus being the layout of the tattoo when applied to the skin.

> *Artist A: Sure. Um, but yeah, that was my idea, 'cause you were kinda talking about going over the shoulder with it or around the arm, and I figured it would look kinda. . .kinda like somebody just set it on your shoulder. (indicates the action of setting in on client's shoulder)*
> *Client Five: Yeah.*
> *Artist A: You know, and, and it was laid down.*
> *Client Five: Yeah, I like that.*

The artist notes the layout has been revised from the client's original idea of "going over the shoulder with it or around the arm" to appearing as if "somebody just set it [the rosary] on your [the client's] shoulder." By focusing on changes, or revisions, to the layout of the tattoo design when applied to the skin, the artist is defining the subtopic of layout as an issue to be considered by the client in the invention process of the tattoo. Consistent with moving stasis, and thus invention forward, agreement must be reached between the two parties on how the subtopics are defined. Client Five notes his agreement with Artist A's definition of the layout of the tattoo design, saying "Yeah, I like that" allowing stasis and the invention process to move forward. The action of revising plays out in a similar fashion during Client Four's tattoo composing process, with the artist defining the subtopic of texture rather than layout.

During Client Four's tattoo composing process, a slightly different type of tattoo composing is evidenced. Whereas Artist A's process is more structured, relying on clearly detailed and organized tattoo design stencils, Artist C's process is more organic. During Client Four's tattoo composing process, the artist and the client move quickly through proposing and directing, achieving agreement on the stasis of conjecture. The artist then begins sketching the tattoo stencil, explaining subtopics of the tattoo design as he goes, such as the symbol in the trunk of the tree and the size and shape of the tree and its branches, thus defining those subtopics of the tattoo as parts to be considered by the client. After explaining those subtopics, Artist C then moves into revising the stencil, with a focus on the texture of the tattoo once applied to the skin.

> *Artist C: Alright. (both artist and client looking down at design) Well, so what we'll do (begins to point to design and start sketching again) is like have it like (starts adding to design while Client Four looks on, brows furrowed trying to understand design) like pieces of bark scraped—scraped off and (continuing to sketch design elements) say, something like this (continuing to sketch design while Client Four looks on).*
> *Artist C: Alright. (continuing to sketch while Client Four looks on) And then, then we'll do the little grain behind it. . .just to make it look like its etched in there.*
> *Client Four: (continues to watch artist working on design) Yeah.*

While composing the stencil for Client Four, Artist C makes two distinct revisions to the tattoo design that are concerned with texture. One revision concerns the tree itself. Artist C revises the tree so it looks like "pieces of bark scraped—scraped off," which defines the texture of the tree as a subtopic of the tattoo design that will emerge as the design is applied to the skin. The artist also makes a revision concerning the texture of the symbol to appear in the trunk of the tree. Artist C notes the symbol will have a "little grain behind it" so it appears as if "its etched" into the tree trunk. As with the texture of the tree trunk, the artist defines the texture that will emerge in the symbol once the design is applied to the skin during the actual tattooing process. In both cases, the revisions define texture as a subtopic of the tattoo to be considered by the client during

the physical composing process of the tattoo. Client Four indicates agreement with these revisions, and thus accepts the definition of texture provided by the artist. By agreeing to these revisions, consensus is reached on the stasis of definition, moving the invention process to the stases of quality and policy, which correspond to the invention strategy of integration and the actions of synthesizing and concluding.

INTEGRATION

Just as negotiation marks a shift from conceptualizing the topic and purpose to physically composing the tattoo, integration evidences another shift in the invention process of a tattoo. The invention strategy I designate integration is the point at which final decisions concerning the subtopics of the tattoo are made in relation to what ideas will be used and what finer details will be included not only in the tattoo stencil but also in the actual tattoo. I operationalize integration as an invention strategy concerned with the unification of the ideas and input provided by both the client and artist in other invention strategies in order to finalize the tattoo stencil and some aspects of the final tattoo.

During the invention strategy of integration, the client and artist are merging the various subtopics of the tattoo so the finished tattoo is a coherent single text, which Yancey and Spooner (1998) explain is expected of collaborative writing more generally. The text, or in this instance, the tattoo, contains remnants of the collaboration between the writers, but because the writers share an understanding of the purpose of the topic, the ultimate result is a single text that is coherent (Yancey & Spooner, 1998). The goal of the invention strategy of integration is to finalize the unification of these varying remnants in a tattoo stencil that conveys the intended topic and purpose identified during exposition and further refined during negotiation.

As with the invention strategies of exposition and negotiation, integration unfolds primarily through talk, which is consistent with LeFevre's (1987) argument that social invention

occurs across an extended period of time with several versions of social interactions and texts that lead to a final version. The final version, which for a tattoo is the completed tattoo stencil, represents LeFevre's (1987) implementation of the inventive act. In order to arrive at this final implementation in the form of the tattoo stencil and the actual tattoo, the client and artist must still consider more than one possibility for the subtopics of the tattoo. Integration then can also be understood as continuing the invention heuristic of stasis theory.

The goal of stasis theory is ultimately to resolve the potential conflicts on any of the issues being addressed. In order to reach this resolution which concludes stasis theory, the parties must reach consensus on all the stases (Brizee, 2008; Carter, 1998; Cicero, 2006; Nadeau, 1959). Once consensus is reached, then stasis can be viewed as generative, because it results in the composition of the argument (Brizze, 2008; Carter, 1998; Cicero, 2006). As applied to the invention strategy of integration, this means the remaining points of disagreement that must have resolution by consensus for the client and artist are decisions concerning the final subtopics to be included in the tattoo stencil and the tattoo itself as well as other considerations related to the final tattoo, such as the exact placement of the tattoo stencil on the client. These decisions correspond to the stases of quality and policy, the final points in the invention process. For the composing process of a tattoo, these two stases mark the conclusion of the physical composing process for the client. In the invention strategy of integration, the action of synthesizing corresponds to the stasis of quality while the action of concluding corresponds to the stasis of policy.

Synthesizing

In the action I identify as synthesizing, the artist consults the client on the final tattoo design by presenting the client with the final stencil. In doing so, the artist is asking the client to approve the stencil so the actual tattooing process can begin. With its focus on reaching an end

point in the tattoo composing process, the action of synthesizing is similar to the stasis of quality. The stasis of quality is concerned with addressing how the parties evaluate the issue. There are three types of qualities that can be addressed: what action to pursue and what to avoid, what is considered right and wrong, and what is considered honorable or dishonorable (Brizee, 2008; Cicero, 2006; Crowley & Hawhee, 2004). The stasis of quality, by posing these questions, focuses on evaluating the issue in comparative terms, focusing on similarities or differences or what is considered either inferior or superior (Cicero, 2006). For tattoos, the stasis of quality is manifested in the action of synthesizing because its goal is to evaluate whether or not the completed tattoo stencil can be viewed as the intended product of the composing process, which is an evaluation of the stencil using the comparative terms of similarities and differences.

The action of synthesizing not only represents a shift from one invention strategy to the next, it also represents a shift in approach to invention for both client and artist. Rather than focusing on contributions that are more individualized as in the actions and behaviors associated with the invention strategy of negotiation, synthesizing brings all ideas and input together for consideration. Though the artist drives the action of synthesizing by presenting the final tattoo stencil to the client for consideration and approval, the stencil itself is a physical representation of the purpose, topics, and subtopics arrived at as a result of the collaborative composing process of the client and the artist. By presenting the stencil to the client, the artist is recognizing the process is not only collaborative but can only move forward if the client is in agreement with the final stencil designed by the artist. This is illustrated during the final moments of the physical composing process of Client Two's tattoo.

> *(Artist A goes back to other room to finish stencil)*
> *(Artist A returns with stencil and holds it against Client Two's foot).*
> *Artist A: What do you think?*
> *Client Two: (nodding head yes) Um-hmm.*

Artist A: Okay. That's the one then.
(Artist A returns to other room to finish stencil and begin tattooing process.)

After explaining the design and making revisions during negotiation, the artist returns to the work area to finalize the tattoo stencil. Once the stencil is fully complete, Artist A returns to Client Two and presents the stencil, posing the explicit question "What do you think?" The completed stencil represents the combined efforts of both client and artist. By presenting the stencil for approval by the client, Artist A is addressing potential issues concerning quality. The artist is asking the client if the completed tattoo stencil is right or wrong or good or bad in relation to how well it represents all the ideas contributed during negotiation. The quality of the tattoo stencil could be a potential point of disagreement, but for Client Two, it is not. When the client nods yes and indicates approval with "Um-hmm" consensus is reached on the stasis of quality. The artist then prepares the stencil for the actual tattooing process and thus the next stasis. For Client Four, synthesizing occurs with variations that reflect a different composing process for the artist and the client.

As revealed during negotiation, the physical composing process of Client Four's tattoo differed in relation to how the tattoo stencil was developed. Rather than the artist preparing the stencil apart from the client, Artist C sketched the design as Client Four observed the process, adding input and ideas along with Artist C, until the stencil was fully sketched out.

Artist C: Alright and then that's the tree kinda (finishes sketch and then trails off as Client 4 continues to look on).
Artist C: Alright. Just give me a few minutes. I'll sketch this out and then, um, (Client Four holds phone out with picture on it; artist looks again at phone). Yeah, I got the picture in there.
Client Four: Okay.

As Artist C came to the conclusion of the physical composing process of the tattoo stencil, the presentation of the design was not as direct in comparison to how Artist A presented the stencil

to Client Two. Artist C simply states "Alright and then that's the tree" and pauses for Client Four to respond. Similar to the stasis of quality, Artist C is posing implied questions concerning the quality of the tattoo stencil and whether it is right or wrong or meets the expectations of Client Four. Though Client Four does not disagree with the sketch of the stencil presented, the client does draw the attention of the artist back to the model picture presented at the start of the composing process. Once the artist responds the photo is on file, Client Four indicates approval of the tattoo stencil by simply stating "Okay," indicating there are no points of disagreement and consensus has been reached on the stasis of quality. The stencil thus represents a combination of the input of both the client and the artist concerning purpose, topic, and subtopics. The action of synthesizing plays out nearly the same in all observed examples of the physical composing of the tattoo stencil. With the tattoo stencil finalized and approved, the final action associated with integration occurs, that of concluding, which is similar to the stasis of policy.

Concluding

The action of concluding marks the final integrative step in the physical composing process of a tattoo. During the action I label concluding, the artist and the client work to establish the exact location of the tattoo stencil and thus the tattoo. Though the location is identified during exposition in relation to both the purpose and the topic of the tattoo, the location is finalized during the invention strategy of integration. Location in this sense is not where on the body the tattoo is to be located, as this was a decision made during exposition. Rather, the focus of both client and artist during the action of concluding is the exact placement of the tattoo stencil on the client in the location of their choosing. The action of concluding is similar to the stasis of policy, as it is concerned with the final action in the physical composing process of the tattoo. The stasis of policy is concerned with what action should take place, who should take that action, and under what circumstances (Cicero, 2006). The stasis of quality is in

particular concerned with actions or procedures that are considered formal (Brizee, 2008; Cicero, 2006; Nadeau, 1959). The goal of the stasis of policy is to address whether or not a particular action should be taken on the issue (Cicero, 2006). In the action of concluding, the artist and client are addressing the question of the exact location for the tattoo stencil and eventually the tattoo design, with the action to take place being both applying the stencil and eventually tattooing the design once the exact location has been determined. In determining the exact location of the tattoo, the client and artist are also addressing the circumstance under which the actual tattoo should be applied. The formal action or procedure is then actually tattooing the design.

The action of concluding, like synthesizing, takes into account all the input by both client and artist during the physical composing process of the tattoo. This action reflects a collaboration between artist and client designed to capture all aspects of the tattoo, from purpose to topic to subtopics. The exact placement of the stencil must be precise in order to allow all these aspects of the tattoo to be conveyed once the design is inked on the client's body. For Client Three, the importance of placement of the tattoo is evidenced in the discussion and subsequent adjustments made to the placement of the tattoo stencil.

> *(Client Three gives wedding ring to artist and shows outline on finger where she wants tattoo design to fit; tattoo artist holds ring up to client's finger to check for size and placement)*
> *Artist A: Okay. So, right there?*
> *Client Three: (moves ring into place) Right there.*
> *Artist A: Okay. And what I'll do is I'll have you make sure—we'll play with it as many—put it on and off as many times as we need to, to get it perfect for ya.*
> *Client Three: I can't get it on (laughs).*
> *Artist A: Okay. Well, I mean the stencil pattern, so. . .(gives wedding ring back to client).*
> *Client Three: Oh, okay.*
> *Artist A: So, no wider than that, right?*
> *Client Three: Right.*

For Client Three, the tattoo must be placed within an outline created from the client's wedding ring, as indicated by the client adjusting the placement of the ring when held by the artist and then noting "Right there." The artist works collaboratively with the client noting the stencil can be "put it on and off as many times as we need to to get it perfect," which reveals the artist recognizes the importance of placement to the client.

With Client Three, the questions of policy are concerned with the placement of the tattoo stencil, and whether or not it should be submitted to a more formal procedure, which for tattoos, is placing the stencil on the skin. For Client Three's tattoo composing process, the focus of the stasis of policy is more particularly geared toward the question of whether an action is appropriate. During this point of the composing process, the artist and client are considering whether the action of the positioning of the tattoo stencil is correct. In posing the questions of "So, right there?" and "So, no wider than that, right?" the artist is asking the client if there is a point of disagreement on the stasis of policy. In responding to the first question posed by the artist, that of "So, right there?" Client Three does indicate there is a point of disagreement by first moving where the artist has positioned the ring and then responding "Right there." In contrast, the second question posed by the artist, "So, no wider than that?" is met with agreement, as the client responds by stating "Right." For Client Three, the stasis of policy continues until the stencil is finally applied to the skin, which includes the artist applying and reapplying the tattoo stencil twice in order for consensus to be reached. Both the client and the artist agree with the positioning of the stencil and the actual tattooing process begins. The action of concluding is also evidenced in the physical composing process of Client Four.

Though concluding occurs during Client Four's physical composing process, it varies from that of Client Three. Whereas Client Three and Artist A work from a stencil placed on

paper and then transferred to the skin, Artist C uses a much different stencil process. Instead of using the sketch made on paper, Artist C draws the tattoo stencil directly onto Client Four's skin using the sketch they created as a model.

> *Artist C: Confirms with client how she wants the tree positioned on her back as well as the details she wants in the bark of the tree.*

Before beginning to sketch the design, the artist confirms with Client Four the positioning of the tree, similar to Artist A confirming with Client Three how the stencil would be positioned on the client's finger. From that point, the process changes.

> *Artist C: Begins sketching more intricate details in design using different color Sharpie.*
> *Artist C says to Client Four "When you see this, it's not going to be exactly like the picture, but you're just going to have to trust me."*
> *Artist C: Removes part of drawing with soap and clean paper towel*
> *Artist C: Redraws part of design and continues drawing design*
> *Holds phone with paper towel while drawing*
> *Artist C: Again removes part of design with soap and paper towel*
> . . .
> *Artist C: Finishes drawing design and asks client to evaluate design in the mirror, noting the broken tree branch, and grass at bottom of tree trunk. Explains where writing will be on each side of tree design.*
> . . .
> *Client approves design*

Rather than applying the sketched design on the client using transfer paper, Artist C draws the stencil directly on the client, using different colored markers to indicate different elements in the design and then removing and reapplying the ink as needed using the picture presented by the client as well as the sketch as models. Once the artist finishes the sketch, the physical composing process is brought to fruition with the artist finishing the design and then asking the "client to evaluate design in the mirror" as the various design aspects are explained and reviewed. By asking the client to evaluate the stencil, the artist is posing the questions of whether the stencil is correct and also if the stencil should be submitted to the more formal procedure of actually tattooing the design, which corresponds with the intent of the stasis of

policy (Cicero, 2006). Though Client Four could indicate disagreement and ask for changes to take place, or further actions to be taken, the client does not. Rather, the client indicates agreement with the stencil, which in turn indicates consensus has been reached on the stasis of policy. Thus, the process of stasis comes to a conclusion and the tattoo proceeds. Though the actual tattooing process comes to a natural conclusion with ink being applied to the skin, the invention process actually continues, though with a different focus, as evidenced by the invention strategy of reflection and the actions of critiquing, attributing, evaluating, affirming, and co-authoring.

REFLECTION

The use of reflection in the form of reflective writing is common within the field of English Studies, both as a pedagogical tool and an authorial one. Reflection is a process that allows a writer to formulate a more substantial understanding of a text and then connect it to other ideas and meanings (Dewey, 2011; Rodgers, 2002). It is also dependent on interactions, including a broad range of experiences such as the interaction between the individual and another person or the individual and an idea (Dewey, 2011; Rodgers, 2002). For a tattoo, this means considering the interaction between client and artist and also between client and the idea of authorship. Reflective writing attempts to capture thoughts and thought processes that occurred during the composing of a given text (Yancey, 1998). The intent of reflective writing is to help writers clarify their choices and decision-making processes during the composing of a text and to make connections between their thoughts and the resulting piece of writing. As a result of reflective writing, writers are often able to revise and refine both their topics and how those topics are conveyed to the reader, a process which allows writers to reinvent their ideas in a sense (Yancey, 1998). Yancey (1998) articulates three types of reflection, reflection-in-action, constructive reflection, and reflection-in-presentation. Drawing from these three articulations of

reflective writing, I operationalize reflection as an invention strategy in which the client makes connections between the finished tattoo and the choices made during the composing process by considering the presence of the artist in both. In a sense, reflection is a return to exposition, with the tattoo being reinvented as a collaborative text.

During reflection, the client reconsiders both the topic and the purpose of the tattoo as originally conceptualized in comparison to the resulting tattoo. This comparison of original tattoo idea and meaning and the final result is similar to Yancey's (1998) reflective process of a writer considering whether or not the goals of a particular text have been met. In making this comparison between the original ideas versus the finished tattoo, both the purpose and topic of the tattoo are revised, refined, and subsequently reinvented not as an individually composed text but as one that comes to fruition as the result of the collaborative composing process with the artist. During reflection, the client is able to consider and identify the influence of the artist not only in the topic of the tattoo but it's purpose as well. The invention strategy of reflection begins with the client considering both the topic and purpose in the action of critiquing and continues with the actions of attributing, evaluating, affirming, and redefining.

Critiquing

Considering how the completed tattoo compares or contrasts with the original topic and purpose is central to the action I designate critiquing. When the client critiques the tattoo, the client contemplates the tattoo in relation to how it is similar to or different from the original idea they conceptualized and then articulated to the artist. This critique is similar to Yancey's (1998) reflection-in-action. Reflection-in-action forecasts subsequent revisions to come based on a new perspective on the text. The goal is to consider self-knowledge, which is whether the finished text conveys what the writer hoped to convey (Yancey, 1998). While Yancey (1998) articulates reflection-in-action as pertaining to a single composing event rather than a series of composing

events, the action of critiquing within the composing process of a tattoo focuses instead on a single invention strategy. With tattoos, reflection-in-action manifests itself in the action of critiquing as the client considers changes to the topic of the tattoo and how those changes emerged and evolved as the result of the input by the artist. This critique occurs from a new perspective for the client, that of now having a completed tattoo that either does or does not convey what the client hoped. The degree of change varies from tattoo to tattoo, but changes are evident and are able to be clearly identified within the context of the originally articulated topic. This is illustrated by both Client One and Client Three when asked to compare their completed tattoos with their original tattoo ideas. Client One's critique is interesting with regard to how the changes are identified.

> *R-L-B: How does the tattoo compare to your original idea? Is it the same? Are there any changes at all?*
> *Client One: No, it's the same.*
> *R-L-B: What about in terms of font, size, everything the same?*
> *Client One: Yeah.*
> *R-L-B: Okay, did, um, were there any change at all, that um, the tattoo artist suggested to you?*
> *Client One: Uh, yeah. I was gonna do a heart and he, uh, the love was made out of a heart but it was—it would've been real small, so I just went with the word.*
> *R-L-B: Okay, and he suggested that you do that instead?*
> *Client One: Yeah.*

With Client One, two interesting aspects of reflection emerge. When asked how the tattoo compares to the original idea, the client responds there are no changes to the design, stating "No, it's the same." Initially, the client does not recognize the tattoo topic was in any way different from the original idea presented to the artist during exposition. However, when asked to confirm various subtopics of the tattoo such as font and size as being the same as those which were conceptualized during exposition, the client reveals there were, in fact, changes to the topic. The

original idea for the tattoo was conceived of as “a heart. . .the love was made out of heart. . .” rather than just the word “love” that was the final design as presented in Figure 3.

Figure 3: “Love” Tattoo

The client continues by noting the change was the result of the original idea being too small when tattooed. When asked to clarify who suggested the change, Client One confirms the artist suggested making the change to just using the word rather than trying to form the word into a heart shape. By connecting the artist to the changes made to the topic of the tattoo, the client is acknowledging the contributions of the artist in the composing process. Because the presence of the artist is identifiable in the completed tattoo topic, the client is reconceptualizing the tattoo as a shared artifact of invention, even though this is not stated explicitly at this point in reflection. This same reconceptualization can be identified in Client Three’s critique of the tattoo topic, though the changes are more quickly and clearly identified in comparison to Client One.

Client Three’s tattoo composing process involved significantly more changes to the final topic of the tattoo. When asked to engage in reflection and critique the tattoo, Client Three

clearly identifies changes to the topic and connects the changes to input received from the artist during exposition and negotiation.

> *R-L-B: How does the tattoo compare to your original idea?*
> *Client Three: Um, well, when I walked in, I had intended to get a full (indicates wedding band design on finger) wedding band on my finger. Um, but, of course the artist told me that, um, he recommended against putting anything under my finger. So, at that point, I just said "Hey, let's do an infinity symbol on top" and uh, that's what he did. That's what I got.*

Client Three begins by first noting changes to the overall topic of the tattoo, explaining the initial design was to be a "full wedding band on my finger." As illustrated in Figure 4, this design was ultimately changed to "an infinity symbol on top" of the client's finger, which the client connects to the artist, who "recommended against putting anything under" the client's finger.

Figure 4: Infinity Symbol Tattoo

Whereas Client One's tattoo maintained the use of the word love, just in a different layout, Client Three's tattoo topic evolved into another design completely. Initially described as a wedding ring tattoo, the tattoo topic evolved into an infinity symbol appearing only on the top portion of the client's finger. Client Three more readily acknowledges the artist's contribution during

exposition when stating the artist "recommended against" the original positioning and ultimately the tattoo design. In doing so, Client Three is demonstrating an awareness of the presence of the artist in the final tattoo topic and the tattoo composing process. As with Client One, Client Three's acknowledgement the input of the artist effected such a dramatic and total change to the tattoo topic evidences a more collaborative process is being conceptualized during reflection. While the clients are focused on the topic of the tattoo during critiquing, the action of attributing focuses on the subtopics of the tattoo.

Attributing

During the action I label attributing, the clients consider changes made to the subtopics of the tattoo resulting from the input of the artist during exposition but more primarily in negotiation. Because the focus is primarily on the single invention strategy of negotiation and the goal is still focused on determining whether the finished text conveys what the writer intended, attributing is also similar to reflection-in-action (Yancey, 1998). Attributing is also similar to Yancey's (1998) knowledge of content, which is associated with the activities that are identified as being reflection-in-action. Knowledge of content relates not only to what is learned about the topic but also what the writer learns about his or her identity as an author (Yancey, 1998). Just as knowledge of content is focused on the identity of the author, in the action of attributing, the client recognizes the presence of the voice of the artist and the artist themselves in the process of composing the tattoo by addressing changes to the subtopics of the tattoo that can be directly credited to the artist. However, the client does not necessarily state that recognition explicitly. Like the transition from translating to proposing that marks the more subtle transition from exposition to negotiation, the transition from critiquing to attributing is fluid. This means that once the client begins to identify changes to the topic, the client may also progress into addressing changes to the subtopics of the tattoo. This can be evidenced in how

Client Three can also identify and describe other changes in the tattoo that resulted from changing the topic.

> *R-L-B: Alright. What did you want the band to be originally? What kind of design?*
> *Client Three: Um, either a braided design or a Celtic knot design. Something like that, that, um, might resemble my wedding ring, which is a braid. (holds up wedding ring)*
> *R-L-B: Okay. And the color?*
> *Client Three: Um, I was thinking, um, of a purple-bluish color anyway, so that was the same.*

The client further addresses the texture originally intended to be used, which is a subtopic of the tattoo. As initially conceptualized, the texture was to have been "either a braided design or a Celtic knot design. Something like that, that, um might resemble my wedding ring, which is a braid." As illustrated in Figure 4.2, the texture was neither a braid nor a Celtic knot design. Rather, it was more simple and basic in design. Another subtopic examined by Client Three during reflection was that of color. When asked about the color of the completed tattoo, the client confirms the color was as initially conceived, a "purple-bluish color." However, during Client Three's pre-tattoo interview, as presented in explicating, the color choices ranged from green to blue to purple. The ultimate color choice was the result of the artist presenting the client with possible color options that included two shades of blue, turquoise, and purple, which is another example of how the artist provided input that shaped the subtopic of color (Appendix 4). For Client Three, changing the topic of the tattoo created a ripple effect that also resulted in changes to the subtopics of texture and color. Both were the result of changes that can be connected to ideas and suggestions made the artist, which are acknowledged by the client. This recognition of the role of the artist in both the exposition and negotiation strategies of invention helps to reposition the tattoo as a text that includes contributions of both the artist and client rather than a single individual. Just as in exposition and negotiation, when the subtopics are invented, during attributing, the tattoo is reconsidered and, in a sense, reinvented relative to

changes and how those changes are connected to being a collaborative text. Though Client Three does not directly state the artist is responsible for the changes identified in the subtopics of the tattoo, Client Four does.

Unlike Client Three, Client Four's final tattoo does not seem to have been changed in comparison with the initial tattoo topic. Though Client Four initially states no changes were made to the topic, the client quickly follows by attributing changes to the subtopics of the tattoo to the artist.

> *Client Four: Um, I don't necessarily think there really is any, you know, not many changes from what I kinda (inaudible). The only thing, um, I see that's not like the picture I was showing him, like for him to go by, he kinda—I mean it is off center a little bit but kinda not as much as what it should've been to get that whole dark writing down the one side, you know, like. . .*
> *R-L-B: Um-hmm.*
> *Client Four: The right side of my back. The tree branches come out a little bit further. It kinda looks like there might not be room to do what I wanted to do originally, but I can always, kinda work off of whatever I got, you know what I mean?*

Client Four first addresses the subtopic of placement, noting that though the tattoo is off center, it's "not as much as what it should've been to get that whole dark writing down the one side" which the client later notes will have to be curved in order to accommodate the change in placement (Appendix 6). Client Four then goes on to note changes in another subtopic, that of length. In addressing the top branches of the tree, Client Four describes them as coming "out a little bit further" which can be seen in Figure 5.

Figure 5: Tree Tattoo

Due to the changes in the subtopics, Client Four acknowledges the topic of the tattoo may have to be changed in future sessions because "there might not be enough room to do what I wanted to do originally." When asked at a later point about the changes in the subtopic of the length of the branches, Client Four clearly attributes the changes to the artist:

> *R-L-B: Is that something that he did on his own? Just sorta drew those branches out in that direction like that?*
> *Client Four: Well, I mean, the tree needed branches off in that direction, you know what I'm saying?*
> *R-L-B: Yeah.*
> *Client Four: But maybe he could've shortened them up a little bit, just a little bit. You know what I mean? Just on the edge.*

Despite the changes that Client Four identifies, the client seems to be open and accepting of them stating "I can always, kinda work off of whatever I got." Just as in critiquing, Client Four directly connects the artist to the changes in the subtopic of the tattoo. Rather than claiming ownership for the changes, the client recognizes the artist played a significant role in changing

the subtopics of placement and length. Client Four identifies the client's role in the composing process by noting the original tattoo idea was based on a picture presented to the artist and then identifies the changes the artist made to that original design during negotiation and even collaboration, as the client was asked to approve the tattoo stencil once applied to the skin and before the artist began the actual tattooing process. The tattoo is no longer the result of presenting a picture to the artist and receiving an exact replica. Instead, it reflects the contributions of both client and artist and is more aptly described as a collaborative text. Though the clients do tend to attribute changes to the artist directly during both critiquing and attributing, they do not necessarily acknowledge the text as being collaboratively composed. The clients do, however, offer an evaluation of their tattoo design within the context of the tattoo being one that was impacted by the input of the tattoo artist, which is the action of evaluating.

Evaluating

During the invention strategy of reflection, the action I label evaluating moves the client closer to more explicitly identifying the tattoo as a collaboratively composed text. In the action of evaluating, the client evaluates the tattoo design, focusing on the changes to the tattoo identified during the actions of critiquing and attributing, and then offers an assessment of the finished tattoo. With its focus on the entirety of the composing process and considering the input of the artist, the action of evaluating is similar to another one of Yancey's (1998) three kinds of reflection, constructive reflection. Constructive reflection is described as an aggregate of reflection-in-action about multiple texts composed for different rhetorical situations over time. Constructive reflection can occur explicitly when the writer is asked to evaluate composing experiences. Not only does constructive reflection emphasize understanding the composing process, it also addresses the invention of the identity of the author, an identity that can include many voices (Yancey, l998). During the action of evaluating, the client evaluates the tattoo as a

result of the composing experience, with the multiple texts being the initial idea and then the finished tattoo rather than multiple texts composed for different rhetorical situations. The evaluation focuses on the changes to the tattoo identified during the actions of critiquing and attributing, which can also be viewed as the reflection-in-action about multiple invention strategies. By considering the input provided by the tattoo artist, the client is reflecting on the tattoo as a text that is composed as a result of the voices of both the artist and the client rather than as a text the client composed solely on their own. The client is thus contemplating the tattoo as a collaboratively composed text. This action of evaluating can occur in one of two ways. It may emerge immediately after the action of attributing, as it does with Client Five.

During attributing, Client Five initially provides a vague description of the changes to the tattoo noting "I think both of us did" when asked who was responsible for the changes made to the tattoo topics and subtopics. When prompted to further explain the changes, Client Five does so, again briefly, but then moves into evaluating the quality of the design.

> *R-L-B: Okay. Can you talk a little bit about what changes he made in the design? Like, elaborate on that a little bit.*
> *Client Five: Okay. He made a change in, in the way that it was laid out. Um, the design looks different. He took ownership of it and he, uh, he did some research, did some homework. He looked at some sources to try to take the idea that I presented and make it better. So, it, uh, I think it looks more natural than what it would've looked like if it had been done exactly the way I started out.*
> *R-L-B: Um-hmm.*
> *Client Five: I think that it looks more realistic, um, as in it almost looks like what it's supposed to be instead of a tattoo.*

When Client Five evaluates his tattoo, the client first moves toward more definitively identifying the tattoo as a collaboratively composed text. Client Five describes the artist's approach by noting "He took ownership of it and he, uh, he did some research, did some homework. He looked at some sources to try to take the idea that I presented and make it better." By labeling the artist's actions as "ownership," Client Five is more clearly positioning the tattoo as a

collaboratively composed text, as the idea of ownership in relation to a text is often associated with authorship. Further, Client Five, in noting the artist "did some research, did some homework" and "He looked at sources" positions the artist as engaging in a practice associated with invention, that of research on both the topic and purpose of a text.

In addition to more closely positioning the tattoo as being collaboratively composed, Client Five also provides an overall evaluation of the tattoo, stating "So, it, uh, I think it looks more natural than what it would've looked if it had been done exactly the way I started out" which is shown in Figure 6.

Figure 6: Rosary Tattoo

The evaluation of the tattoo is thus connecting the invention processes of the artist, that of taking ownership and researching the topic and purpose of the tattoo, with producing a better tattoo than the tattoo design originally conceptualized by the client during exposition. Client Five then

continues to evaluate the completed tattoo as being "more realistic, um, as in it almost looks like what it's supposed to be instead of a tattoo" which is a seemingly positive evaluation of the completed design. The fact that Client Five evaluates the tattoo as being more realistic and more natural in appearance also helps to emphasize the completed tattoo is a result of the contributions of the artist, particularly during exposition but also during negotiation. Though Client Five offers a positive evaluation of the completed tattoo, Client Three's evaluation is less so.

Whereas evaluating occurs for Client Five in conjunction with the action of attributing, Client Three does not engage in evaluating until asked more directly about how the input of the artist contributed to the completed tattoo. When asked how the role of the artist in the composing process of the tattoo is viewed, Client Three responds by evaluating the finished tattoo.

> *R-L-B: Okay. How do you view the role of the tattoo artist in the tattooing process? Client Three: Critical. I mean, he completely changed what I thought I wanted when I walked in there. Um, and, if he hadn't done it the way I wanted to—it was critical, absolutely critical. Even now, um, and maybe one of your questions gets to this, it isn't exactly what I had in mind, um, and that is disappointing and I attribute that to the artist.*

In evaluating the tattoo, Client Three not only acknowledges the input of the artist but also the magnitude of that input as well. For Client Three, the artist changed the entire topic of the tattoo during exposition, which the client clearly acknowledges. In continuing to reflect on the role of the artist during the tattoo composing process, Client Three also addresses ownership by evaluating the tattoo but the evaluation of ownership is seemingly contradictory. First, Client Three indicates the artist designed the tattoo as requested, stating "if he hadn't done it the way I wanted to" which seems to indicate the completed tattoo represents the design as it was originally conceptualized, thus Client Three is taking ownership and acknowledging the client as author. However, the client then contradicts this by stating "it isn't exactly what I had in mind,

um, and that is disappointing and I attribute that to the artist." The less positive evaluation of the tattoo is then attributed to the authorship associated with the artist rather than the client's ownership of the invention strategy of exposition. The contradiction here is important for two reasons. First, it is a clear acknowledgement that during the invention strategy of reflection, Client Three more clearly positions the tattoo as being collaboratively composed because both the client and the artist are assigned ownership of the completed tattoo design. This contradiction also reveals that even when engaged in collaborative composing, co-authoring remains complicated as a concept. Despite this, what is not complicated is that in all cases, the clients affirm that even with the changes to the topic and subtopics and amidst the evaluations of the tattoos, the tattoo conveyed its intended meaning once completed, which is the action of affirming.

Affirming

Just as topic and purpose are addressed in exposition, negotiation, and integration, the invention strategy of reflection also addresses both, with purpose primarily being addressed during the action I identify as affirming. With so many changes to both the topic and subtopics identified, the question arises whether or not the finished tattoo still achieves the purpose originally identified by the clients during exposition. During affirming, the clients affirm that their tattoos convey the meanings that they intended, despite all the changes they identify in the final tattoo. This action is similar to reflection-in-presentation. This type of reflection looks inside the text, which is a reflection, and also considers presentation, which is the public text that represents the writer. Reflection-in-presentation is contextual, in that it considers the relationship to reflection-in-action and constructive reflection. It is also cumulative like constructive reflection, because it is more general in the beginning and works backward (Yancey, 1998). The action of affirming includes both an inquiry into the cognitive processes

that occurred during exposition and also the final tattoo, as a text that can be read by an audience, which is a duality very similar to reflection and presentation in reflection-in-action. In the case of a tattoo, reflection refers to the actions that occur during the invention strategy of exposition and presentation refers to the finished tattoo. For all the clients, the completed tattoo is affirmed as conveying the meaning originally conceptualized during exposition. This is evidenced in the response of Client Two to the question of whether the tattoo conveyed the meaning intended.

> *R-L-B: Does the tattoo convey the meaning intended?*
> *Client Two: The tattoo was meant to show that I love my state, and I think it does that.*

For Client Two, there were few changes identified to the tattoo, the most notable being the placement of the design as shown in Figure 7.

Figure 7: WV Motto Tattoo

Even with the change to the placement, the client was able to affirm the completed tattoo "was meant to show that I love my state, and I think it does that." Despite the changes to the subtopic, which were actually more significant than acknowledged during reflection, Client Two views the tattoo as addressing the purpose initially identified during exposition. In affirming that the tattoo conveys its intended meaning within the context of changes made by the artist, Client Two is recognizing, though not directly, that the composing process of the tattoo was collaborative in

nature rather than being driven by a single author. Client Four shares this same affirmation of the finished tattoo with Client Two and the other clients.

Unlike Client Two, however, Client Four identified several major changes to both the topic and the subtopic of the tattoo during critiquing, attributing, and evaluating. Though Client Four's tattoo was ultimately not completed, a significant portion, and arguably the most important part of the original design was completed. Like Client Two, Client Four also addresses the purpose of the tattoo during affirming.

> *R-L-B: I think you covered it. And then, we're just going to assume that right now, we're just going to talk about the tree part of the tattoo. Um, does that part convey the message that you intended?*
> *Client Four: Yeah, I love the tree. I mean, I just wanted a really cool looking tree. For the most part, and then that symbol in the middle. So the tree, I mean, the tree's perfect, I think, you know what I mean?*
> *R-L-B: Okay. Um-hmm, yeah.*
> *Client Four: There might be a little bit kind of stuff here and there or something but it-it definitely gets the point across.*

In affirming the tree conveys the message intended, Client Four first explains the original conceptualization of the tree during exposition. The client explains "I just really wanted a cool looking tree. For the most part, and then that symbol in the middle." After identifying the original purpose of the tattoo, "a cool looking tree" with "that symbol in the middle," Client Four then moves into affirming the tattoo conveys its intended purpose in two fashions. First, the client notes "the tree's perfect" and then more definitively affirms the tattoo does indeed convey it's intended meaning by stating "it definitely gets the point across." That the tattoo conveys the intended meaning even with all the changes, particularly to the subtopics, illustrates the contributions of the artist are included when considering the purpose of the tattoo.

That few of the clients directly position their tattoos as collaboratively composed texts rather than as individually composed texts even when acknowledging often dramatic changes in

the design due to the artist's contributions and insight reveals that the concept of authorship remains complicated. This is particularly evident during the invention strategy of reflection. Only with the completion of the tattoo does co-authoring become a possibility for the invention of a tattoo. Examining the composing process of tattoos during reflection not only reveals the contributions of both client and artist, it also reveals a reinvention of the discourse conventions surrounding authorship. During the action of redefining, authorship is reinvented as co-authoring.

Redefining

While the clients acknowledge the changes and contributions of the artists, it is not until the action of redefining that the composing process of tattoos and the tattoos themselves are explicitly identified as co-authored texts. In the action I identify as redefining, the clients redefine their tattoos as co-authored after reflecting on the actions of critiquing, attributing, evaluating, and affirming. Redefining aligns with the traditional understanding of reflection as a process in which writers formulate more substantial understandings of a text and then make connections to new ideas. Reflection occurs as the result of the writer interacting with other people or with an idea (Dewey, 2011; Rodgers, 2002). As in the traditional act of reflection, during the action of redefining, clients identify a new understanding of their tattoos, but that understanding is related to the authorship of their tattoos. This new understanding is a result of their interaction with the artist. For most of the clients, redefining marks a shift in their original positioning of authorship as a primarily or wholly individual endeavor. For most clients, redefining is positioned on a continuum as fully co-authored, with authorship being defined as shared between conceptualizing as authorship and performing as authorship, to somewhat co-authored, with authorship being a little more of either conceptualizing as authorship or performing as authorship, and various points in between. And for most, this shift in reinventing

authorship is vast because it moves away from the either/or dichotomy established between conceptualizing as authorship or performing as authorship to instead encompass both as authorship. This is illustrated most clearly by Client Five, who reinvents authorship as a fully co-authored process.

> *R-L-B: Okay. Who do you consider to be the author of your tattoo? You or the tattoo artist and why?*
> *Client Five: I think that it would be co-credited. Uh, I came up with the original idea and he certainly made enough of a contribution that if we were writing a book instead of creating a tattoo, we would both be listed on the front.*

For Client Five, once the tattoo composing process is complete, during reflection and the action of redefining, authorship is described as "co-credited" because though the client authored the original idea, the artist "certainly made enough of a contribution" that Client Five now considers the tattoo to be a co-authored text. As in Client Five's previous discussion of authorship, the client offers a comparison to a more traditional text, that of a book, to help further explain how the discourse convention of authorship is viewed as co-authoring. Comparing the tattoo to a book, Client Five explains "if we were writing a book instead of creating a tattoo, we would both be listed on the front." This explanation marks a dramatic shift from Client Five's original identification of authorship as conceptualization in which the client was identified as the author of the tattoo because it was the client who conceptualized the topic:

> *Client Five: Because I am the person that will design it. I am the person that will conceptualize it in my mind. And I'm the person that will approve it before it goes forward. It's like the difference between an architect and a builder. He's the builder. Um, or the difference between an artist and his pen. The pen doesn't do it. I mean—the pen has to be there. The pen's an integral part of it, but the pen is not the author.*

In this initial identification of authorship as conceptualization, Client Five did not recognize the role of the artist in authoring the tattoo. The artist was merely the tool or "the pen" that had to be there in order to carry out the physical composing of the tattoo, which Client Five did not

identify as being connected to authorship. Client Five continues to address the discourse convention of authorship when describing the role of the artist in the tattooing process.

> *R-L-B: Okay. How do you view the role of the tattoo artist in the tattooing process?*
> *Client Five: If he's good, it will happen just like the way that it happened. Um, I don't know that everyone would have the competence and the ability and the skill to help collaborate like he did. But, um, I would want to have somebody that did it like that again. There was a lot of give and take. You know, we—it, it almost felt like writing a song, with two people writing a song.*
> *R-L-B: Um-hmm.*
> *Client Five: Throw an idea out. (motions with hand away from body like throwing) Throw an idea back. (motions with hand like bringing an idea back to him) And it went back and forth several times until he probably met with me more than what he wanted to before he got the tattoo done. Um, but we invested the right amount of time and we got the right result.*

The client's response here is interesting for two reasons. First, the client clearly reinvents authorship as co-authoring by labeling the process as collaborative, stating "Um, I don't know that everyone would have the competence and the ability and the skill to help collaborate like he did" which represents a complete reversal from the client's earlier identification of authorship as solely resting with Client Five due to the client conceptualizing the design. The second reason this description of the role of the artist in the tattooing process is interesting is that it represents a dramatic shift from not previously acknowledging the physical composing process as being related to authorship. In describing the process as "Throw an idea out. Throw an idea back" the client is capturing the social interaction that occurs during the composing process of a tattoo that is the invention process. Further, it's not just the artist who is engaged in the physical composing of the tattoo. The client now has a place in that process as well. This same reinvention of authorship can be identified in Client Two's explanation of authorship during co-authoring.

For Client Two, authorship is reinvented as a discourse convention that includes both the client and the artist. Like Client Five, Client Two's description of authorship varies from that provided during the initial discussion.

> *Client Two: I still consider the author of the tattoo to be a combined effort from myself and the artist. Originally, the design was my thought. However, the artist brings the idea to life, so both of us were an author in some way.*

When reflecting on authorship, Client Two considers authorship "to be a combined effort from myself and the artist" with "combined" indicating that authorship is viewed as more as co-authoring. For Client Two, this is also a shift in discourse conventions concerning authorship. Originally, Client Two identified the author as primarily being the artist:

> *Client Two: (interrupting) I guess it's, like my, um idea, but they kinda bring it to life, so I give them credit more than myself.*

That the client now views authorship as a "combined effort" positions authorship more explicitly as co-authorship. Client and artist are both "an author in some way." Client Four positions authorship in a similar fashion, with both the client and the artist being viewed as co-authors.

> *R-L-B: Okay, um, and this is a question I'm sure you'll be, um, you'll probably remember from our first interview. Who do you consider to be the author of your tattoo? You or the tattoo artist and why?*
> *Client Four: Well, I still think, you know, that, I mean, it's—I guess I'm the author of it but then, I mean, they have their own little—they have their own little twist to it to make it kinda ours.*

Though Client Four identifies the client as the author, stating "I guess I'm the author of it" the client does acknowledge the artist's role in physically composing the tattoo, or "they have their own little—they have their own little twist to it" which transitions the tattoo from being an individually authored text to one that the client then describes as "ours." Unlike the other clients, Client Four initially attributed some level of authorship to the artist. Along with Client Four, Clients Two and Five more readily acknowledge the reinvention of authorship as co-authorship.

Clients One and Three, however, seem to remain committed to their initial discourse conventions of authorship.

For Client One, the discourse convention of authorship is that of performing as authorship. Because the artist performed the tattoo, the artist is identified as being its author.

> *R-L-B: Okay. And some of these questions are gonna sound familiar from your first interview. Who do you consider to be the author or your tattoo? You or the tattoo artist and why?*
> *Client One: Uh, him. The-the artist because, uh, he kinda—he drew everything up and the idea of how little to make it or how big. Uh. . .*
> *R-L-B: Okay.*
> *Client One: That's about it. I just had the idea for the word.*
> *R-L-B: (interrupting) Okay.*
> *Client One: He has to, you know, do everything else.*

Though Client One continues to identify the artist as the author of the tattoo, the client also seems to acknowledge co-authoring on some level. The client's statements that "I just had the idea for the word" and "He has to, you know, do everything else" contradicts the notion only the artist is the author because Client One is also responsible for producing the idea for the tattoo. Though not explicitly stated, Client One does continue to position the tattoo as co-authored, though the client is responsible for the idea and the artist for the physical composing process. Like Client One, Client Three also maintains a commitment to an individually authored text while acknowledging some level of co-authorship.

During co-authoring, Client Three does not explicitly identify the artist as having any role in authoring the tattoo. Rather, the client remains committed to the original discourse convention of conceptualizing as authorship and thus only a single author for the tattoo.

> *R-L-B: Okay. And this will be a familiar question. Who do you consider to be the author of your tattoo, you or the artist and why?*
> *Client Three: (looking at tattoo) Me, because ultimately I got what I wanted, not what he wanted. I mean, he recommended against what I wanted to do but I still got something that I wanted.*

Client Three clearly identifies the client as the author "because ultimately I got what I wanted, not what he wanted." Though this seems definitive, with the client being identified as the only author, Client Three does acknowledge on some level, though not explicitly, that the artist shares authorship. That the artist "recommended against what I wanted to do" indicates the artist had a dramatic impact on the composing of the tattoo and perhaps even the conceptualization of the tattoo. Though Client Three does not explicitly assign authorship to the artist in any fashion, the client does seem to do so when evaluating the tattoo, stating "he completely changed what I thought I wanted when I walked in there" which seems to indicate the artist contributed in large part to both conceptualizing and physically composing the tattoo. The artist's presence in the changes so readily acknowledged by Client Three more aptly positions the tattoo as being co-authored on some level rather than being a solely individually authored text.

Whether a tattoo is a solely individual text or one that is composed collaboratively is a question that reflects the status of both invention and authorship within the field of writing studies. Because invention tends to largely be an invisible process, manifesting itself within the innate cognitive processes of the mind, identifying how people invent has largely been a challenge. I sought to address some of those challenges by focusing on an invention process that is collaborative in nature, that of composing a tattoo, which renders many of those processes as visible through the social interaction that occurs between client and artist when a tattoo is composed. As shown in the findings of this study, invention in the collaborative composing process of tattoos manifests itself in the form of the strategies of exposition, negotiation, integration, and reflection. The invention strategies identified and their associated actions all occur within the context of discourse conventions of authorship, either conceptualizing as authorship or performing as authorship, held by both the client and the artist. During exposition,

the client and artist work collaboratively to establish the topic and purpose, familiar concepts in writing. In negotiation and integration, which correspond to the invention heuristic of stasis theory, the client and artist work through questions that are often implied concerning the act to be considered, defining the subtopics of the tattoo, the quality of the design, and whether or not the act of creating the tattoo stencil can be submitted to the more formal action of actually tattooing the design on the client. Reflection returns invention to a more cognitive process, with its focus on reinventing the tattoo and the composing of it as a collaborative process that accounts for the input of both the client and the artist. The strategies of invention and the authorship discourse conventions identified offer a new understanding and potential remediation of both for the field of writing studies.

In the following concluding chapter, the study as a whole will be reviewed and summarized. The summary of the study includes an overview of the artifacts chosen for the study, the research question, the data chosen, an explanation of the data coding and analysis, and a review of the findings. The findings are then discussed relative to their contributions to the field of writing studies. Particular emphasis is placed on how the composing process of tattoos offers a remediation of rhetorical theory to account for visual texts composed collaboratively and the pedagogical implications of the findings. Limitations to the study are also presented as well as a discussion of future research projects.

CHAPTER V

CONCLUSION

In his discussion of expanding rhetoric, James Fredal (2006) sets forth a description of rhetoric that is not limited to a particular medium or method of composing or the confines of authorship; instead, it is plural in order to accommodate the many ways in which composing occurs in any variety of mediums, without the limitations imposed by assigning authorship to one or more people. I have explored the composing process of tattoos as a means through which the field of writing studies can come to embrace this more pluralistic version of rhetoric. Tattoos, as visual texts that rely on the collaboration between the tattoo artist and client in order to come to fruition, challenge more traditional understandings of invention and authorship, making them an appropriate artifact of invention to be studied. By examining the composing process of tattoos as an example of the intersection of visual rhetoric, invention, and collaboration, this study has argued for a remediation of rhetorical theory. By identifying the invention strategies and their associated actions that occur when a tattoo is composed, the field of writing studies is provided with an understanding of the invention processes that occur in the composing of a visual text composed collaboratively.

SUMMARY

Tattoos have long been ubiquitous in many cultures around the world. America continues to be fascinated by these texts created with skin and ink. Yet, our tattoo tradition has evolved to become a way in which we communicate various aspects of who we are. The purpose of this study was to identify invention in the collaborative composing process of a visual text, that of a tattoo, in order to understand the ways in which this canon may already account for other mediums and methods of composing as well as the ways in which it does not. To that end, the research question guiding the study was: *How can the composing process of tattoos, texts*

that are primarily visual, inform our understanding of invention in collaborative writing? The data and methods employed to both collect and analyze the data focused on a qualitative ethnographic approach and social constructionism, which served as the theoretical framework for the study.

To answer the research question, three types of interviews were conducted. Tattoo artists were interviewed to establish their view on the tattoo composing process and to gather additional insight into the actual processes used by the artist during both the composing of the tattoo stencil and the actual tattooing process. Clients were interviewed prior to their discussion with the artist to establish the intended tattoo design, its meaning, and to establish the clients' understanding of the tattoo composing process relative to their role and that of the artist. Post-tattoo interviews were also conducted with the clients to determine any changes to the tattoo design once the tattoo was completed and to revisit notions of authorship to examine if the client viewed authorship differently once the tattoo was completed.

In addition to the three types of interviews, field observations of the tattoo composing process were conducted for each of the five clients to capture the interaction and dialogue that occurred between the tattoo artist and the client as the tattoo was composed to identify and describe the invention processes of tattoos and to illuminate how the tattoo artists' and clients' ideas about authorship either did or did not shape how they interacted with each other during the tattoo composing process. Photographs of the tattoos once they were completed and healed were also collected to serve as a point of reference for discussing the client's initial description of the tattoo and the finished design that resulted from the tattoo composing process.

Once all the interviews and field observations were collected and transcribed, data analysis began, utilizing grounded theory so that the code categories and theories emerged from

the data rather than using pre-established categories. The interviews and field observations were subjected first to an initial round of coding, aimed at finding and identifying units of analysis that indicated the rhetorical canon of invention. These codes captured the action occurring during that particular moment of the tattoo composing process.

The initial round of coding was followed by a second round of coding that focused on grouping the codes from the first round according to similarities and relationships. Each category was assigned a name. These categories were then assigned an abstracted code. These abstracted codes were then grouped according to the behaviors and actions associated with invention strategies they represented. These actions and behaviors were then identified as the invention strategies being used by the clients and the artists during the composing process of tattoos, thereby forming the conceptual codes for the study. Additionally, conceptual codes were also identified for the authorship discourse conventions of the tattoo artists and clients. The conceptual codes for both the invention strategies and the authorship discourse conventions formed the conceptual framework for the study.

The findings for this study identify two authorship discourse conventions held by tattoo artists and clients. Conceptualizing as authorship is understood to mean that the initiation of the idea for the tattoo determines the identity of the author. For the tattoo artists and clients who identified this discourse convention, the client was considered the author because it was the client who initiated the composing process. Identifying this concept also revealed authorship was considered to be individual rather than shared. Though both clients and artists identified initiating the tattoo as the starting point for invention, they did not share the same perspective on which aspect of the tattoo, the meaning of the design or the idea for the design, constituted authorship.

The second authorship discourse convention identified was performing as authorship, which was understood to mean that the person who physically composes the tattoo in terms of creating the tattoo stencil and then tattooing the design on the body is the author of the tattoo. Whereas conceptualizing as authorship more readily aligns with traditional notions of authorship as inventing an idea, performing as authorship is a departure because it places a focus on the physical act itself rather than the cognitive processes more traditionally associated with invention and authorship. For the tattoo artists who identified this authorship discourse convention, the artist was considered to be the author of the tattoo. In contrast, for the clients who identified this authorship discourse convention, authorship wasn't solely an individual affair. Rather, they recognized authorship as being more collaborative, with the artist being considered the primary author due to the artist's role in physically composing the tattoo stencil and performing the actual tattooing process.

In addition to the authorship discourse conventions, the findings for this study also identified four invention strategies that occur during the composing process of a tattoo. The invention strategy of exposition was concerned with explaining the topic and purpose of the tattoo, with topic referring to the design of the tattoo and purpose referring to its meaning. As the client initiates the invention process during exposition, the topic and purpose are more general in nature. As the artist is introduced and becomes more involved in the composing process through social interaction in the form of talk, the topic and the purpose begin to become more specific.

The invention strategy of negotiation is transitional, in that it marks a shift from a more cognitive process in exposition to being engaged in a social interaction focused on composing the tattoo stencil, which is a physical text. Negotiation is concerned with identifying and constructing the subtopics of the tattoo, or the finer details such as line work, size, and font. The

back and forth interaction where implied questions with more than one response is possible that occurs between the tattoo artist and the client is found to be a version of the invention heuristic know as stasis theory, and more particularly, the stases of conjecture and definition.

A connection to stasis theory is also found in the invention strategy of integration. This invention strategy marks another shift in the composing process, in which decisions are made concerning which subtopics of the tattoo will be used in both the tattoo stencil and the actual tattoo. Integration is concerned with unifying the ideas provided by both the tattoo artist and the client to create a single coherent text, first in the form of a tattoo stencil and then in the form of the actual tattoo. As with the other invention strategies, this invention strategy continues to unfold through talk. Because integration is focused on bringing the physical composing of the tattoo to its completion by reaching agreement, or consensus on these final decisions, this invention strategy corresponds to the stases of quality and policy.

The final invention strategy identified in this study is the invention strategy of reflection. Though this strategy does not correspond to stasis theory, it does, in a sense, return the composing process to exposition in that the client is reconsidering both the topic and purpose in comparison to how both were originally conceptualized. During the invention strategy of reflection, the client reconsiders their understanding not only of the composing process of their tattoo but also its authorship as well. The focus of this reconceptualization is on revising, refining, and reinventing the tattoo not as an individually composed text but as one that results from a collaborative composing process with the artist.

DISCUSSION OF FINDINGS

Returning to the work of Fredal (2006), who describes a plural rhetoric that includes "conventions for the production of meaning and value with any sign system, in any medium" (p. 183) and that is not limited by "the authorial name" (p. 183), I take steps in describing a rhetoric

that embraces non-linguistic artifacts of invention while also illustrating that the concept of authorship has evolved slowly since its Platonic and Romantic conceptualizations and still primarily remains tied to "the authorial name." This is a rhetoric that can be found at the center of the intersection of visual rhetoric, invention, and collaborative writing and is made manifest by examining one of the most ubiquitous and personal texts in American culture, that of the tattoo. My findings argue for new lenses through which the field of writing studies can begin to understand the relationship between visual rhetoric, rhetorical theory, and collaborative writing, as well as understanding that views of authorship are as complicated as ever.

In its identification and explanation of the invention strategies of exposition, negotiation, and integration, I offer another point from which the field of writing studies can articulate a rhetorical theory that produces visual rhetoric rather than just analyzes it. Not only do these invention strategies recognize that the creation of visual texts such as tattoos involve "the conscious decision to communicate" (Foss, 2004, p. 305), they also identify what these decisions are and describe how they unfold as a process. As Buchanan (2004) and Kjeldesen (2003) argue, the fundamentals of ancient rhetoric, such as invention, were not attached solely to written discourse. Identifying the particular invention strategies in the composing of a visual text provides one example of how rhetoric can be connected to visual texts rather than just being tied to written or oral discourse.

In identifying the invention strategy of exposition in the composing of a visual text, the rhetor is once again present and has agency. As Westbrook (2006) explains, the continued focus on visual rhetoric as a means to analyze visual texts rather than produce them has placed the emphasis on the viewer as creating the visual rhetoric, stripping the rhetor of their agency and rendering them absent. By shifting the focus to the production of a visual texts and identifying

the invention strategy of exposition, I have placed the emphasis on the client and artist as the rhetors and rendered both visible in the process. The client's intended meaning for the tattoo is made visible, as are the actions they move through with the artist to create the tattoo. Together with identifying exposition, identifying the invention strategies of negotiation and integration also provide to writing studies a remediation of familiar concepts, such as topic, purpose, and stasis theory that is transformative in nature, as these concepts are expanded to apply to visual rhetoric. In doing so, the articulation of these invention strategies in the composing process of tattoos expands rhetorical theory beyond its more traditional linguistic boundaries.

In the invention strategy of exposition, the actions of the client and artist help to define both the topic and purpose of the tattoo. Exploring and framing ideas that will become the topic and examining the writing situation to determine the purpose are actions recognized as being associated with invention (Crowley, 1990; Lauer 2004). By identifying the invention strategy of invention and the actions associated with it when a visual text is composed, topic and purpose can be understood in visual terms, with topic being understood as the design of the tattoo and purpose being understood as the meaning of the design. Kress (2000) explains that modes such as the visual offer different potentials and possibilities for development, and my remediation of these familiar terms focuses them on how they function in the production of a visual text, which Lauer (2004) and other scholars argue has been lacking for visual rhetoric and I would argue writing studies more generally.

Just as identifying the invention strategy of exposition helps to remediate the concepts of topic and purpose, identifying the invention strategies of negotiation and integration and their associated actions helps to remediate the invention heuristic of stasis theory to apply to the production of visual texts. Stasis theory, like the concepts of topic and purpose, has its roots in

classic rhetoric, being traced to the work of both Aristotle and Cicero, which means the focus of the use of stasis theory has been on written and oral discourse (Carter, 1988; Jasinski, "Stasis," 2001; Nadeau, 1959; Ochs, 1989). As I show in this study of the composing process of tattoos, stasis theory can also be utilized to produce visual texts. As the client and artist move through the invention strategies of negotiation and integration and their associated actions, they can be understood to be working through stasis theory, with the end goal being the production of a visual text. As Lauer (2004) points out, studies of visual rhetoric have focused on the particular qualities of a visual text. Identifying the invention strategies of negotiation and integration as a remediation of stasis theory illustrates how stasis theory can be utilized in the production of those qualities in a visual text.

These invention strategies do more than expand rhetorical theory to include visual rhetoric. Identifying the invention strategies of exposition, negotiation, integration, and reflection expands writing studies' understanding of invention more generally and collaborative writing as well. As Jasinski (2001) and Lauer (2004) suggest, invention remains the subject of many questions because it is an invisible part of the composing process. While we know that invention is "the process writers use to search for, discover, create, or 'invent' material for a piece of writing" (Clark, 2012), we still have difficulty pointing to a specific point in the composing process and labeling it as evidence of how the invention process unfolds. Not only does my study identify the specific strategies of invention in this regard, it also identifies the specific actions in each in order to provide a description of the invention process. These invention strategies and their respective actions offer to writing studies concepts that help to make this process visible.

More particularly, the invention strategies of negotiation and integration and their associated actions articulate a process for collaboration. While we know that writers collaborate, as shown by the work of Day and Eodice (2001), Ede and Lunsford (1990), and Yancey and Spooner (1998), the field of writing studies does not have a clear picture of how this co-invention process unfolds. The invention strategies of negotiation and integration articulated in my study are an illustration of Brizee's (2008) articulation of stasis theory as an invention heuristic that is collaborative and social rather than solitary and arresting, which also reveals how the co-invention process unfolds. Applying Brizee's (2008) model of stasis theory to the collaborative composing process that occurs during the creation of a tattoo offers to the field of writing studies yet another remediation of a concept that has primarily been utilized for individual and solitary discourse. This shows that as a field, writing studies does not need to invent new concepts to address collaboration. Rather, it needs to continue to remediate familiar concepts by being open to applying them in different ways to different types of composing and different mediums of text.

In addition to articulating a process for collaboration, the invention strategies of negotiation and integration also help to reveal the techniques of co-invention processes. While talk has been widely recognized as a primary tool of collaboration and general descriptions of this talk have been provided, the exact nature of this talk has yet to be clearly described (LeFevre, 1987; Day & Eodice, 2001; Ede & Lunsford, 1990). The invention strategies of negotiation and integration and the actions that are identified within each illustrate that stasis theory, particularly Brizee's (2008) model that focuses on production, is a primary technique used by collaborators to co-invent. The content of the tool of talk in the collaborative composing process of a tattoo is revealed to be the client and artist moving through the stases of conjecture,

definition, quality, and policy until consensus is reached, which is evidenced by the application of the tattoo stencil and the tattoo to the skin.

Whether expanding rhetorical theory to produce instead of analyze texts, rendering invention visible as a process consisting of specific strategies, or remediating stasis theory to serve as a model for collaboration, the common thread that connects each of these contributions to the field of writing studies is the use of social interaction in the form of talk as the means through which invention unfolds. That the invention strategies of exposition, negotiation, integration, and, to a lesser extent, reflection and the actions associated with these invention strategies utilize talk as the primary tool through which the invention process unfolds provides to writing studies an example of LeFevre's (1987) social invention. LeFevre (1987) argues "writers invent. . .not only alone but with others with whom they must work or with whom they choose to think" (p. 93) and that "we should study the ecology of invention—the ways ideas arise and are nurtured or hindered by interaction with social context and culture" (p. 126). My focus on the talk that occurs between the client and the artist not only examines how writers invent together in a social act but also how their ideas are formulated and shaped by that interaction in order to inform our understanding of invention in a variety of collaborative texts, not just tattoos.

Through its examination of the intersection of visual rhetoric, invention, and collaboration in tattoos, my study also gives attention to the concept of authorship, which is closely connected to invention. That the tattoo artists and the clients understood authorship in significantly different ways while still focusing primarily on the individual as author reveals this concept is still primarily rooted in the same Platonic and Romantic traditions that have always privileged the individual author. Though the tattoo artists and clients identified either conceptualizing as authorship or performing as authorship, both concepts primarily position the

individual as author even when the tattoo could only come to fruition through both conceptualizing and performing. In Kirkland's (2009) study of tattoos as literacy artifacts, he notes "Indeed, a tattoo artist is the one who inscribes the tattoo, yet the tattoo itself is filled with the intentions of the inscribed, emanating from individual imagination" (p. 388). Yet, my study shows that couldn't be further from the truth, as the finished tattoos also clearly reflect the intentions of the artist, who authors through both conceptualizing and performing. It would seem Foucault's (1998) argument about the author-function where an idea is assigned authorship from the moment of its conception is still at play in how authorship is being defined. While writing studies has embraced different mediums of text, from the digital to the multimodal, it has been less eager to embrace the idea of co-authorship, even when these new mediums of text often utilize collaboration. As Yancey (2004) explains, writers in the twenty-first century are accustomed to writing and thinking together in spaces such as chat rooms. This type of collaboration using mediums such as digital texts is now a part of composition classrooms, drawing on traditional understandings of collaboration in written texts while also embracing new activities such as considering how media will function for a given audience. As technology has evolved, the possibilities for collaboration in this medium have evolved as well (Sheppard, 2010). If writing studies embraces collaboration in composition classrooms made possible by new media technologies, it must also accept the co-authorship they make possible.

PEDAGOGICAL IMPLICATIONS

Both collaborative writing and visual rhetoric have long been a part of composition classrooms. The scholarship on both is vast and covers a wide range of perspectives and pedagogies. That both are still part of the conversation for writing studies shows that we are still interested in how we can better utilize them in our classrooms to help our students when they are

asked to compose. And often, we are asking our students to collaborate on the production of visual texts, such as visual arguments (George, 2002). To this end, my discussion of pedagogy is focused on two primary areas best served by the findings of this study of the collaborative composing process of tattoos, collaborative writing groups and how students can evaluate what happens within those groups when the goal is the production of a visual text.

Collaborative Writing Groups

At the end of Ede and Lunsford's (2001) study of collaborative writing, they address six criteria that collaborative writing assignments should meet, which includes inviting collaboration and encouraging creative conflict. Howard's (2001) discussion of collaboration adds to this list by explaining collaborative writing assignments should encourage student-initiated collaboration. No matter the list of criteria to be addressed, collaborative writing groups must accomplish their composing task. Absent in discussions of the criteria that collaborative assignments should meet is a specific starting point. How are students to initiate collaboration or negotiate creative conflict? Just as invention is understood to provide direction for a writing task, the invention strategies of exposition, negotiation, and integration I identify can be utilized to provide direction within collaborative writing groups on starting their project when they are asked to compose a text that is visual.

The invention strategy of exposition, with its focus on explaining the topic and purpose of a tattoo, offers collaborative writing groups a starting point for their visual text. Topic and purpose are familiar concepts to students. The remediation of topic and purpose to refer to the design and meaning of a tattoo allows students to start with concepts they are familiar with, though the meanings are redefined to apply to visual texts. As Howard (2001) explains, one of the challenges to collaborative writing is that students are often resistant to it. The invention strategy of exposition helps to address this resistance because it starts students from a point of

familiarity in the actions of explicating and interpreting, as both are focused on gathering individual ideas to be later shaped and molded by other collaborators as exposition continues with the actions of conceptualizing, translating, and interpolating. These last three actions help students to initiate the collaborative composing process because they more clearly introduce collaborators into the invention process, while the invention strategies of negotiation and integration help them to continue the collaboration process and negotiate creative conflict.

Taken together, the invention strategies of negotiation and integration and their associated actions, as an application of Brizee's (2008) productive and collaborative model of collaboration, encourage creative conflict while also providing a method for students to work through that conflict. As students move through the various actions associated with the two strategies to determine the subtopics of their visual text, they are afforded the opportunity to express ideas, combine them with other ideas expressed by collaborators, and so on until the group can reach consensus and then assign tasks to the collaborators. Ede and Lunsford (2001) describe three types of tasks that help to invite collaboration, but they do not offer a way for students to arrive at the point at which those tasks can be assigned to the members of the group. By utilizing the invention strategies of negotiation and integration, students are able to arrive at this point, collaborating from the very beginning of the project rather than once tasks are assigned.

Evaluation in Collaborative Writing Groups

Once students move through the assigned tasks within a collaborative group and the visual text is produced, Ede and Lunsford (2001) identify the ability for collaborators to evaluate themselves and their peers as another criteria for collaborative assignments. The invention strategy of reflection and its associated actions provides one means to accomplish this among many others. Like exposition, with its focus on the familiar concepts of topic and purpose,

reflection and reflective writing are likely familiar to most students. The invention strategy of reflection requires that students not only consider their own contributions but also those of their peers. Actions such as asking students to critique the visual text relative to the original topic and purpose, attribute changes to various collaborators, and evaluate the finished text while seemingly focused on evaluating peers, also provides insight into the role of individual students. In completing these actions, students must make comparisons between their original ideas and the finished collaborative product. Actions such as affirming the meaning of the finished visual text and then asking students to redefine their understanding of their role in authorship allows students to more closely evaluate their own contributions to the collaboration.

LIMITATIONS

As with most descriptive studies, the goal of my project was to produce a description reflective of a limited time and place. The findings and conclusions thus represent a description of the composing process of a small number of tattoo artists and clients in a rather small rural geographic area. In order to produce findings that would be generalizable to a larger population, a larger study that encompasses more artists and clients would need to be completed. This could mean expanding the study to other research locations in the same geographic area. It could also mean expanding into other more urban geographic locations.

Related to the small sample size is a limitation concerning the artists who participated in the study. While five artists were interviewed, only two, both working in the same tattoo studio, were observed interacting with clients during the tattoo composing and tattooing processes. Of those two artists, one artist was observed with four clients and the other was only observed with one client. The data, therefore, emerges primarily from observations of one particular artist. Observing more artists interacting with clients may have produced different data and therefore different results. Likewise, it is also possible that observing more artists would have produced

similar results, as evidenced by the artists' responses in the interviews. All five artists provided comparable descriptions of their role and approach to the composing process relative to how they interact with clients. For example, Artist B's description of the tattoo aftercare process given during the interview was quite similar to that provided by Artist A and Artist C during observations of the tattooing process.

An additional limitation related to the artists involves the artist interviews as data for the study. Whereas the clients were interviewed both before the tattoo composing process and then again once the tattoo was completed, the artists were only interviewed once, prior to any observations of their interactions with clients during the tattoo composing and tattooing processes. Interviewing the artists after they finished a tattoo would have provided additional data concerning authorship and likely the invention strategies utilized during the composing process and actual tattooing process. Yet, that does not mean the data would have produced different results, as interacting with clients and tattooing is their trade. Their perspectives on authorship and how the composing process unfolds are likely the result of being an artist for a number of years, hence the similarities that were found from artist to artist during the artist interviews.

A final limitation concerns the emphasis on the rhetorical canon of invention itself. Throughout the composing process, the clients and artists address various aspects of the tattoo, such as line work, color, placement on the body, and others. Arguably, these aspects of the tattoo could also be more aptly identified as indicating other rhetorical canons, such as style, delivery, or arrangement. However, as the field of writing studies itself has argued and demonstrated, the rhetorical canons are not discrete. Rather, they are interrelated. And while line work, color, or placement on the body might indicate these canons, they are also part of the

invention process as well in relation to the decision making process that ultimately determines how these details will be made manifest in the actual tattoo once it is applied to the skin. For this study, the emphasis on decision making regarding these aspects of the tattoo aligns more closely with invention as a process in which the rhetor explores and frames ideas, thus the attention on invention is appropriate.

FUTURE RESEARCH

Drawing on the concepts I articulate, several possibilities for future research emerge. Some focus more specifically on tattoos. Others provide avenues for continuing to expand rhetorical theory, either by focusing on visual rhetoric or collaboration. The goal of each of these avenues is to continue to expand writing studies' understanding of rhetorical theory relative to both visual texts and those that are composed collaboratively.

One of the first possibilities for future research concerns the artifact utilized for this study. As noted, the study of tattoos mirrors more traditional texts in that the focus has been on studying tattoos as an end product, whether a narrative of the human body, a literacy artifact, or some other type of text (Kirby, 2006; Kirkland, 2009; Kosut, 2000; Oksanen & Turtiainen, 2006). I have taken steps into moving past that singular discussion to begin looking at how tattoos are composed. With this project's attention to the rhetorical canon of invention, a natural extension would be to continue studying tattoos to examine how they can help to inform our understanding of other rhetorical canons in relation to both visual rhetoric and collaboration. The canons of invention, arrangement, and style have been of interest to scholars studying Aristotle in particular, while the canons of delivery and memory have garnered the least interest (Kennedy, 2007, Prior, et al. 2007; Yancey 2004). Though the remaining canons all offer possibilities for future studies, delivery and memory might be of particular concern, especially considering the highly symbolic and personal nature of tattoos.

Memory in classical rhetoric includes the use of mnemonics to help speakers remember points and the order in which points were to be delivered and words themselves and visual images have long been used as visual aids (Carruthers, 1990; Reynolds, 1993). Tattoos are widely recognized as symbolic representations of memories (Kirby, 2006; Kosut, 2000). Future research into how the clients choose particular details, such as lines, color, or images to represent and help them to remember events, people, or even words offers the potential to expand the rhetorical canon of memory in visual rhetoric. Connected to the use of tattoos to symbolize and assist in remembering events, delivery is also intimately tied to tattoos as well, as the canons are recognized as being interrelated and as constructing discourse discursively (Reynolds, 1993; Yancey, 2004). Just as digital texts offer new and varied possibilities for distribution to the audience (Lunsford, 2006; Porter, 2009; Yancey, 2004), clients have many options for delivery when making decisions about where to place their tattoos and the type of tattoo they get, such as portraiture, symbols, images, and many others. These choices were addressed by some of the clients in this study, but they were not explored in more detail with regard to how they represent choices related to delivery, which holds potential for future research that could also help to expand visual rhetoric.

By placing an emphasis on visual rhetoric more specifically, additional research projects emerge. First, and more specific to my dissertation, the composing processes of other visual texts could be examined through the lens of the invention strategies identified and described herein. As Lauer (2004) and Olsen (2007) both point out, visual rhetoric has continued to be viewed as an analytical tool rather than as a productive one. By expanding the application of the invention strategies of exposition, negotiation, and integration to additional visual texts, the understanding of how visual texts are composed will continue to grow and be refined, moving

the field of writing studies closer to a more fully elaborated and more fully accepted articulation of a visual rhetorical theory.

A similar possibility emerges for continued study of collaboratively composed texts. Tattoos are only one type of collaboratively composed text. There are many other texts that are composed collaboratively. As Ede and Lunsford (1990) explain, "collaboration is not specific to a limited number of documents, but rather that it is a frequently used strategy in producing documents of all kinds" (p. 63). Put simply, co-invention is happening in many different writing situations and for many different purposes. To begin to more fully understand the techniques used in co-invention and how the invention process is managed, research needs to be continued on invention in collaborative writing. The use of stasis theory as part and parcel to co-invention offers a starting point to continue to develop that understanding. In order to arrive at Yancey and Spooner's (1998) more fully elaborated accounting of co-invention that includes definitions as well as a variety of collaborative interactions, a future study that focuses on examining stasis theory in the collaborative composing process of other texts seems appropriate. Perhaps Janet Atwill (2002) explained it best: "Invention is concerned with practice, but aims at creating arts that can inform practice across situations. Moreover, while the arts aims at enabling practice, throughout its history it has been defended as being more than an instrumental means to an end" (p. xii). Understanding invention in collaborative writing is more than a means to an end; rather, it is aimed at enabling the field of writing studies to expand rhetorical theory to include writers inventing not only alone but writers inventing together, much like I imagine Aristotle would have co-invented with his tattoo artist.

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LIST OF APPENDICES

APPENDIX 1:

INSTITUTIONAL REVIEW BOARD APPLICATION

APPENDIX B
OLD DOMINION UNIVERSITY
APPLICATION FOR EXEMPT RESEARCH

Note: For research projects regulated by or supported by the Federal Government, submit 10 copies of this application to the Institutional Review Board. Otherwise, submit to your college human subjects committee.

Responsible Project Investigator (RPI) The RPI must be a member of ODU faculty or staff who will serve as the project supervisor and be held accountable for all aspects of the project. Students cannot be listed as RPIs.		
First Name: Julia	**Middle Initial:**	**Last Name: Romberger**
Telephone: 757-683-4012	**Fax Number:**	**E-mail: jromberg@odu.edu**
Office Address: 4054 Batten Arts and Letters		
City: Norfolk	**State: VA**	**Zip: 23529**
Department: English	**College: Arts and Letters**	
Complete Title of Research Project:		**Code Name (One word): Tattoo**
Investigators Individuals who are directly responsible for any of the following: the project's design, implementation, consent process, data collection, and data analysis. If more investigators exist than lines provided, please attach a separate list.		
First Name: Rachel	**Middle Initial: L.**	**Last Name: Bragg**
Telephone: (304) 929-1545	**Fax Number: (304) 253-3487**	**Email: rbrag001@odu.edu**
Office Address: Mountain State University, 410 Neville Street		
City: Beckley	**State: WV**	**Zip: 25801**
Affiliation: __Faculty _X_Graduate Student __ Undergraduate Student _X_Staff __Other_____		
First Name:	**Middle Initial:**	**Last Name:**
Telephone:	**Fax Number:**	**Email:**
Office Address:		
City:	**State:**	**Zip:**
Affiliation: __Faculty __Graduate Student __ Undergraduate Student		

__Staff __Other_____

1. This study is being conduced as part of (check all that apply):

_	Faculty Research Research	_	Non-Thesis Graduate Student
X_	Doctoral Dissertation Project	_	Honors or Individual Problems
_	Masters Thesis	_	
	Other_____		

Funding

2. Is this research project externally funded or contracted for by an agency or institution which is independent of the university? Remember, if the project receives ANY federal support, then the project CANNOT be reviewed by a College Committee and MUST be reviewed by the University's Institutional Review Board (IRB).

___Yes **(If yes, indicate the granting or contracting agency and provide identifying information.)**
_X__No

Agency Name:
Mailing Address:
Point of Contact:
Telephone:

Research Dates

3a. Date you wish to start research (MM/DD/YY) _03____/__01___/__13___
3b. Date you wish to end research (MM/DD/YY) __03___/__01___/__14___

Human Subjects Review

5. Attach a description of the following items:

_X_Description of the Proposed Study
_X_Research Protocol
_X_References
_X_Any Letters, Flyers, Questionnaires, etc. which will be distributed to the study

subjects or other study participants
__If the research is part of a research proposal submitted for federal, state or external funding, submit a copy of the FULL proposal

Note: The description should be in sufficient detail to allow the Human Subjects Review Committee to determine if the study can be classified as EXEMPT under Federal Regulations 45CFR46.101(b).

Exemption categories

6. Identify which of the 6 federal exemption categories below applies to your research proposal and explain

why the proposed research meets the category. Federal law 45 CFR 46.101(b) identifies the following EXEMPT categories. Check all that apply and provide comments.

SPECIAL NOTE: The exemptions at 45 CFR 46.101(b) do not apply to research involving prisoners, fetuses, pregnant women, or human in vitro fertilization. The exemption at 45 CFR 46.101(b)(2), for research involving survey or interview procedures or observation of public behavior, does not apply to research with children, except for research involving observations of public behavior when the investigator(s) do not participate in the activities being observed.

____(6.1) Research conducted in established or commonly accepted educational settings, involving normal educational practices, such as (i) research on regular and special education instructional strategies, or (ii) research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.
Comments:

__X__(6.2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless: (i) Information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; AND (ii) any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.
Comments:
Data for this project will consist of interviews with tattoo artists and tattooees and photographs of tattoos. Interviews of subjects participating in the research project and observations of the tattoo composing process can be recorded anonymously. Tattoos for the study will be on areas of the body visible to the public and any photographs of tattoos will be closely cropped to remove as much as possible of the participant's body to eliminate any identifiers.

____(6.4) Research, involving the collection or study of existing data, documents, records, pathological specimens, or diagnostic specimens, if these sources are publicly available or if the information is recorded by the investigator in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects.
Comments:

___ (6.5) Does not apply to the university setting; do not use it

____(6.6) Taste and food quality evaluation and consumer acceptance studies, (i) if wholesome foods without additives are consumed or (ii) if a food is consumed that contains a food ingredient at or below the level and for a use found to be safe, or agricultural chemical or environmental contaminant at or below the level found to be safe, by the Food and Drug Administration or approved by the Environmental Protection Agency or the Food Safety and Inspection Service of the U.S. Department of Agriculture.
Comments:

PLEASE NOTE:

You may begin research when the College Committee or Institutional Review Board gives notice of its approval.
You MUST inform the College Committee or Institutional Review Board of ANY changes in method or procedure that may conceivably alter the exempt status of the project.

Responsible Project Investigator (Must be original signature)

Date

College Human Subjects Committee

R1 APR DPR Initials_____ Date _____

R2 APR DPR Initials_____ Date _____

Chair APR DPR Initials_____ Date _____

Approved _____ Date _____

Description of the Proposed Study

This study will examine how the composing process of tattoos, a primarily visual text, can inform the field of English Studies understanding of the rhetorical canon of invention in collaborative visual and linguistic texts. Research has shown that tattoos are often considered to be texts of the human body, used by the tattooee to tell a story from their life, to mark a memory, or to define their identity. Considering tattoos as texts situates them within discussions of visual rhetoric and the rhetorical canons, a theoretical framework for the communication process that dates back to ancient scholars such as Aristotle. In doing so, studying the composing process of tattoos, a process that involves the collaboration between a tattooee and the tattoo artist to produce the tattoo, provides an opportunity to more closely examine the rhetorical canon of invention and how invention is effected in a text that is composed collaboratively. In doing so, we are also afforded the opportunity for a new understanding of collaboration in the composing of visual texts.

Using the data collected, the intent of this study will be to provide rich, detailed descriptions of the manifestation of the rhetorical canon of invention in the composing process of tattoos in order to understand how it presents itself in visual texts that are composed collaboratively. The data for this project will be field notes and video recordings of the composing process of tattoos, interview transcripts, and photographs of completed tattoos, all of which will be collected by observing the composing process of tattoos on parts of the body within relative view of the public and scheduling interviews with tattooees. The composing process of tattoos is a collaborative one that requires a natural exchange of discourse between the tattooee and the tattoo artist that can ostensibly be observed with little to no involvement of the researcher. Likewise, the interviews with the tattooees can be recorded anonymously, as the identity or other personal information for the subjects is not necessary to develop the descriptions of the tattoo composing process. Because identification of the subjects is not necessary for the project, photographs obtained of the tattoos will be cropped in such a way that the participant’s body and other identifiers are removed.

Research Protocol

Participants for this study will be selected based on a convenience sample because the researcher will rely on volunteers who agree to participate in the study. The researcher will attempt to include an equal number of male and female participants in the study. The number of participants will be limited to 10 because the intent of the study is to provide rich, detailed descriptions of how the rhetorical canon of invention may or may not present itself in the composing process of tattoos. The data for this project will be field notes, interview transcripts, and photographs of the completed tattoos, which will allow for data triangulation.

The researcher will first inquire with tattoo artists about their potential interest in participating in the study and provide a brief description of the study, its purpose, and a description of the data collection methods, which includes conducting interviews, video recording the artist and the tattooee discussing the design of the tattoo, and field notes being recorded during the discussion of the tattoo design and the tattooing process. The researcher will also explain that participation in the study if voluntary. If the tattoo artist is interested in participating in the study, the researcher will schedule interviews with tattoo artists who are willing to participate in the study. At the beginning of the interview appointment, the researcher will explain the study in more detail and answer any questions the participants may have. If the participant agrees to continue with the study, the researcher will conduct the interview with the tattoo artist. Interviews will be audio recorded and the researcher will also record field notes.

Once the participants have been identified who are willing to allow the composing process of their tattoo to be filmed, to participate in interviews, and to allow their tattoo to be photographed, they will be invited to participate in the study and informed that their participation is voluntary. The researcher will work with the tattooee to schedule the initial interview prior to the tattoo appointment. At the initial interview, the researcher will explain the study and answer any questions the participant may have. If the participant agrees to continue with the study, the researcher will conduct the initial interview. Interviews will be audio recorded and the researcher will also record field notes.

During the tattoo appointment, the researcher will record extensive field notes of the tattoo artist and the tattooee as they discuss the intended tattoo design. This process will also be video recorded. Though the actual tattooing process will not be video recorded due to potential issues with location of the tattoo on the body, the researcher will continue to record field notes. Once the tattoo is complete, the researcher will schedule the final interview with the participant, likely within 1-2 weeks of the tattoo being completed. During the final interview, the researcher will also obtain a photograph of the completed tattoo. The 1-2 week time frame after completion of the tattoo will allow time for it to heal. Allowing the tattoo time to heal before capturing the photograph is essential to the process, as the tattoos themselves will be part of the data

set. Once healed, all intricate details will be clearly visible, colors will be set, and any swelling that might distort the image will have dissipated.

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What's YOUR tattoo story???

Join my study of the composing process of tattoos by telling me your tattoo story and allowing me to be a part of your tattooing process!

Participants will be reimbursed $25 for travel expenses related to participation in the study!

- Adults 18 years of age and older are eligible to participate in the study.
- Participants will remain anonymous.

If you are interested in participating in a study that will help develop a better social understanding of tattoos, please contact Rachel L. Bragg, doctoral students at Old Dominion University, at (304) 663-6853 for more information.

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Interview Introduction

Hello, thank you for allowing me to meet with you. As I mentioned to you, I am working on a project focused on the composing process of tattoos. I am hoping you can help me by allowing me to interview you about your tattoo and your decisions about how your tattoo looks. Your participation is entirely voluntary and you can choose at this point not to speak to me at all. You can also refuse to answer any question you do not feel comfortable with. However, I do hope you will help me by talking with me and giving me a truthful and complete picture of what you choose to do and why. Only I know your name and how you have responded. I will keep what I hear confidential and no names or other identifiers will be attached to my notes or the video so the information you provide will remain anonymous. Further, I will be talking to about 10 other people and when I report my findings, you will not be identified by name or any other personal identifiers. Do you have any questions?

If not, can we proceed with the interview?

Interview Questions

Pre-Tattoo Interview Questions*

1. What is your tattoo story? What was the inspiration for the design?

2. Will you please briefly describe your tattoo?

3. Who do you consider to be the author for your tattoo, you or the tattoo artist? Why?

4. How do you view the role of the tattoo artist in the tattooing process?

Post-Tattoo Interview Questions*

1. How does the tattoo compare to your original idea?

2. What changes occurred in the design, if any? Who suggested or made those changes, you or the tattoo artist?

3. Who do you consider to be the author of your tattoo, you or the tattoo artist? Why?

4. How do you view the role of the tattoo artist in the tattooing process?

5. Does the finished tattoo convey the story, or message, you intended?

Tattoo Artist Questions*

1. Describe your role in the tattooing process.

2. Do you feel that you influence the design of the tattoo? If so, how?

3. Who do you consider to be the author of a tattoo, you or the tattooee? Why?

*Interviews are intended to be semi-structured to allow for additional questions that may arise as a result of the participant's responses.

APPENDIX 2:

ARTIST INTERVIEW TRANSCRIPTS

Appendix 2.A: Artist A Interview Transcript

R-L-B: Hello, thank you for allowing me to meet with you. As I mentioned to you, I am working on a project focused on the composing process of tattoos. I am hoping you can help me by allowing me to interview you about your tattooing process and your decisions about how your tattoos look. Your participation is entirely voluntary and you can choose at this point not to speak to me at all. You can also refuse to answer any question you do not feel comfortable with. However, I do hope you will help me by talking with me and giving me a truthful and complete picture of what you choose to do and why. Only I know your name and how you have responded. I will keep what I hear confidential and no names or other identifiers will be attached to my notes or the video so the information you provide will remain anonymous. Further, I will be talking to about 10 other people and when I report my findings, you will not be identified by name or any other personal identifiers. Do you have any questions?
If not, can we proceed with the interview?

Artist A: Not a bit.

R-L-B: Can we proceed with the interview?

Artist A: Absolutely.

R-L-B: Okay, first, just tell me, um, let's just start with something very basic. How long have you been a tattoo artist?

Artist A: 23 years.

R-L-B: And how did you learn?

Artist A: I went to a, uh, bike, motorcycle convention back in the early 90s, um, and they had mobile tattooists would come out there, and um, I drew a picture for a friend of mine that wanted to get a tattoo and, um, when he was get the art tattooed, the guy that was tattooing him was a local guy and asked me if I would be interested in learning how to tattoo or to draw for him and, um, I kind of jumped at the, at the opportunity. It was cool as a young guy, to, you know, learn how to do that and especially being you know, just starting college at that point in time as well. So, it was kind of something that was offered to me that I kind of fell into.

R-L-B: Okay, so do you have a college degree in graphic design, art or anything like that?

Artist A: No, no actually, uh, I, uh started my degree. I'm only a couple of hours from a chemical engineering degree.

R-L-B: Okay

Artist A: Um, but um, I did an apprenticeship, a certified apprenticeship as a machinist and toolmaker as well. But I've always been in art. Uh, I took advanced classes in high school, um, and uh, art history courses and stuff like that. Always been interested in it.

R-L-B: Okay, Why do you continue to be a tattoo artist? I mean you have some other options obviously. You could finish your degree. Why do you continue to do this instead?

Artist A: Um, you're kind of like a bartender. Nobody keeps secrets from your tattoo artist. Uh, I enjoy the interaction of someone, um, when you do their tattoo. It's gratification for the individual, but it's an instant gratification for you. Um, I associate it to machining as well. I create something. I make something, but the gratification is really the person when they walk out having something that you helped you them do that makes them smile, that gives them a good memory of something. And uh, you know, that's important to me. The most part is that the other person, you know, doing, helping them design something or uh, coming out with seeing someone happy through the art or something you can create.

R-L-B: Okay. So, let's follow up on that for just a minute. So, how do you describe your role in the tattooing process.

Artist A: Um, well, a tattoo artist. There's a difference. You have a tattooist and you have a tattoo artist. A tattooist is the individual when you walk into a studio or a parlor that uh, you walk in and say I want that picture that on the wall, take that and put it right here (motions to shoulder). He can take that design and mimic that design. He's a tattooist. He can tattoo that in your skin. A tattoo artist is someone that, um, they put the art into it. The finesse of the drawing, really looking at it and making sure that that pattern, um, fits the area you want it on. There are certain patterns and the way you draw things that fit on certain, specific areas of the body. So from there you come up with a creation. Because most people don't want just something off the wall. They want something that's them, something that shows something about them or another person. A lot of times it's something traumatic that happened in their life or something good that happened in their life. So by talking to a person and getting to know them, that helps you with the art of, you know, the tattoo artist part of it

R-L-B: (in backgroud) Uh-huh.

Artist A: Your drawing skills change. Uh, because you draw to tattoo, um, using lines and stuff like that. But there are so many different styles out there of the way people tattoo.

R-L-B: Uh-huh.

R-L-B: Okay.

Artist A: Did I answer that right?

R-L-B: There's no right or wrong (laughter).

Artist A: Okay

R-L-B: So, do you feel you influence the design of the tattoo? And if so, how?

Artist A: I absolutely do. Um, when that individual comes in, uh, and from start to finish they'll tell you what they want. And, you know what's pleasing to the eye that's on the skin. When it's drawn on a piece of paper, that tattoo looks ideally different, um, but once it's placed on the skin, that pattern can really change a lot. So a lot of times, changing something and drawing something, uh, or having, I've had people come in that "Well, I want this tattoo and I want it here." And they'll walk out with a totally different tattoo. Um, same kind of design, same concept behind it but a totally different drawing or picture of a tattoo because a lot of times they don't know that you can do that.

R-L-B: Uh-huh (in background).

Artist A: You know, they want something simple, they want something, the instant gratification of the tattoo. Um, but you influence them through showing them what you can do and the possibilities. You know, so you show them the possibilities of art. I guess is, is how you influence them. You know a lot of people "can you do this?" "Can you do that?" "I want this deer head." Instead of just a plain deer head, why don't we do something a little—"Well, is it going to cost more?" Well, since I'm already doing the design and I'm offering this to you, you know, let me give you something that is going to be more of what you want. You know, that—that's how we influence. You know, um, asking them a question. Believe it or not myself and the other artist here somebody comes in "Well, I want to do an in memory of tattoo" are something that uh, when someone dies in the family. What is it about that individual that died or that passed away that makes you think about them? You know, if he was a mechanic or trucker, or whatever the case. What can we incorporate into that tattoo that is them? You know, and they'll give us ideas and well draw some stuff up and influence them in that way. Try to get people to get into the art with us. Because when I'm doing a tattoo and I know somebody's feelings are into it or they---we influence it by not letting someone settle for the bare minimum. That's the challenge of giving them the tattoo. Working on my potential and trying something new all the time that you know, uh, not letting them settle for just something.

R-L-B: Okay. So, describe a situation where you would just refuse or you would completely turn them into, you know, convince them to do a completely different design.

Artist A: Um, if it's anything racial, um, I won't tattoo it. I don't tattoo curse words on people. Uh, I won't. And I don't have a problem turning anybody away. Um, when I have individuals

that are, that are younger, um ,and uh, you know they require parental consent and they want to get tattoos on their forearms or you know head, neck, stuff like that, um, I generally will turn them away, uh, or you know let another artist do it. I just, there's that part of me being a dad and the side that uh, that I have to maintain and I think it's more of a respect of the human being and giving them an opportunity uh, to, to really make those decisions. The other thing, that, uh, that I don't like is sacrilegious, uh, stuff. And what I mean by that it's not just the Jesus stuff or the, you know, a drill through his head or something, but anything that would desecrate any, any religion. You know, um Nazi symbols, anything that would offend another person, um, I wouldn't want to do.

R-L-B: Um-hmm. Do you ever find in the middle, as you're tattooing, "I need to make this tweak or that tweak to make this look a little better?" Do you just feel free to do that, or do you tell them what you're doing, ask them as you're doing it?

Artist A: Happens all the time. I don't think there's a tattoo that I don't do that, um, that I don't get into the tattoo and think "Well you know, I'm going to change this" or "I'm going to make this pick a different light source." Um, you know, uh, for instance, uh the picture can look one way but for instance, when I'm doing a cover, I'm covering up another tattoo, I may have to pick a different light source and shade that tattoo just a little bit differently, to you know, do the extent of the cover up that I need to on the old tattoo. Um, but a lot of times I'll talk to the person. I had a young lady in here earlier and um, uh, as I was into it I knew what was pleasing to my eye but what she wanted, um, and I asked her. A lot of times when I'm into the tattoo, um, I'll have them look at it "hey, I'm going to do this" you know, and they'll tell me yes or no. But for the most part, um, I just, I'll do it. I'll do it. (laughter)

R-L-B. Okay. So this is the last question. Who do you consider to be the author of a tattoo, you or the person who walks in here and asks you to do this tattoo and why?

Artist A: Me. The tattoo artist himself. Absolutely. Um, and I say that because he's the one that uh, that draws it, he's the one that basically has the final say on the design. Um, and, it's kind of like if you think of a book or a sitcom. Let's say a sitcom. Okay? I want to make a sitcom and I have an idea. If I tell that idea to NBC, who's the author? NBC is because they're going to write the sitcom and write the lines and stuff. But at the end of the day, it's my tattoo. It will always be my tattoo. They just wear it and they take care of it. There's two parts to every tattoo. One, me doing the tattoo and two the person healing it and taking care of it. So, ideally it's my tattoo. I don't how, you know, um, but I consider us the author. We have the final say and the final product is us. That's putting it out there. The, you know, we put the cover on the book and the binding in it and send it out.

R-L-B: Okay, so I have a follow up question to that. Talk to me a little bit about when someone comes in and they don't have any idea what they want. They just know they want something. How do you lead them to the particular design that they ultimately choose?

Artist A: Um, well, you have to probe. Um, and uh, somebody comes in and says, well you know, they'll have always have some sort of an idea of. "Well, I want a skull." Okay. Well, let's take a step back. If they have no clue, well you know, "I just want to get a tattoo and I want to get something right here." And there are people like that. Um, what do you like? You know, find out something about the individual. And I think that's where the relationship starts and the art, both the relationship between the artist and, and the client when you ask them, you know, you start asking them personal questions, um, because it is a personal relationship. You're having somebody do something permanent to you. You know, uh, so you have to ask questions. You have to probe. What do you like? What trade are you in? Uh, all the way down to are you the middle kid in the family? Uh, a lot of stuff like will affect, you know, what their tattoos are. From there, you can bring that person into, uh, what we call flash, which are the designs and say okay, what do you think about these? This kind of goes with you being a truck driver. This kind of goes with you being, um, you know, uh, the beat up kid in the family, or whatever the case is. You know, uh if you're a religious person and stuff like that. So, kind of put them in that area. And a lot of times people will say, "Well, I like this cross but I like this Jesus and I like this crown of thorns. Can we do something with it all together?" And that's where we come in, like you asked earlier, writing a book. You know, we'll go ahead and take their ideas and write that story and that picture.

R-L-B: Okay. Thank you. That's all the questions I have for you.

Appendix 2.B: Artist B Interview Transcript

R-L-B: Hello, thank you for allowing me to meet with you. As I mentioned to you, I am working on a project focused on the composing process of tattoos. I am hoping you can help me by allowing me to interview you about your tattooing process and your decisions about how your tattoos look. Your participation is entirely voluntary and you can choose at this point not to speak to me at all. You can also refuse to answer any question you do not feel comfortable with. However, I do hope you will help me by talking with me and giving me a truthful and complete picture of what you choose to do and why. Only I know your name and how you have responded. I will keep what I hear confidential and no names or other identifiers will be attached to my notes or the video so the information you provide will remain anonymous. Further, I will be talking to about 10 other people and when I report my findings, you will not be identified by name or any other personal identifiers.

R-L-B: Do you have any questions?

Artist B: No

R-L-B: If not, can we proceed with the interview?

Artist B: Sure

R-L-B: So, first um, just tell me a little bit about how long you've been tattooing and, um, how you learned to tattoo. Were you professionally trained? Did you go to school? Do you have a degree? Anything like that.

Artist B: Well, I've always loved art and whenever I was in college, um, I grew up. My parents were like "you got to get an education." So I went to school and I did art and everything, graduated and decided not to take the graphic design job because I got offered a tattoo apprenticeship in a shop in [redacted] and that's where I basically learned the fundamentals of tattooing but I never touched skin in the nine months that I was working there. So, then I ended up leaving that shop and got offered another tattooing gig at another shop in town and they told me I had two months to get ready for tax time, which I started the week of Christmas and I had 'til February to get up to par and that's when I had to basically teach myself how to tattoo. And I had a lot of very awesome, lenient people that donated their skin to me which I was, I mean, it's been a work in progress. That was seven years ago and I been tattooing seven years since then.

R-L-B: Okay. So, describe your role in the tattooing process as the person who's doing the tattoo on the skin. How do you describe your role?

Artist B: My job is to translate what tattoo you want in the best way and most professional way possible. And most artistic way I can. Um, a lot of people come in and they don't have--they have an idea, but it's just a bunch of ideas and it's my job to pull it all together and make it look as good as I possibly can. And that's my, like, I just really want to give everybody 150%. Every

tattoo I do, even its down to a name or a full on portrait, I give it all I got and hopefully they like it at the end because it doesn't matter if I like the tattoo but at the end of the day, you have to like your tattoo and if you do, then I did a good job.

R-L-B: Do you feel, as the artist, that you influence the design of the tattoo? And if so, how?

Artist B: Absolutely. Um, like I said some people come in and they have tattoo ideas, but some of their ideas really if I would do exactly what, how they bring it to me, it wouldn't turn out as a good tattoo. Um, sometimes it's just too much in one spot so I try to lead them in a--the right direction. Because I try to think ten years down the road, what that tattoo's gonna look like ten years down the road so it's like I try to guide them in the right direction and usually 95% of the time they trust me, and they like the tattoo at the end of the day.

R-L-B: Okay, and the last question. Who do you consider to be the author of a tattoo, you or the person getting the tattoo?

Artist B: Hmm, the person getting the tattoo. I just translate it. Um, I just turn it into a picture. They're the ones with the meaning and the story and the whole reason why they're getting it but it's just me to help them along the way.

R-L-B: Alright. Okay. Thank you. That's it.

Appendix 2.C: Artist C Interview Transcript

R-L-B: Hello, thank you for allowing me to meet with you. As I mentioned to you, I am working on a project focused on the composing process of tattoos. I am hoping you can help me by allowing me to interview you about your tattooing process and your decisions about how your tattoos look. Your participation is entirely voluntary and you can choose at this point not to speak to me at all. You can also refuse to answer any question you do not feel comfortable with. However, I do hope you will help me by talking with me and giving me a truthful and complete picture of what you choose to do and why. Only I know your name and how you have responded. I will keep what I hear confidential and no names or other identifiers will be attached to my notes or the video so the information you provide will remain anonymous. Further, I will be talking to about 10 other people and when I report my findings, you will not be identified by name or any other personal identifiers. Do you have any questions?
If not, can we proceed with the interview?

Artist C: No.

R-L-B: Can we proceed with the interview:

Artist C: Yes.

R-L-B: First, let's just do some basic information. I want you to tell me how long you've been tattooing and how you learned.

Artist C: Fifteen years, uh, I apprenticed to someone and just kind of worked my way up from there.

R-L-B: Do you have any formal training in art or design or college?

Artist C: Just high school art. That's it.

R-L-B: And what made you want to be a tattoo artist?

Artist C: [redacted]

R-L-B: And how long were you an apprentice?

Artist C: A year.

R-L-B: And in that year, did you start tattooing at what point?

Artist C: Actually, two weeks.

R-L-B: Tell me a little about that.

Artist C: Just two weeks into it.

R-L-B: Oh.

Artist C: (laughter) Yeah. (inaudible)

R-L-B: Okay, so here's my first question. I want you to describe your role in the tattooing process.

Artist C: I just—you gotta listen to what they want and then try to turn it into something that, you know, other people look at it as an art, you know, instead of just like exactly what they want. Most of the time people don't have, I guess the best ideas of tattoos. But, you know, someone's idea when they come in, it just—it might not be something that would look good. You know what I'm saying?

R-L-B: Uh-huh.

Artist C: Uh, in the end, just make sure everybody's happy with the end process.

R-L-B: Okay. Do you think that you influence the design of the tattoo, and if so, how?

Artist C: Oh yeah. I mean, just in case they come in with, uh, let's say a bad idea. You know, let's—at least got to make sure, you know, what they carry out of the shop represents a good name for the tattoo shop you work at. You don't want something ugly going out, you know, I mean.

R-L-B: Have you ever been in a situation where someone came in and they wanted a tattoo and you just said "No, I'm not doing that"?

Artist C: Oh yeah.

R-L-B: Why?

Artist C: (laughter) Well, because, um--

R-L-B: (interrupting) Why? Give me an example of why you might do that.

Artist C: Well, for instance, one girl brought in a design that was horrible. She hand drew it. She had no, I guess, artistic eye. Let's put it that way. And it was just—if anybody would have seen it, it would be exactly what she wanted but if anybody would see it, they would think someone did a horrible job and it would cost me more money than—by doing the tattoo.

R-L-B: Okay. When you're doing a tattoo, are there ever points at which, you know, you're in the middle of the tattoo and you think "I want to change this color or change the light"?

Artist C: All the time.

R-L-B: Now when you do that, do you ask the customer or do you just make the changes? Do you explain what you're doing?

Artist C: (interrupts) Sometimes you

R-L-B: (interrupting) How does that process work?

Artist C: Yeah, sometimes you let'em know, like "hey, this would look better." You know, and most of the time, they give you, you know, "Oh, go ahead and do it" you know. And sometimes they don't and if they don't, you just kind of suck it up and do it. (laughter)

R-L-B: Okay. Alright, and this is the last question.

Artist C: Alright!

R-L-B: Who do you consider to be the author of a tattoo, you or the person getting the tattoo and why?

Artist C: I think the person that brings it in because it's their idea and you're just interpreting it and painting it on their body.

R-L-B: Alright, that's it. Thank you.

Appendix 2.D: Artist D Interview Transcript

R-L-B: Hello, thank you for allowing me to meet with you. As I mentioned to you, I am working on a project focused on the composing process of tattoos. I am hoping you can help me by allowing me to interview you about your tattooing process and your decisions about how your tattoos look. Your participation is entirely voluntary and you can choose at this point not to speak to me at all. You can also refuse to answer any question you do not feel comfortable with. However, I do hope you will help me by talking with me and giving me a truthful and complete picture of what you choose to do and why. Only I know your name and how you have responded. I will keep what I hear confidential and no names or other identifiers will be attached to my notes or the video so the information you provide will remain anonymous. Further, I will be talking to about 10 other people and when I report my findings, you will not be identified by name or any other personal identifiers. Do you have any questions?
If not, can we proceed with the interview?

R-L-B: Do you have any questions?

Artist D: (shakes head indicating no).

R-L-B: Can we proceed with the interview?

Artist D: Sure.

R-L-B: Okay. First, I just want to start by, if you can tell me, how long you've been tattooing and how you learned. Did you go to college? Did you have an apprenticeship? Just give me some very basic background information.

Artist D: I've been tattooing almost eighteen years. And this was a summer job. [redacted]

R-L-B: Um-hhm.

Artist D: And, uh, they kinda led me around for six months or so and in the meantime, as I was finishing up my machine shop school and I had a letter or recommendation from them, I got a tattoo done by a guy named [redacted] He's a good friend of mine and uh, he asked me if I wanted to come over and draw patterns for him. And basically be his shop assistant--do paperwork, uh, draw designs and set people up--trace patterns, and clean up after he's done, you know? So I started working for him and he, within a couple weeks, he's like "I oughta teach you how to tattoo" so I kind of worked at the shop for a little while and then I started messing around with learning how to tattoo. I never had really had an interest in learning how to tattoo but I had always wanted a tattoo. So, needless to say, by the time it come around that I might be able to get a job working as a [redacted] somewhere, I was already tattooing and I'm like "well, you know, they messed me around so much, I really wouldn't want to work for them." So, I just pretty much worked one summer as an assistant and started tattooing.

R-L-B: Okay. So, describe your role in the tattooing process.

Artist D: Well, it's, it's kinda complicated 'cause it goes everything from we are sales, customer service, um, and the actual servitor, the person that is doing the actual work for somebody. We, um, we do everything from helping people decide what to get, to making sure things are spelled right if it all possible. Sometimes people spell names wrong and stuff. Um, I design, stencil, then actually do the tattoo for people and then give them all the aftercare information. Um, I regularly tell them how to take care of it and what I usually tell them is to get a good triple antibiotic ointment and put it on there two to three times a day. One of those times should be after you take your bath or shower. Wash your hands first, wash your tattoo last. Wash it gently with your fingertips with mild antiseptic soap and after it peels, you can switch to lotion. And I tell them to give it about six weeks to completely heal. If it needs touched up, to call over and make an appointment and we'll touch it up for free and they have up to a year to get it touched up. So, aftercare, after we teach 'em how to take care of it, if they have an issue they can come back and I'll touch it up for free. Um, but we help them pick out some designs. There's a limit to what I'll help them with. I might tell them two color combinations are bad or that it would look better if we did it a different way. People come in all the time and want me just to help them pick a tattoo and I can't do that. That has to be up to them. Well, they'll go "What goes good with this?" Well, I don't know what you like. So, you kinda have to tell me what you like and I might be able to point you in the right direction. If you come in and said "I want a bird," I can show you a dozen birds. If you just come in and say “I want something with this tattoo," how do I know what you want? But, uh, we do everything.

R-L-B: Okay.

R-L-B: Do you feel that you influence the design of the tattoo? And if so, how?

Artist D: Well, to some degrees, because I, if somebody comes in and tells me very specifically what they want, I try to meet what they're wanting, but I also to use my own artistic ability in what I design, so I try to use my own creativity to come up with something they want based on what they picked out, but it, I express it in my way.

R-L-B: Okay, and if you’re in the middle of a tattoo and you see something, you know, in the design itself that needs changed, do you feel free to just go ahead and change that as your tattooing or do you ask them? Do you tell them? How do you deal with that?

Artist D: Um, usually by the time it's on the skin, I've already went through that during the design phase. But, um, it really depends entirely on what it is. If it's something like, um, line work that's overlapping that should've just been fixed, I just go ahead and do that but if it's an actual change to the design, I always talk to them about it before I do it.

R-L-B: Okay.

Artist D: Because I wouldn't want to change it and then have them come back and get mad. I've had people tell me "Aww, just do whatever you want" but they don't really want you to do just whatever. (R-L-B: Sure). They want you to do what they want. (artist laughs) They expect you to read their mind.

R-L-B: (laughing). Alright. This is the last question. Who do you consider to be the author of a tattoo, you or the person getting the tattoo and why?

Artist D: (thinks for a few moments) Well, I mean, they, they come in and tell me what they want, so I guess they author the tattoo. Because, it's their idea and what they wanted to get done. I'm just the one doing it for them and making it work, making it, fulfilling their dream.

R-L-B: Okay, that's it. Thank you.

Artist D: Not a problem.

Appendix 2.E: Artist E Interview Transcript

R-L-B: Hello, thank you for allowing me to meet with you. As I mentioned to you, I am working on a project focused on the composing process of tattoos. I am hoping you can help me by allowing me to interview you about your tattooing process and your decisions about how your tattoos look. Your participation is entirely voluntary and you can choose at this point not to speak to me at all. You can also refuse to answer any question you do not feel comfortable with. However, I do hope you will help me by talking with me and giving me a truthful and complete picture of what you choose to do and why. Only I know your name and how you have responded. I will keep what I hear confidential and no names or other identifiers will be attached to my notes or the video so the information you provide will remain anonymous. Further, I will be talking to about 10 other people and when I report my findings, you will not be identified by name or any other personal identifiers. Do you have any questions?
If not, can we proceed with the interview?

R-L-B: Do you have any questions?

Artist E: No

R-L-B: Can we proceed with the interview?

Artist E: Sure.

R-L-B: First, I just want to get some basic information. Um, how long have you been tattooing and where did you learn? Do you have any formal training?

Artist E: About seven years, and I learned at [redacted].

R-L-B: And do you have any formal training? College?

Artist E: I went to college for studio art and graphic design. Um, other than that, I've just been a self-taught artist.

R-L-B: Where did you go to school?

Artist E: Uh, high school?

R-L-B: No, college.

Artist E: College? Uh, [redacted]

R-L-B: Okay. And did you graduate?

Artist E: No, I did not.

R-L-B: Okay. Alright, so we're going to go over the interview questions now and I may, um, ask follow up question as we go if I feel I need to.

R-L-B: So, first describe your role in the tattooing process.

Artist E: Um, well, if you're talking about composition, I would say, uh, the composer. You know, also the tattooist, obviously, but I would say the composer. Generally people bring in ideas, uh, and we kinda have to put 'em together to make sense out of all of it because not necessarily, uh, everything they bring in is gonna come out well as a tattoo. Uh, things just don't work the same in skin as they would on canvas and generally people aren't quite aware of that so they'll come in with a bunch of crazy ideas that we have to make sense of.

R-L-B: Okay. Can you explain that, that comment you made "generally things don't work on skin like they do on canvas?" Can you give an example of that? Can you sort of. . .

Artist E: Canvas and paper and uh, medium like that, they, they don't go anywhere. However, your skin cells die off and move and do all these crazy things as your body ages. So, the same line that I would draw on a piece of paper doesn't necessarily go anywhere. Uh, so whereas that line in your skin is gonna over time get wider and bleed out underneath your skin and eventually come to the top. So, things with, uh, great amount of detail we have to do to a size that is gonna allow for that, that spreading later on so it doesn't just turn into a big blob on your skin. So. . .

R-L-B: Okay. Second question. Do you feel that you influence the design of the tattoo, and if so, how?

Artist E: Uh, generally, yeah. Uh, it's pretty rare that someone brings in something that they've drawn or a friend has drawn or something like that that we actually make the stencil directly from. Unless it's something a child's drawn or somebody that's deceased has drawn or something that they want, uh, copied exactly. But, uh, it kinda goes back to the answer to the first question where I—a lot of times if they bring stuff in, uh, it doesn't necessarily translate well as a tattoo. Also, we're represented in that tattoo, so if, if it's something I wouldn't be, you know, I think that I could do better then obviously, I'm gonna try to do better so that it looks well on me. (laughter) So. . .

R-L-B: Okay. Um, do you ever have situations where someone comes in and you just refuse to do the tattoo? Or, a situation where they come in wanting one thing and by the time they leave here, it's something completely different?

Artist E: (interrupting) Yeah. Both.

R-L-B: (continuing) And how do you handle those situations?

Artist E: Generally, uh. . .

R-L-B: Like what is your role in that conversation?

Artist E: We handle 'em pretty well. They don't handle it so well sometimes. Um, a guy actually once wanted his girlfriend's name written on his wrist or his ribs rather and uh, so I had him waiting around for probably about thirty minutes while I finished a tattoo. It was on a walk in day and whenever I got done, I sketched. I set over here for like fifteen minutes sketching out a, uh, uh, a huge name, uh, to go on his side. And he sat there and watched me and whenever I showed him, he was like "Well, I actually wanted her handwriting." And I—he said he wanted her signature, so um, she wrote her signature but it looked like whenever you're little and your writing on that grey paper in second grade trying to learn cursive? That's what it looked like and there was no way I was tattooing that on him because in my, in my opinion, the signature just looks like crazy scribbles, so if I tattoo crazy scribbles, it looks like I tattooed someone's signature, but if I tattoo this second grade cursive on you, then it looks like I just couldn't write well in cursive. Um, so, I—I said "hey, I—I would like to do this tattoo but I'm—I'm not comfortable with the quality of that handwriting. I understand you wanting, uh, her handwriting and her signature, but to me, that's not a signature." And she swore that's how she signed checks and all that good shit, but I—I (laughter) wasn't—I wasn't really buying it and I wasn't willing to tattoo it, so, uh, and then it, you know, he was basically "So your telling me, uh, you won't do the tattoo that I want you to?" And I was like "Pretty much, yeah." You'll find some asshole that'll take your money and do a horrible job on you but, uh, (laughter) it won't be one of us, so, uh. But yeah, there was that and uh, also um, people come in with ideas for cover ups. That's generally when then end up with something that they didn't initially think they were getting because when you come in with a tattoo that your wanting covered up not just fixed, but covered, we, uh--we're kinda limited to what we can do. And we don't know people, so when they come in and they say "What can you cover this with?" I can throw out a thousand ideas and they can have every single one of 'em. Uh, so, um, a lot of times they'll come in and say "Okay, I want this flower to cover up this name" but that flower won't necessarily work so they might end up with, uh, a whole bouquet of flowers or maybe a big koi fish with flowers around it or um, something like that. So we try to kinda take their idea and, and, and run with it so that it's still their tattoo and make sure they still like it but at the same time, they have kinda painted themselves in a corner so to speak, 'cause there's only so much that we can do.

R-L-B: So, do you think with cover ups there's more degree of you influencing the design rather than somebody just walking in?

Artist E: Yeah, yeah. Generally, what I like to do is have people come in with about, uh really as many de—ideas as, as they can think of. Um, and then I can sort through 'em and tell 'em yes or no or at least get a better idea of the kind of thing that they like. Um, so that maybe I have an idea. But I'm not just too keen on giving, you know, throwing out "Okay, we can do—we can cover that up with a flower." "I don't like flowers." "We can cover it up with a koi fish" "I don't like koi fish" "We can cover it up with a dinosaur" (laughing) "I don't like dinosaurs." You

know, I have no clue what these people like so it helps me out to—for them to actually bring ideas to me. Also, too it makes it more something they actually want and not something I feel like I've imposed on them and made them feel like they had to get, you know. So. . .

R-L-B: So, when somebody comes in, you know, you see a tattoo and you know you need to change the design, what are some of the things you might say or strategies you might use to. . .

Artist E: (interrupting with laughter) Umm. . .

R-L-B: (continuing) you know, show them that there's gonna have to be some changes made?

Artist E: Generally, like the, the stuff we've already talked about, you know. We'll actually sketch it out loosely

R-L-B: Um-hmm.

Artist E: (continuing) and all of us have older tattoos, so there's—there's a prime example on my wrist of line work starting to close in and just look like a big blob. Um, and generally that scares 'em away pretty quickly. Uh, or people want a tattoo on the palm of their hand. That's a big one. And [redacted] once had a tattoo on the palm of his hand for about a month.

R-L-B: Right.

Artist E: And now it looks like he has a, uh, grocery list written on his hand that he like scrubbed off almost all the way. Um, and whenever he first got it done, it was super dark, but it's a prime example of why we don't tattoo hands. It's something we can show people and say "Okay, this isn't necessarily gonna work" or, um, I don't know. We try to be polite and say "Okay, you know, this is a great drawing and all but, you know, we kinda need it to—to fit our style a little better to be comfortable doing the tattoo" or, uh, "Where your wanting to get this, it's not necessarily going to flow, so let me change some lines" and a lot of the times, their pretty receptive to it. We don't have to say "Hey, this, this sucks." (laughs) "We need to redo it" so, we can be a little a tactful about it.

R-L-B: Alright. And this is the last question.

Artist E: Okay.

R-L-B: Who do you consider to be the author of a tattoo? You or the person getting that tattoo and why?

Artist E: Uh, certainly me. Um. . .all the questions kind of lead up—well, I guess all the answers to the questions are kinda—the previous questions are kinda the same answer to this question. Like they, um, they would be my muse, I guess. I would, you know, I can. . .do a

tattoo for them but they've, you know, they—they really have nothing to do with the actual drawing. They don't have anything to do with the actual, um, you know, the actual. . .performing of the tattoo, you know. They just had an idea and a lot of times, it's a really abstract idea. Uh, or we, you know, like Gator joked around the other day, the internet. (laughter) The internet's the author of tattoos a lot 'cause a lot of people are really, uh—we've entered into a time where, you know, there is the internet. So, these people come in with these ideas, these flying, little flying birds or a dandelion with the little seeds or whatever flying off of it. Uh, infinity symbols—all this crap they see online, which is on countless other people and they want the exact same thing. They always say "Hey, we want this" you know. "We want you to put your own flair on it" but it's a fucking infinity symbol. There's only so much we can do before it's not an infinity symbol anymore. Unless you want us to cover your whole back with some crazy Celtic knot work or something, uh, nutty. But, you know, you still want this little infinity symbol with "love forever" written in it. Uh, about, you know (laughter), the size of a golf ball but, you know, there's only so much we can do with that. And uh, I think they get it because they know that it's safe. They know that it—they think that it looks good. I don't think it necessarily looks good but it—they think it looks good. It's like a piece of jewelry, you know. Um, in a way, but it's not because jewelry you can take off. Tattoos, you know, these--those tattoos are gonna be the Tasmanian Devils ten years from now that we're stuck covering up because everybody thought it was a good idea to get the same tattoo they saw on Pinterest. So. . .yeah, but other than that, I think we're the author of the tattoo. I think, uh, it's funny when people say "Oh, that looks so good" and then the person with the tattoo's like "Thanks" like they did something. Like (laughter) they really didn't do much at all but sit there and hopefully not move, uh, (laughter) but yeah.

R-L-B: Okay, alright. Well, thank you.

Artist E: Cool.

APPENDIX 3:

CLIENT PRE-TATTOO INTERVIEW TRANSCRIPTS

Appendix 3.A: Client One Pre-Tattoo Interview Transcript

R-L-B: Hello, thank you for allowing me to meet with you. As I mentioned to you, I am working on a project focused on the composing process of tattoos. I am hoping you can help me by allowing me to interview you about your tattoo and your decisions about how your tattoo looks. Your participation is entirely voluntary and you can choose at this point not to speak to me at all. You can also refuse to answer any question you do not feel comfortable with. However, I do hope you will help me by talking with me and giving me a truthful and complete picture of what you choose to do and why. Only I know your name and how you have responded. I will keep what I hear confidential and no names or other identifiers will be attached to my notes or the video so the information you provide will remain anonymous. Further, I will be talking to about 10 other people and when I report my findings, you will not be identified by name or any other personal identifiers. Do you have any questions?

Client One: No.

R-L-B: If not, can we proceed with the interview?

Client One: Yes.

R-L-B: So first, I want you to tell me how many tattoos you have and why did you come here to this particular artist.

Client One: He covered up a tattoo and I liked it.

R-L-B: Okay.

Client One: So, I don't want to go anywhere else.

R-L-B: Okay. So, briefly describe the tattoo that you're going to get today.

Client One: Uh, it's gonna be right here (indicates side of left ring finger). Uh, it says love.

R-L-B: Um-hmm.

R-L-B: And, me—my wife's gonna get one and it's gonna be the same thing.

R-L-B: Okay. So tell me what inspired your design. What's your tattoo story?

Client One: (hesitates) I don't know. I love tattoos and any, any new tattoo I can get I—I like it. I was gonna get the ring tattoo.

R-L-B: Um-hmm.

Client One: (continuing) Uh, a wedding band tattoo and where I work in the mines, uh, it—it'll, they said it'll come off.

R-L-B: Um-hmm.

Client One: (continuing) So, I'm just get it on my side and hopefully it'll, hopefully it'll stay on.

R-L-B: Okay. Why did you decide on the word "love" [redacted]

Client One: [redacted]

R-L-B: (interrupting) Okay. . .

Client One: So, uh. . .I thought love would be a better. . .thing to do instead of [redacted].

R-L-B: Okay. Well, tell me a little about the design. Do you have the particular idea for the letters, the color, any size?

Client One: It's gonna be black and it's gonna be small (indicates size on finger with other hand). It's gonna be about that big.

R-L-B: Uh-huh.

Client One: It's cursive and it's gonna be black.

R-L-B: Okay. Why that style?

Client One: . . .uh, . . . I'm not—I don't know (laughter).

R-L-B: Okay, that's alright.

R-L-B: Alright, so one—my last question is who do you consider the author of you tattoo? You or the tattoo artist? And that means, you know, in terms of coming up with the idea, the actual design itself, where you're putting it on your body. All of those things. When you think about all of those things, who do you consider to the artist? You or the artist, the tattoo artist that's gonna put it on your body?

Client One: The artist.

R-L-B: Why?

Client One: Well, he can size it to where it need—you know—how it can be on my finger.

R-L-B: Uh-huh.

Client One: The size and. . .I just come up with the word. He has to do everything else.

R-L-B: Okay.

Client One: So, I would do him as the main person.

R-L-B: Okay, good.

Appendix 3.B: Client Two Pre-Tattoo Interview Transcript

R-L-B: Hello, thank you for allowing me to meet with you. As I mentioned to you, I am working on a project focused on the composing process of tattoos. I am hoping you can help me by allowing me to interview you about your tattoo and your decisions about how your tattoo looks. Your participation is entirely voluntary and you can choose at this point not to speak to me at all. You can also refuse to answer any question you do not feel comfortable with. However, I do hope you will help me by talking with me and giving me a truthful and complete picture of what you choose to do and why. Only I know your name and how you have responded. I will keep what I hear confidential and no names or other identifiers will be attached to my notes or the video so the information you provide will remain anonymous. Further, I will be talking to about 10 other people and when I report my findings, you will not be identified by name or any other personal identifiers. Do you have any questions?

R-L-B: Do you have any questions?

Client Two: No

R-L-B: Can we proceed with the interview?

Client Two: (nods head yes)

R-L-B: Okay. First, I just want to start by asking how many tattoos do you have?

Client Two: Zero.

R-L-B: So this is your first.

Client Two: Yeah.

R-L-B: Um, briefly describe to me what kind of tattoo you want.

Client Two: Um, I want the Latin phrase, um, "Mountaineers are always free." It's like the state motto on my foot.

R-L-B: Okay. What was the inspiration for that particular design?

Client Two: Um, I guess because the state of West Virginia means a lot to me. I go to school at West Virginia, so it kinda just incorporates my love for the state.

R-L-B: Okay. Give me a little bit more detail about your tattoo. Is there a specific color or a specific style letters, or anything like that?

Client Two: I'm not really sure of the lettering. Um, just kind of cursive handwriting. Um, and it's just gonna be words. It's not gonna be, like, any, like weird colors or anything. It's just gonna be simple.

R-L-B: So, what color? Black, you think? Or blue?

Client Two: Black.

R-L-B: Okay, black.

R-L-B: Okay. So. . .um, who do you consider to be the author for your tattoo? You or the tattoo artist? And why?

Client Two: . . .Oh. . .

R-L-B: And remember, there's no right or wrong answer.

Client Two: (interrupting) I guess it's, like my, um idea, but they kinda bring it to life, so I give them credit more than myself. It's my idea—

R-L-B: (interrupting) Okay.

Client Two: But they kinda put it together.

R-L-B: Okay. And how do you view the role of the tattoo artist in the tattooing process?

Client 2: It's definitely very important, because if they don't know what they're doing, it's obviously gonna look really, really bad. And it's permanent on your body.

R-L-B: Okay.

Client Two: So, um, they definitely have a very important role.

R-L-B: Okay. I'm going to ask a follow up question to that.

Client Two: Okay.

R-L-B: If he suggest changes, will you be open to that or are you adamant that it will be. . .

Client Two: Definitely open because I think they have a lot more experience like. . .kinda like how's it gonna look on your body. So, like my picture in my mind might not kinda be realistic as to how it's really gonna look. So, I'm definitely open to whatever he suggests.

R-L-B: Okay. That's it.

Client Two: Okay.

Appendix 3.C: Client Three Pre-Tattoo Interview Transcript

R-L-B: Hello, thank you for allowing me to meet with you. As I mentioned to you, I am working on a project focused on the composing process of tattoos. I am hoping you can help me by allowing me to interview you about your tattoo and your decisions about how your tattoo looks. Your participation is entirely voluntary and you can choose at this point not to speak to me at all. You can also refuse to answer any question you do not feel comfortable with. However, I do hope you will help me by talking with me and giving me a truthful and complete picture of what you choose to do and why. Only I know your name and how you have responded. I will keep what I hear confidential and no names or other identifiers will be attached to my notes or the video so the information you provide will remain anonymous. Further, I will be talking to about 10 other people and when I report my findings, you will not be identified by name or any other personal identifiers.

R-L-B: Do you have any questions?

Client Three: No.

R-L-B: Can we proceed with the interview?

Client Three: Yes.

R-L-B: Okay.

R-L-B: Okay, first will you please briefly describe your tattoo.

Client Three: Okay. I have simply decided to get a wedding ring tattoo. . .The exact design, um, will depend on my discussion with the artist and what he can do. . .and what I can tolerate. . .because this will be my first one.

R-L-B: Okay. Do you have any ideas about, you know, size, in terms of width or anything like that? Color?

Client Three: (looking down at finger and running finger across area to be tattooed) Color I'm not sure of. Um, I'd like to have a color, but because of what it is and where it is, um, you know, my color preferences range from greens to blues to purple and on my ring finger, it could end up looking like my finger's turning green (laughs) if I do that. So it may just end up being black. I'll know more when I talk to him.

R-L-B: Okay. What about size?

Client Three: Um, size? (again, looking at finger and running fingers across area to be tattooed) As narrow as it can be. Um, the—well, one of the reasons I've gone with the wedding tattoo is because I have been unable to wear my wedding ring for a while now. Um, because my fingers

have grown around my ring (holding out hand and looking at ring finger) and um, they've—it cut off blood supply and, um, has caused some—nerve—nerve damage in my finger. So, um, the skin right there is very thin and so, (again touching area to be tattooed) and so I'm not sure what he can do, and as I said, what I can tolerate. If, if he doesn't think he can do it all the way around, (indicates all the way around her finger) I may just get a small infinity symbol on the top (indicates top of finger) of my finger. Um, if he does think he can go all the way around in a very, very fine braid, I want to make sure that—I am planning go and have my ring re-sized, um, so that I can wear it if I want to and when I do wear it, I want it to be able to cover the tattoo.

R-L-B: Okay. So, what was the inspiration for the design, in terms of being, you know, a braid?

Client Three: Um, because my wedding ring is actually a braid. Um, (looking at wedding ring) braided metal and so I'd look for it to look as close to my wedding ring as it can. Um, although not as thick as this wedding band.

R-L-B: Okay. The third question. Who do you consider to the author of your tattoo, you or the tattoo artist and why?

Client Three: Me. Um, I tend to be very controlling, (laughs) very exact, um, I'm—I'm not out to get an artistic piece. Um, don't care much for artistic expression in this—in this instance. Um, I'm not getting a tattoo that I want to show the world and put on display and talk about and have as a subject of conversation. That's not what I'm doing. That's not why I'm doing it. My tattoo is going to be very, very personal to me. Um, quite frankly, it's something that, you know, while I may do something different later in life, right now, um, I have three young children—girls—and I'd rather them not know I have one, um, until they're much older just because I don't want to influence their decision to get tattooed any earlier in life than they might otherwise. I've waited until I was forty years old to get this tattoo, um, for very particular reasons and um, if they do see it because I won't wear my wedding band over it all of the time, I can't think of anything easier or better to explain to them in terms of why I did it and why I waited. So. . .

R-L-B: Okay. . .

Client Three: It's very much mine, not the artist's. . .And if he can't do exactly what I want today, then I'll choose someone else.

R-L-B: Okay. And last question. How do you view the role of the tattoo artist in the tattooing process?

Client Three: (pauses before answering) He's the person I am depending on. . .as the only one in my life that I've ever allowed to permanently mark my body. (laughs) Uh, I have to have a great deal of confidence in this person. I have not met him yet, um, although I think I know who I want to do it, I have not met him yet and I'm very, um, eager to do so. Um, he has to be really, really good and if I don't get that sense that he is really, really good, I will go somewhere else.

So, his role in the process, um, is simply the one to bring my dream and my vision to life. And I have to feel that he is good enough to do it exactly because I don't want a mistake. . .I don't want my finger to fall off.

Client Three: Because that's what my husband said: "What if your finger falls off?" (laughter) My finger's not going to fall off.

R-L-B: Okay, and the last question. Will you agree to, um, a follow up interview a week after your tattoo has healed and will you let me take a picture of your tattoo when it's complete?

Client Three: Yes.

R-L-B: That's it. Thank you.

Appendix 3.D: Client Four Pre-Tattoo Interview Transcript

R-L-B: Hello, thank you for allowing me to meet with you. As I mentioned to you, I am working on a project focused on the composing process of tattoos. I am hoping you can help me by allowing me to interview you about your tattoo and your decisions about how your tattoo looks. Your participation is entirely voluntary and you can choose at this point not to speak to me at all. You can also refuse to answer any question you do not feel comfortable with. However, I do hope you will help me by talking with me and giving me a truthful and complete picture of what you choose to do and why. Only I know your name and how you have responded. I will keep what I hear confidential and no names or other identifiers will be attached to my notes or the video so the information you provide will remain anonymous. Further, I will be talking to about 10 other people and when I report my findings, you will not be identified by name or any other personal identifiers.

R-L-B: Do you have any questions?

Client Four: No

R-L-B: Can we proceed with the interview?

Client Four: Sure.

R-L-B: Okay. Please briefly describe your tattoo.

Client Four: It's gonna pretty much cover my whole back. It's gonna be a big ol', a big tree and it's gonna have words coming down the side so it's gonna be off center a little bit. And then the words on th—this side is gonna say "most devoted love" which is the title to a song and then it's gonna have a little bit of writing on the side of it that is the lyrics to that song. You need to know what it is, 'cause I wrote it down?

R-L-B: No.

Client Four: Okay.

R-L-B: Um, what was the inspiration for the design? Tell me your tattoo story, so to speak.

Client Four: Well, I like trees and my girlfriend, she like trees, too. Well, um, all my shirts have trees on them, but anyway, so I like trees a lot. And I want to get also incorporated into that is going to be like a Cancer and a Gemini sign kinda maybe carved into the tree or something, um, which is mine and hers. Um. . .but the lyrics to the song, um, because we broke up. We been together almost four years and we broke up for about five months and whatever, but we're kinda getting back together and, it just has a, kinda a deep meaning for me, you know.

R-L-B: Okay. Who do you consider to be the author of your tattoo, you or the tattoo artist and why?

Client Four: I would say kinda both of us. You know, I give the, you know I have an idea but then they put their own twist on things, too, you know what I mean.

R-L-B: Okay. And how do you view the role of the tattoo artist in the tattooing process?

Client Four: The role in the tattooing process. I mean,. . .I think their job is gotta be pretty hard, you know what I mean? 'Cause I'm pretty particular and nervous about who I get it—get things done, so uh, I'm just hoping they do a good job, you know what I mean? I don't know.

R-L-B: Okay. Let me ask one last question. If he makes suggestions to you about the design, will you be open to his suggestions in terms of making changes to, to the, you know, the idea, the design.

Client Four: Yeah, I'll take his suggestions into consideration, yeah.

R-L-B: Okay. That's it.

Appendix 3.E: Client Five Pre-Tattoo Interview Transcript

R-L-B: Hello, thank you for allowing me to meet with you. As I mentioned to you, I am working on a project focused on the composing process of tattoos. I am hoping you can help me by allowing me to interview you about your tattoo and your decisions about how your tattoo looks. Your participation is entirely voluntary and you can choose at this point not to speak to me at all. You can also refuse to answer any question you do not feel comfortable with. However, I do hope you will help me by talking with me and giving me a truthful and complete picture of what you choose to do and why. Only I know your name and how you have responded. I will keep what I hear confidential and no names or other identifiers will be attached to my notes or the video so the information you provide will remain anonymous. Further, I will be talking to about 10 other people and when I report my findings, you will not be identified by name or any other personal identifiers.

R-L-B: Do you have any questions?

Client Five: No

R-L-B: If not, can we proceed with the interview?

Client Five: Yes we can.

R-L-B: Okay. Now remember, there's no right or wrong answer, so. Please briefly describe your tattoo.

Client Five: That I already have?

R-L-B: That you want to get.

Client Five: I am considering getting a tattoo of a rosary.

R-L-B: Okay. Can you give me more detail? Color? Size? Where you want it on your body?

Client Five: I want it to be a relatively modest size tattoo, probably no more than four or five inches from one end to the other.

R-L-B: Okay.

Client Five: I'd like to have it have some vivid color to it. I don't know yet what color that would be, perhaps red. And I want it to be authentic. I want it to match what a real rosary looks like and I want it to look respectful.

R-L-B: Okay. And where are you going to get it?

Client Five: Probably will get it on my calf and—and if not my calf, then down lower toward my ankle.

R-L-B: Okay. So tell me your tattoo story. What inspired you to want to get this particular tattoo?

Client Five: I've always thought that tattoos were kind of cool and I finally got my first one when I decide to get one to match one of my newlywed wife and then after I had it for a while, I got an idea of another tattoo and I wanted it to be a tribute to her and to our marriage and to my faith and so I worked on coming up with a design and got a second one.

R-L-B: Okay.

Client Five: And as she told me when I got my first one, it can be a little bit addictive, so after—I think's it probably been a year, a year and a half since I got the last tattoo, I started thinking about getting another one.

R-L-B: Okay, okay. And why a rosary? What does that, you know, what inspired that particular. . .?

Client Five: Because I am Catholic and it's an important part of who I am. And the tattoo that I got the last time, um, covers and symbolizes and signifies a tremendous part of my faith, and the rosary, I think, will help to fill in the last little piece of the puzzle.

R-L-B: Okay. So here's a big question for you. Who do you consider to be the author for your tattoo, you or the tattoo artist?

Client Five: Me.

R-L-B: Okay. Explain that. Why? Tell me why you think that.

Client Five: Because I am the person that will design it. I am the person that will conceptualize it in my mind. And I'm the person that will approve it before it goes forward. It's like the difference between an architect and a builder. He's the builder. Um, or the difference between an artist and his pen. The pen doesn't do it. I mean—the pen has to be there. The pen's an integral part of it, but the pen is not the author.

R-L-B: Okay. So then how do you view the role of the tattoo artist in the tattooing process?

Client Five: Uh, uh, the tattoo artist has a tremendous amount of talent, or I wouldn't have him doing the tattoo. So, I respect that talent, but the tattoo artist has to be ready to take direction and to implement the concept that I have in my mind. And if they're not ready to do that then we can't go forward. On the tattoo that I have on my shoulder, he had a slightly different idea and

what I wanted to do as far as the alignment of it. It was a very, very slight difference that probably most people wouldn't even have noticed. He felt very strongly that his idea was right and I felt very strongly that it was my shoulder and my idea was right and I insisted on it. He said "Don't tell anybody who did it." Um, but then after it was done, and I described it to a couple of people about what he wanted to do versus what it looked like, they agreed that the way that it was done was the right way. So, he has to be willing to take that direction and I've gone back to him since then and said "Look at this. This is the right way. You did a great job. I'm very happy with it. Thank you very much." And he visibly relaxed when I did that. But he, uh, felt like he was making a mistake and I was certain that he wasn't and if that would happen again, it's my call. It's got to be my call.

R-L-B: Well, let me ask one last question and it sort of follows up on that, on that question. What if the tattoo artist makes a suggestion and it's only in the context of, you know, what you want can't transfer to the skin. Because you know, you're working from a piece of paper and the skin's a very different canvas. Are you open to those kinds of suggestions?

Client Five: Oh, I would absolutely be open to that. He's got expertise I don't have He has experience in, in applying things and I—I'll be glad if somebody tells me that it won't translate from my—what I have in my mind to. . .

R-L-B: Right.

Client Five: I do think though that what I have in my mind will translate because I've seen pictures where it came very close to what I want already.

R-L-B: So, am I understanding you? The fundamentals of the design, the fundamental components of the design—you’re pretty absolute on those but in terms of the finer details, maybe the tweaking that has to happen from paper to skin, you're open to?

Client Five: Yes. Yes, absolutely. If he has some ideas that will make what I have in my mind or what we put down on paper pop, when it comes out on skin, then I'm absolutely open to that kind of point of view. If he has shading ideas or something that makes it look like there's light coming from a certain direction, yeah. I do want to hear from him on that.

R-L-B: Excellent. Thank you. That's all my questions.

Client Five: You're welcome.

APPENDIX 4:

TATTOO COMPOSING PROCESS OBSERVATIONS

Appendix 4.A: Client One Tattoo Composing Process Observation

Client One: I want to get the word Love right here on my ring finger. (Indicates where on her ring finger as artist looks on)

Artist C: Alright, love on your ring finger? Alright, I got it draw it up now.

(Artist C leaves to go do the stencil).

(Artist C brings in an initial sketch of the design and shows it to Client One).

Client One: Okay.

(Artist C goes back in other room to work on stencil while Client One completes paperwork)

(Artist sketches by first drawing straight line with ruler and then sketching letters with pencil)

(Traces sketch using tracing paper and pencil to create stencil)

(Cuts stencil down to size)

(After client is seated in chair, artist takes stencil and tests size on side of client's finger).

Appendix 4.B: Client Two Tattoo Composing Process

Client Two: (brings up tattoo design on cell phone and holds out to artist).

Client Two: I want this on my foot in Latin. The state motto "Mountaineers are always free."

Artist A: Okay. Alright. Um, (pointing to phone) what we're gonna have to do, if I do it on this portion of your foot right there (looks up at client)—

Client Two: Yeah.

Artist A: Um, first things first, the head—the skin on your head and neck and feet, and if you're a nurse, then you know that it regenerates ten times faster than anywhere on your body. Um, so we're gonna have to move it up just a little bit. If I do it there, we're looking at probably about four or five months before the bottom letters just kinda fade and go away.

Client Two: Oh, okay.

Artist A: Okay, um, I gotta a tattoo, did one actually, on the bottom of my own foot and it's gone—

Client Two: Oh?

Artist A: I mean, it lasted a little while, so my intention is to give you the tattoo that's gonna last a lifetime and last the longest, if that makes any sense.

Client Two: Yeah, it does.

Artist A: Um, however—(tried to go back to image but phone is locked; hands it to client) Oh, go ahead.

Client Two: (takes phone and pulls tattoo design picture back up)

Artist A: What we can do (looking at phone and indicating changes) is come a little bit closer to the ankle bone, which is gonna hurt—

Client Two: Um-hmm.

Artist A: It's gonna hurt on your foot regardless—

Client Two: Okay.

Artist A: (pointing to design on phone) and kinda come up and across the (indicating on phone how the tattoo design will be moved)—

Client Two: The bridge of my, right around there? (points to part of foot on phone)

Artist A: Yes. I want to keep everything above the toe knuckles.

Client Two: Okay.

Artist A: Okay. And, kinda like, where that skin difference (indicates top to bottom with hand not holding phone) changes from the top of your foot to the bottom of your foot.

Client Two: Okay (while he is gesturing top to bottom).

Artist A: Keep everything within that area. Um, the only thing that I need is the proper spelling (hands phone back to Client Two).

Client Two: Okay. You want me to read it off to you?

Artist A: Yes. (records letters on a sheet of paper as Client Two spells them out)

Client Two: M-o-n-

Artist A: (repeating letters back) M-o-n-

Client Two: t-a-n-i

Artist A: (repeating letters back) t-a-n-i

Client Two: S-

Artist A: Is this a separate word?

Client Two: Um-hmm, this is the second word.

Artist A: Semper:

Client Two: Yeah, S-e-m-p-e-r

Artist A: Okay.

Client Two: And the last word is l-i-b-

Artist A: Um-hmm.

Client Two: e-r-i

Artist A: (shows paper to client) Make sure that's right.

Client Two: (reads and compares to design on phone) Yep. (nods head)

Artist A: Okay. Alright, I'm gonna do it in a similar cursive. You got pretty good handwriting, by the way.

Client Two: (laughs) Thanks.

Artist A: But, um, I'm gonna do it in a little bit different so we can get some dark lines, really wide dark lines in there and stuff like that. Is there any color or anything that you want around it?

Client Two: Nope.

Artist A: Okay.

Client Two: Just simple black.

Artist A: Simple black, that's it.

Client Two: Yeah.

Artist A: Okay. Um, give me probably about fifteen to twenty minutes to get that drawn up. (speaking to other person with Client Two) What I'm gonna do is gonna get yours—yours is pretty much drawn. I need to do the stencil. That way I can get the drawing, stencils done for both tattoos, and umm, start yours and then we'll go right into yours. Or do you first (indicating Client Two) and you second, whichever way you want to do it.

Guest: I'll just wait for my tongue to be pierced.

(Artist A laughing)

Artist A: She's got the hand, the knife.

Guest: Yes.

Artist A: Drill instructor knife. I used to use that one (points using first finger)

(laughter)

Artist A: Okay, alright. Uh, so give me a minute

Guest: I'm not leaving here 'til it's done.

Artist A: Okay (walks into other room to work up drawings and stencils)

Artist A: (brings out drawing and places on counter in front of Client Two for review; pointing to letters with pencil and gesturing girth with thumb and forefinger) I can fill the letters in and get a good girth to 'em. (moves paper and points to another drawing underneath on pad, line three) Um, another style we could do, uh, is—

Client Two: I really like that.

Artist A: Okay, this one right here?

Client Two: Um-hmm.

Artist A: Okay good, (pointing to different points on the letters of the drawing) ‘cause I can go ahead and put some girth into 'em and make them look, you know, really nice. (pointing again to points on the drawing with pencil) You got to picture all these areas in here being solid, um, and, uh, I just wanted to make sure that I was on the right path with. . .

Client Two: Yeah, I like this writing better.

Artist A: Okay.

Client Two: Yeah.

Artist A: (removes pad with drawing and goes into other room to make stencil of tattoo design)

(Artist A comes back and has client sit in chair and remove sock and shoe to test placement of stencil.

(Artist A places stencil against side of foot)

Artist A: It will go across there just like that (indicates how design will flow across foot).

Client Two: Okay.

Artist A: I can probably go a little bit larger if you like.

Client Two: Okay.

Artist A: Okay.

(Artist A goes back to other room to finish stencil)

(Artist A returns with stencil and holds it against Client Two's foot).

Artist A: What do you think?

Client Two: (nodding head yes) Um-hmm.

Artist A: Okay. That's the one then.

(Artist A returns to other room to finish stencil and begin tattooing process.)

Appendix 4.C: Client Three Tattoo Composing Process Observation

Client Three: I would like to get a wedding ring tattoo here (indicates going around ring finger).

Artist A: Tattooing anything below the wrist bone, (indicates hand) uh, above the neck, (indicates neck) uh, basically collarbones, your feet, anything above the ankle, below the ankle bones. Uh, the ink is going to dissipate. Um, one the skin regenerates so quickly that, that the ink never has an opportunity to bond to itself.

Client Three: Um-hmm.

Artist A: Um, so, what happens is, when the ink goes underneath the skin, the healing process, if you've seen 'em in the healing process, uh, the character of the ink—what makes it liquid, evaporates, and the ink actually bonds itself together. That's why we use black ink for the outline because it does kinda hold things together. What happens if—when you tattoo the fingers and stuff like that, the skin regenerates so quickly through the healing process and—and even after that, um, that the ink never really bonds together. That's why a lot of times, if you see tattoos on the side of people's necks, hands, and stuff like that, they're—they look like they're, kinda broken apart, if that makes any sense.

Client Three: Um-hmm.

Artist A: Uh, so, the one thing I'll tell you is it’s gonna have to be re-done at some point in time. Everybody's skin is different, so I really can't tell you is it's gonna be two months, two years, six months.

Client thee: Um-hmm.

Artist A: Um, I'm not gonna tell you no, but I would definitely deter you from getting (indicates back of finger) anything around the bottom of the finger (Client Three looks at bottom of her finger as he is talking). It's just gonna go away and you're gonna have this cool, prison-looking, uh, inappropriate white trash looking, uh, grey, navy blue, green spots around the base. However, on the top of the finger, we can probably do something, if you wanted to do, like initials or, like the top of a band, (indicates a band design going around finger with his hands while Client Three continues to look at her finger) or—or a small design.

Artist A: Does that make sense?

Client Three: Yes. See, that changes a lot of things. Um, it is still what I want to do.

Artist A: Okay.

Client Three: What if you just put a small (indicates size and placement of design on her ring finger as she talks) infinity symbol (holds out hand to artist to look at) on the top.

Artist A: We can do that.

Client Three: Then when I put my wedding ring on, it covers it.

Artist A: Absolutely. That can be done.

Client Three: Okay. (looks again at finger while appearing to think).

Artist A: That's not a big deal. Like I said, even that, in years to come, it's probably gonna need to be, you know, redone. Uh, you know, just—it's just the—the regeneration of the skin, and the tattoos don't actually fade. You know, my black ink is carbon, so it's not gonna fade. Um, but what happens is as your skin grows layers over top of it, it's like taking a black marker, putting it on a piece of paper, and taking a piece of tracing paper and setting it over it every day. Every day you walk by it and put a piece of paper over it. Eventually, that line is gonna go from this big (indicates size with hands placed apart) to looking this big (moves hands apart) to looking fuzzy (moves hands even further apart) on the outside over a period of time. And that's what happens to, to tattoos. Um, so the taking care of it process is all up to you. There's two parts: one, I do the tattoo and the design. Two, you take care of it. But, its care process isn't the, you know, one or two weeks afterwards, it's a long time. If you keep good lotion on your hands and don't let 'em dry and crack out and stuff, it's gonna make the tattoo last longer. Just like if you get it on your skin, your arms, hands, anything like that, so. . .

Client Three: Okay.

Artist A: The aftercare is really what, what prolongs the way the tattoo looks, you know, for years to come.

Client Three: Okay.

Artist A: If I showed you some of mine, you'd think I was in prison for twenty years just because they're older. I didn't take care of 'em, um, and stuff like that. And, and, you know, twenty something years ago, inks were different.

Client Three: Right.

Artist A: Um, especially that I had most of mine done overseas, it was different. But, you know, like, um, twelve, thirteen years, the color is still there. Um, but then again, as I get older, I'm gonna take a little bit better care of my skin, if that makes sense. And, so. . .

Client Three: So, does it have to be black? It has to be black?

Artist A: (sighs; pauses before answering) It doesn't have to be. Um, black ink is gonna hold up better.

Client Three: (looking down at finger) 'Cause I really didn't want anything black.

Artist A: Okay, what color do you want?

Client Three: Anything but black. Um. . .

Artist A: (laughs) Anything but black.

Client Three: Whether it's purple or a deep blue or something like that, even the color of a vein, whatever. It's—I just really didn't want black (looking down again at hand).

Artist A: Okay. Yeah. Black, it—it seems to bond—it's a lot, it's so much darker, so it doesn't look like it spreads apart. Um, I have a really, really dark purple. It's called Nurple Purple. (laughs) Um, and it's—it's dark. You'll still see the purple tint to it, um, but I think the darker that we go, the better the lines are gonna be (indicates lines in an infinity symbol in the air) in time to come and then, the lighter colors you go, the more—it's just the way your eyes work, the more it's gonna like that the lines are wider or separated.

Client Three: Well, considering I was looking for delicate anyway. . .

Artist A: Okay.

Client Three: Shoot, I was even talking about filigree patterns. If it breaks apart, that might even make it look a little more (laughs)

Guest: (indicating tattoo on ring finger) Ryan's is darker around the outside, then lighter on the inside.

Client Three: Yeah.

Guest: It's kinda what we looked for.

Artist A: Yeah. They—it, but yeah, if you wanted to do a, a different color, that's fine. If you want me to do a light color, I'll do a light color for you. But I'm just giving you this information so you know, and when, you know, in six months, it doesn't look right, you're not cursing ol' [redacted] you know.

Client Three: Noo.

Artist A: You know, my-my—I'm in the business of doing a tattoo that's gonna last a lifetime.

Client Three: Right.

Artist A: And, look good. That you'll be happy with. But, in the same respect, you know, have customers come back to see, you know. . .

Client Three: Right.

Artist A: or recommend (laughs)

Client Three: I got it. (still looking down at her finger) If it starts to look bad, as long as I can cover it. . .(laughs)

Artist A: (laughs with client) Right.

Client Three: with my ring, I'm okay. Can't be bigger than that (holds up wedding ring for artist to see)

Artist A: Okay.

Client Three: Um, I would like it not so dark.

Artist A: Okay. You want to go with a blue?

Client Three: The color of a vein?

Artist A: The color of a vein?

Client Three: Blue-purplish color.

Artist A: Um, yeah. (turns to get ink from work station). I have, um— (goes through ink in work station and selects one)

Client Three: 'Cause I don't want half a ring if he can't do it here (talking to me)

Guest: (looking at client's finger as she does) You've still got an outline.

Client Three: I know. The only thing that I would want just on the top would be like (makes infinity symbol in air with finger) a symbol or something (continues looking at finger)

Artist A: (returns with 3 ink selections: purple, turquoise, and blue) Look at the top tubes. That will give you an idea. . .

Client Three: Is that your purple you were talking about?

Artist A: Um-hmm.

Client Three: (looking at inks and then down at finger and back and forth) The purple's good. The others are too bright.

Artist A: Okay.

Artist A: (walks back to work station) Or (pulls out another ink color) I have a dark blue.

Client Three: (again looking at ink colors and then back and forth to finger) Purple.

Artist A: Purple it is.

(Client Three continues to look at finger as if thinking about the design and the color; appears unsure)

(Artist A returns inks to drawer in work station and sets purple chosen by client on top of work station and walks back up to client.)

(Client Three gives wedding ring to artist and shows outline on finger where she wants tattoo design to fit; tattoo artist holds ring up to client's finger to check for size and placement)

Artist A: Okay. So, right there?

Client Three: (moves ring into place) Right there.

Artist A: Okay. And what I'll do is I'll have you make sure—we'll play with it as many—put it on and off as many times as we need to, to get it perfect for ya.

Client Three: I can't get it on (laughs).

Artist A: Okay. Well, I mean the stencil pattern, so. . .(gives wedding ring back to client).

Client Three: Oh, okay.

Artist A: So, no wider than that, right?

Client Three: Right.

Artist A: (reaches to take back wedding ring). I'm gonna borrow that for two seconds and then we'll get started.

Client Three: Alright.

Appendix 4.D: Client Four Tattoo Composing Process Observation

Client Four: (uses cell phone to pull up image of tattoo she wants from the internet or a saved version of the image and shows to artist)

Client Four: (finds image and holds out for artist to review) It doesn't have to look just like this one, but um, on hers. 'Cause see, I thought I could—the way I did it when I did (gets a piece of paper from on the other counter and begins to unfold to show artist) like this don't have to be on the trunk or nothing.

Artist C: Right (looking at image).

Client Four: (unfolds paper and shows artist; Artist C looks at paper and studies it) But, that's the only way I could kinda put that on the right. (picks phone back up and holds phone with picture displayed while also pointing to drawing on paper and artist looks back and forth from phone to piece of paper) The right paper is kinda like that but it don't have the top (rotates phone for another view of the model tattoo design). It's supposed to be like that.

Artist C: Alright (still looking at paper and phone).

Client Four: But it don't have to be that kind of style, either (pointing to sample design on phone while artist studies design and then begins to sketch).

Artist C: Alright.

Client Four: Just—there's other ones I. . .(still holding up phone and looking at it)

Artist C: (drawing sketch on a piece of paper and looking occasionally back at phone) Okay, I'm just gonna draw this out like this.

Client Four: (interjecting) I had a different one.

Artist C: So that I'll know what—we'll see what it looks like.

Client Four: (looking at what artist is sketching and nodding head) Pretty much like that. And the other one—I

Artist C: And the other one's like this, right? (continues sketching while Client Four looks down and then back and phone)

Client Four: (looking at sketch and then back at phone) Yeah.

Artist C: Okay

(Artist C and Client Four both looking at sketch while client continues to hold up phone with image displayed)

(Artist C continues to sketch)

Client Four: Well, I don't know if it should be in the, in the tr—however you want to do it (continues to watch artist sketching design).

Artist C: (sketching; Client Four watching him sketch) That's the way I would probably do that. (continues sketching)

Artist C: Do you like that idea? (Client Four watching and looking at sketch intently)

Client Four: Yeah, kinda, yeah. And if it—

Artist C: (continuing to sketch and work out design) Kinda like what you got already. (Client Four continues watching artist add design elements to sketch)

Artist C: (stops sketching and leans back to survey design) Something like that on the tree trunk.

Client Four: (nodding head to indicate agreement) Uh-huh. That looks pretty good to me.

Artist C: Alright. (both artist and client looking down at design) Well, so what we'll do (begins to point to design and start sketching again) is like have it like (starts adding to design while Client Four looks on, brows furrowed trying to understand design) like pieces of bark scraped—scraped off and (continuing to sketch design elements) say, something like this (continuing to sketch design while Client Four looks on).

Artist C: Alright. (continuing to sketch while Client Four looks on) And then, then we'll do the little grain behind it. . .just to make it look like its etched in there.

Client Four: (continues to watch artist working on design) Yeah.

Artist C: Alright and then that's the tree kinda. . . (finishes sketch and then trails off as Client Four continues to look on)

Artist C: Alright. Just give me a few minutes. I'll sketch this out and then, um, (Client Four holds phone out with picture on it; artist looks again at phone). Yeah, I got the picture in there.

Client Four: Okay.

Appendix 4.E: Client Five Tattoo Composing Process Observation

Session One

Image of rosaries and Virgin Mary printed off internet.

Client Five gives print out of images of rosaries and Virgin Mary to tattoo artist to review and study.

Artist A: (studies images and then begins talking to Client Five) Okay—what—I guess the first question is where on the body?

Client Five: Well, I don't know for sure because I don't know if I want it on my shoulder because I've got one on my left shoulder.

Artist A: Okay.

Client Five: I don't know if I want to put on my right shoulder or if I want to put it on my lower leg.

Artist Five: Um-hmm

Client Five: The shoulder, I think, will be easier to cover it if I don't want anybody to see it.

Artist A: Right.

Client Five: Um, so, that's why I was leaning that direction.

Artist A: Okay. So, it's kind of "Do I want it to show? Do I not want it to show?" 'Cause it'll be a seasonal showing, especially here, you know in the summer time and stuff like that. Um, the other thing if, you know, the longevity of a tattoo that's set, you know, something religious, you know. If it's covered up or gonna be covered up the majority of the time, uh, course the tattoo's gonna last longer if it's not in the sun. Course I don't know what, you know, what your summer duties are like.

Client Five: I normally in the summer time still keep a shirt on.

Artist A: Okay.

Client Five: Uh, let me show you a tattoo that I have already.

Artist A: Absolutely.

Client Five: And um— (takes off sweater to show tattoo on upper right arm to artist). You can also give me an idea of how much you would've charged me if you'd have done this tattoo.

Artist A: (laughs)

Client Five: (pulls up sleeve of t-shirt to show Artist A tattoo) and then I'll know whether or not he charged too much money.

(Artist A looks at tattoo on Client Five intently)

Client Five: That is supposed to be, supposed to remind one of a Catholic monstrance and I don't know if you're familiar with what that is.

Artist A: Uh. . .no (shaking head while still looking intently at tattoo)

Client Five: It's, uh, it is an ornament. . .

Artist A: Um-hmm.

Client Five: Uh, I won't go into a whole lot of detail about what it is,

Artist A: Right. . .

Client Five: (continuing) but it's an ornament for the display of the Holy Eucharist.

Artist A: Okay.

Client Five: And this in the middle (indicates the middle of the tattoo with his left hand while Artist A follows along) would be where the host was.

Artist: Okay (nods head in understanding).

Client Five: I don't know how fam—are you familiar with. . .?

Artist A: A little bit, yeah.

Client Five: Okay. This is the Greek symbol for Christ. (while pointing to a symbol in the middle of the tattoo)

Artist A: Right.

Client Five: Kairo. This is my wife and my name. (pointing to letters on tattoo)

Artist A: Okay.

Client Five: [redacted]

Artist A: I like that.

Client Five: Um, the idea being that where one stops the other one starts. You can't have one without the other.

Artist A: Yeah, yeah. That's fantastic.

Client Five: Is why I did that. And then the stem is the day (indicating stem on tattoo) (Artist A: Uh-huh) we got married.

Artist A: Um-hmm.

Client Five: And this my favorite Bible verse. (indicates the bottom of the tattoo)

Artist A: Got it. Okay now I'm tracking you. Okay. Um, I would, I would probably (continuing to look at tattoo). . .You know, incorporating something with that—you got, you got pretty good size arms, so incorporating something with, uh, what you have (indicates size of tattoo on Client Five's arm) to, you know, take up a little bit of the space would be pretty cool and I don't—the question I have is I don't really know too much about the rosary with Catholicism and stuff like that. My wife is Catholic but she's not practicing right now and I've kind read about it, but I don't know too much about the rosary.

Client Five: I will not let you make a mistake on what the rosary—if I get the rosary. . .

Artist A: Um-hmm.

Client Five: it's going to have to be authentic.

Artist A: Okay.

Client Five: It's not going to have the wrong number of beads.

Artist A: Right.

Client Five: Um, you know, and I'm—I'm hoping to let you tell me what color you think it ought to be and how you can make it jump out.

Artist A: Right.

Client Five: Because I want it to look really sharp.

Artist A: Um-hmm.

Client Five: Um, but I'll make sure that it's authentic with the right number of beads in the right places and that sort of thing.

Artist A: Okay, yeah. As long as I'm fed the information of, of what you know, (picks up images printed off from internet and looks at them while talking) because I know it does have the break in, and, you know, all that stuff—the way it's connected. Everything is symbolic on it. You know, if it's something you did want to incorporate into the Eucharist, which you have. . .

Client Five: (interrupting) I don't, I don't want it on the same shoulder. (holding right shoulder)

Artist A: Okay, you want to do it opposite (indicating left shoulder).

Client Five: (holding left shoulder with right hand) It would be on the opposite shoulder. It's not gonna be incorporated into what I already have.

(Artist A is studying images provides by Client Five)

Client Five: But I just—I, I wanted to get another one. I want it to be something Catholic. Um, the rosary was the first idea that popped into my mind but I haven't seen a drawing yet that makes me say "That's what I'd like to have."

Artist A: Okay.

Client Five: So, I'm hoping that with these ideas here (indicates pictures on paper artist is holding) that you might be able to have something in a catalog where you can say "Andy, come back and look at something. I thing I've found something that will do what you want to do."

Artist A: Yeah. No, we definitely—we have some stuff that, that is, is, uh, I—you know, it's basically just, you know, Catholic drawings and stuff like that. Um. . .

Client Five: I did a pretty extensive search on the internet.

Artist A: Um-hmm.

Client Five: And I didn't find anything that said "Got to have it."

Artist A: Right, right. But, uh, we—what we could have you do is look at some stuff and what that'll do is you can say "Okay, I like this. However, we need to change and, you know, orient this here." You know, because sometimes people do some drawings and they're cool drawings

but they're not authentic. You know, being a Marine, I'll see, um, you know, when people have an eagle and an anchor, but it's missing a curve—a couple certain things on it that just have to be there however you, you get, you know, uh, it might be some sort of a caricature, but there's some things in that that have to be there to make it, you know, that authentic, um, thing that, that Marines know.

Client Five: Yeah. For an example, I know exactly what you're talking about. I—I saw one of a rosary. The prettiest one that I saw, there—on, on a rosary, there are, there ten, there are groups of beads and they're in ten. (pointing to design on paper).

Artist A: Um-hmm.

Client Five: And they call it a decade.

Client Five: Ten.

Artist A: Which is the number of completion in the Bible.

Client Five: Right. And the, the authentic rosary has five groups of ten. Well, the prettiest one that I saw had six. And one of them had ten and then twelve.

Artist A: (laughing)

Client Five: So it’s completely bogus.

Artist A: Right, right.

Client Five: And there's no way in the world that I would ever let anybody do that to me.

Artist A: Right.

Client Five: It's got to have five—it’s got to have the five and ten.

Artist A: Okay.

Client Five: Uh, so, those are my thoughts. The other place that I was thinking about it getting was on my—the outside of my ankle. Um, ironic, did you see the basketball game yesterday?

Artist A: No, I'm not a sports guy.

Client Five: Well, the guy severely broke his leg. He had a compound fracture, and, in the middle of the game.

Artist A: Okay.

Client Five: And I broke my leg in a similar way about fifteen years ago.

Artist A: Right.

Client Five: And I've got a scar that if we could put the tattoo right on top of the scar. . .

Artist A: Yeah.

Client Five: Then that, uh, (pulls up pants leg to show scar) it is. . .

Artist A: (bends down to look at scar) Oh okay.

Client Five: See that line right there? I don't know if you can do anything with that vein.

Artist A: It's, it doesn't—uh, it doesn't puncture that far, you know. I got, I mean. . .

Client Five: I wasn't worried about you puncturing it. I just didn't know if it would, you know, wibble wobble so bad underneath that you couldn't do it right.

Artist A: No, no, but the scar is something that, that we can work with. But if it was pretty keloid and stuff, it would be pretty hard. Um, but uh, that scar's pretty. . .

Client Five: It's pretty smooth.

Artist A: Yeah, it, it, it'd be the ability—I mean the main thing is, depending on the drawing is going to depend on the placement on the body. You know, if it's something on the shoulder, I would absolutely recommend something along these lines (pointing to an image on the paper while Client Five looks on) um, that takes up, you know, the shoulder and something like that. We could even design the, the way that the rosary is laid out (indicating the rosary laid out in a circular fashion in the air) and you know, um, a specific letter or something like that, that uh, wouldn't be too noticeable but to you, you'd be like "Yeah, it's laid out." Um, an A or something for you and your wife, you know.

Client Five: Um-hmm.

Artist A: Uh, and, and definitely to get the detail (looking again at picture with client) into it, it's gonna have to be, you know, with beads and everything, it would have to be a pretty good size. Um, and as best I can tell how important it is to you to have the detail, uh, and, and the number of beads, the detail in the beads or whatever the case is. Um, the other thing we could do is if you have a personal rosary that is yours.

Client Five: Um-hmm.

Artist A: Okay. Um, like my wife has hers. And, um, she keeps it, like set aside and you can, uh, see all the, the—I guess it's the saying of the Mary and all that stuff on it. I mean it's, really, it's beautiful. If you have something that's personally yours, a rosary, and you wanted to bring that in.

Client Five: Well, I do and I don't.

Artist A: Um-hmm. Okay.

Client Five: The reason why—I have a rosary, a beautiful rosary, that was blessed by John Paul II

Artist A: (commenting while client talks) Oh wow!

Client Five: in person and my ex-wife has it.

Artist A: Oh, and she's. . .

Client Five: And it's probably not gonna be in my possession in the foreseeable future.

Artist A: Right, gothca.

Client Five: So, yes, I do have one but no I don't have one.

Artist A: Okay. Yeah, I was gonna say—cause if you have it, if you brought that in, we could do a drawing if you know that specific one. I think the one my m-my wife has is like when she was born or Christened or something, it's given. Um, and that's the one she still has.

Client Five: Most of the time when a boy gets one. . .

Artist A: Um-hmm.

Client Five: When a young boy gets one, they're very simple, um, black beads. Not very ornate, just very functional, not, not artistic at all.

Artist A: Right.

Client Five: The one that I had that I took to Rome, um, was the beads on it had, um, depending on which way the light hit them, could look green or blue. Um, and it had a pretty good size cross on it. It was, it was a fancy piece.

Artist A: Okay.

Client Five: And. . .

Artist A: And those are things we can all incorporate, you know, and the beads (indicating beads on picture) uh, to like, an idea would be, you know (making motion for design in the air) if, if it, if we were gonna put, like let's say this (indicating part of picture) design. For example, on you, we could do the beads, if this would be your back side (indicates area on picture) a nice dark green faded into a black, you know and all these beads coming down would be green. A dark green faded into a black, if, you know—we can make it as authentic to the one that, that you had along with the designs on it that, um, you know, that are authentic and stuff like that number of beads and everything. And I know that they normally have something with the separation beads, either it's a bigger bead or something's in there and um, you know. Of course depending on the size and everything, we, we make it, we can get the detail onto those as well.

Client Five: Something about this size (points to image on paper) I think. If you took that put it on my shoulder, that's probably about the size of the whole tattoo that I want.

Artist A: Okay.

Client Five: I don't know that you're going to get the kind of detail that you have on this one right here. (points to image on the paper)

Artist A: Okay.

Client Five: Um, I like this (points to image on paper). . .

Artist A: But. . .

Client Five: But I don't want that big a space taken up. I want to be able to have a t-shirt on and not have it show.

Artist A: Okay. We can do that.

Client Five: Okay.

Artist A: We can do that. Um, if you like this design (points to design on paper), um, you know. I—with, with, with size and placement and stuff like that would be the size t-shirt that you generally wear with the sleeve length, um, like myself, I've kept pretty much everything from, you know, a front view. A lot of it for military photos when we go for promotion, you can't be seen from a position of attention so, uh, but um, we could do it definitely with placement. And I'm not trying to talk you up a larger size, um, but um something to be able to get the number of beads and uh, I'd like to do something like this with the detail in it, if that makes sense. Um,

because of what it means to you. Um, but we can definitely, you know, um, you know, weave that uh, (pointing to middle design and how the beads can be moved in a certain direction) the beads in, in a way and something that would take up, you know, probably about that size (indicates size with hands) on your arm and that way, if you have a short sleeve t-shirt or a longer t-shirt on, it wouldn't show. Um, kinda mid-bicep area is where we wouldn't wanna, you know, pass that one. That one doesn't show in your t-shirts does it (pointing to other arm)?

Client Five: No.

Artist A: So we would use up that area and, um, fortunately, it's a big enough area, uh, to do a-a good tattoo in. 'Cause we're looking at (indicates size again with fingers together)—I mean you got some pretty good size guns, so we're looking at an area, you know, just on the deltoid alone, that is, is this big.

Client Five: Yeah.

Artist A: You know? So, it would be plenty to get, uh. . .the only question is you to pick the colors, uh, to pick any specific design if you wanted, you know—I don't know if this has a specific name (pointing to first picture on paper) or it connects to or anything like that and especially the crucifix that's on the end of it. Um, if you—if there was a specific design or something to the cross that you want.

Client Five: I kind like this one. (points to cross on second picture)

Artist A: Okay.

Client Five: Um, and I think—you know, I—I won't bore you with all the details, but I did print out some, a lot of reading on the Church and Christianity and that, and that's probably as authentic a cross as what there is.

Artist A: Okay.

Client Five: That's probably the way it really looked.

Artist A: Right, right. Okay, um, let me go in the back. Let me grab a couple things in the back.

(artist gets pad and paper and takes down client's name and number and will call him when design is ready)

Session Two

Image of rosary drawing done by tattoo artist

Artist A and Client Five talking and reviewing design drawn by artist

Artist A: And I'm—I'm gonna talk you into this. (laughs)

Artist A: She ain't got nothing on sales.

Artist A: (takes design and places against Client Five's arm) Okay. We wanna keep it above the shirt sleeve.

Client Five: Right.

Artist A: We start about here (tracing design and placement of design with finger so Client Five can feel the positioning) and we come right about there on the top. So, here. (walks to mirror)

Client Five: Let's go to the mirror so I can see how far back that's gonna be. (walks over to mirror)

Artist A: I was trying to get a stencil drawn out so, uh. You hold that. (hands client a mirror)

Client Five: Okay (takes mirror and holds it up looking in it to see the design in the mirror behind him)

Artist A: (takes drawing and holds over Client Five's bicep and shoulder) Here's what we're looking at. So it would actually come right up there just like that. And crest the top of your shoulder, kinda like it was laid on your shoulder. . .

Client Five: Yeah.

Artist A: . . .coming down.

Client Five: Yeah. Okay.

Artist A: And then, uh, (removes design from Client Five) where I got the beads crossed and everything here (points to design) you gave me a really good idea with the colors. Um, 'cause I made sure I got ten in each one. I don't know if you counted them. I got ten and I got five. Okay, five sets of ten. And what my idea is, is um, come into the pieces in here (points to pieces between beads) and put uh, hints of yellow, like a real bright gold. I got this color it's called 14 Karat Gold and it almost looks like gold. And, and a shimmer of white in it, okay, on each of the, the pieces in between.

Client Five: Okay.

Artist A: (indicating various aspects of the design) Black in here and then gold in between here so it's really, you know, different. But on these beads here, um, pick a, um, specific color that you want on the longer beads, the elongated ones. We'll do those and then we can uh, you know, do these beads if you wanted to do each decade in a specific color.

Client Five: Okay.

Artist A: Um, you know, and 'cause what I want to do is, is do the beads and bring it to where you have that shining center in the middle of it and shadow around it. You know, each individual one. Um, I've never had an opportunity to, tell you the truth, to really do a rosary that was authentic. So, for me, it's kinda—this has gotten a little, a little personal into it of, of being able to do it and get my, uh—I'd like to do a no crap, for real, uh, rosary, and kinda set a standard for myself for the next time somebody comes in.

Client Five: Okay.

Artist A: I can correct them as well. "Uh, you know, I just want this." "Let me show you what we can do if you're sure."

Client Five: One thing I would say we need to adjust a little bit on this is that for these first five beads. . .(pointing to beads on design)

Artist A: Um-hmm.

Client Five: always match this. (points to what they match) I've never seen 'em not match this.

Artist A: Okay.

Client Five: You could one big bead, one big in the middle like this.

Artist A: Um-hmm.

Client Five: But these always match these. (still pointing to design) I've never seen them be different.

Artist A: Okay.

Client Five: So if we could make these round instead of more oval like that. (still pointing out differnet design elements)

Artist A: So these are round? (pointing to beads in question)

Client Five: Yes.

Artist A: Or is it just these three?

Client Five: All five. (pointing to design)

Artist A: Oh, okay.

Client Five: (pointing to each bead as he goes) One, two, three, four, five—all of those would be—I've never seen them be different than the rest of the beads on the rosary. They're always made of the same thing and shaped the same way.

Artist A: Okay. No bigger, no smaller?

Client Five: No bigger, no smaller.

Artist A: Okay. Alright. For some reason I was—uh, the rosary that you had, I thought that it had the elongated beads in between the decades.

Client Five: Now there might be an elongated bead in between the decades. . .

Artist A: Um-hmm. Oh, okay.

Client Five: That's possible. (pointing to design again) But these are not.

Artist A: Okay, so those would be these, so I'd have the one, three.

Client Five: Yeah.

Artist A: Okay.

Client Five: Now this one doesn't have to be elongated but there is—what they usually do is they just make a bigger space. . .

Artist A: Oh, okay.

Client Five: . . .between number ten and this one and then number one and this one.

Artist A: Okay. So, I'd have like two lengths here and two lengths here instead of the one that's attached.

Client Five: Right, right. And the bead doesn't—again the beads are normally. . .

Artist A: Um-hmm.

Client Five: . . .the same size and shape.

Artist A: Okay.

Client Five: All the way through. Now I have seen (pointing to design) them in between the decades that are a little bit different.

Artist A: Okay.

Client Five: But not very often.

Artist A: What do you prefer?

Client Five: I prefer them all to look the same, all to have the same shape.

Artist A: Easier then. That makes my life easier. (laughs)

Client Five: I would—I would think it would.

Artist A: (pointing to design) It'll actually, you know, bring everything in here closer but that—what I would do is keep the distance that I have already there, just put one bead and then just add one of the gold links in there.

Client Five: Okay.

Artist A: And then, you know, in here, (points to paper) it-I-what is normally in the center? Is it normally blank? Is there a heart in it? Is there. . .?

Client Five: There could be any one of a number of different things. There could be a crucifix in it. Or, you know, on top of this (points to design and Artist A continues to look at design). There could be the image of Mary. There could be a rose. There could be—there could be anything, anything.

Artist A: Okay. I just put the heart in there and kinda shaded it up, you know. I didn't know what else or a sacred heart or something like that.

Client Five: Yeah, a sacred—if you could do it, a sacred heart would be kinda cool.

Artist A: Sure. Um, but yeah, that was my idea, 'cause you were kinda talking about going over the shoulder with it or around the arm, and I figured it would look kinda. . .kinda like somebody just set it on your shoulder. (indicates the action of setting in on client's shoulder)

Client Five: Yeah.

Artist A: You know, and, and it was laid down.

Client Five: Yeah, I like that. (looking again at design) Now, one thing about—I don't know if we can flatten this out a little bit so that it comes like that (indicates the positioning of the design) or it's kinda like that (again indicating what he means on the design) part, just to keep it all tighter.

Artist A: Okay.

Client Five: And other than that, I really like that.

Artist A: It works. Soo. . .

Client Five: So let's set up a time.

Artist A: Okay, let me get my calendar.

Artist A starts making corrections to drawing.

Artist A: Where this would be (shading) and then with the beads.

Client Five: Well, I think that'll be fine. As far as the color is concerned, I want to see what you do before you do it.

Artist A: Okay.

Client Five: But, As long as—when you're looking at it, it just kinda jumps.

Artist A: Right.

Client Five: I'm not going to be that picky about the color. I like what you're talking about with the gold and the white.

Artist A: Okay.

Client Five: To make it kinda like as a light reflecting off it. That's cool.

Artist A: Okay.

Client Five: Uh, now whether we have the different color for every decade, whether we have the same color for the decades doesn't matter as long as it looks good and it jumps.

Artist A: Um-hmm. Okay. Now, and a question with that--with these, (pointing to beads on design) uh, separation beads here. I don't know what these—is there a specific name for those? The ones that go. . .?

Client Five: No.

Artist A: Okay. Um, are they—like, let's say that we made all of these (pointing to beads) if all those were red and then the decades were a turquoise blue?

Client Five: I've never seen it be that way.

Artist A: Oh, okay.

Client Five: Never seen—never seen it. I've seen 'em have different colors on the decades, but I have never seen them have just a different color for the beads in, in between.

Artist A: Okay, okay. So like if, if these beads here (pointing to design) were—they would be the same color as one of the decades?

Client Five: Yes.

Artist A: Or? Okay. Alright. Okay. I got it now.

Client Five: I would say—I would say if you got a—if you pick out a good color that'll dazzle, the one color for all of them would be fine.

Artist A: Okay. Alright. It's on. (laughter)

Client Five: So, when do you want to do it?

Artist A: Um, let's see next week. Uh, I am—any day next week is good for me. Is evening or morning good for you?

Client Five: Um, probably evening would be better. Or late afternoon.

Artist A: Okay. Um. . .

Client Five: Three o'clock or so. It's gonna take two hours? Three or four o'clock would be perfect.

Artist A: Okay. Why don't we go for Tuesday?

Client Five: Tuesday? That'll be fine. Sooner rather than later. That's the twenty-first?

Artist A: Yes.

Client Five: Three o'clock or four?

Artist A: Uh, let's go with three.

Client Five: Okay. Get me home in time for supper.

APPENDIX 5:

TATTOOING PROCESS OBERVATION NOTES

Appendix 5.A: Client One Tattooing Process Observation Notes

Artist C: Preps area before tattooing

Artist C: Puts on gloves

Artist C: Places clean baggie over disinfectant soap

Artist C: Gets clean paper towel and disinfectant soap

Artist C: Wipes down seat and top of work area with disinfectant soap

Artist C: Places clean paper towels on top of work area

Artist C: Gets out ink caps and fills one with black ink

Artist C: Places triple antibiotic ointment on paper towel

Artist C: Places clean baggies over alcohol and gun

Artist C: Selects needle and inserts in gun

Artist C: Places arm rest in position and wipes clean with disinfectant soap and another clean paper towel

Artist C: Adjusts light

Artist C: Asks client to sit

--During the preparation, client asks if client can come back and get tattoo touched up when it needs it and artist agrees

Once client is seated, artists obtains clean razor

--"Do you really have to shave my finger?" client asks.

Artist replies yes and wets client's finger with disinfectant soap and paper towel and begins to shave

--"At least he wet it and didn't dry shave it" client says to others.

--"This will be the worst tattoo I've ever got in my life"

--Oh yeah" artist agrees.

Artist C: Places tattoo stencil on finger and applies. Asks client to check design and client indicates the client likes the placement. Throws stencil in the trash.

Artist C: Again readjusts light, adjusts gun, and pedal and gathers ink into the gun.

Artist C: Wraps clean paper towels around last two fingers.

Artist C: Begins outline of tattoo.

Client asks "I thought you said that this was going to be bad?"

Artist C: "Did I?"

As artist tattoos, wipes away excess blood and ink with clean paper towel and disinfectant soap.

Artist C: Once finished, artist allows client to look at design. Client indicates approval and then artist applies triple antibiotic ointment.

Artist C: Cleans up area, including discarding used papers towels, even ones on work area, gloves, and baggies. Needle is placed in sanitary disposal.

Miscellaneous Notes:

Throughout the tattooing process, there is idle conversation, sometimes about the tattoo, but most of the time, about other things. Other customers, weekend plans, what to eat, etc.

Once the tattoo was finished, artist did not review after care instructions.

Appendix 5.B: Client Two Tattooing Process Observation Notes

Artist A: After preparing design and getting clients consent:

Artist A: Adjusts chair, asks client to sit

Artist A: Asks her to stand and readjusts height of chair

Artist A: Sits down in chair and begins to prepare work station:

Artist A: Puts on gloves

Artist A: Places baggie on top of sterile solution bottle

Artist A: Prepares ink by wiping off ink well with clean paper towel and sterile solution

Artist A: Places baggie in ink well and adds ink in one well

Artist A: Selects needle and inserts in tattoo gun

Artist A: Places small amount of triple antibiotic ointment on clean paper towel on top of work station

Artist A: Gets razor out

Artist A: Wipes client's foot with another clean paper towel and sterile solution and places paper towel in trash

Artist A: Shaves tattoo area and then places razor in trash

Artist A: Applies tattoo stencil and asks client if positioning is correct; client confirms

Artist A: Makes adjustments to tattoo gun, cord, and positions pedal to operate gun

Artist A: Asks client not to make any sudden movements, or to move body in any way to keep from messing up tattoo

Artist A: Reminds client that it will hurt initially and artist will account for client jumping and jerking when he first begins but asks her to remain as still as possible throughout

Artist A: Makes last adjustment to cords, gun, pedal, and chair and begins tattoo

Artist A: Tattoos for a few minutes and then stops to wipe away excess ink and blood with clean paper towel and sterile solution. Asks client if client is okay and allows client to readjust positioning in the chair

Artist A: Continues tattooing

Artist A: Phone rings. Stops tattooing, and uses clean paper towel to answer phone. At conclusion of call, hangs up phone, but leaves it wrapped in paper towel. Continues with tattoo.

Artist A: Repeats same process—tattoos some and then stops to wipe excess ink using paper towel and sterile solution.

Artist A: Phone rings. Stops tattooing to answer using paper towel wrapped around phone. After lengthy phone call, removes gloves, throws them in the trash, and excuses himself to back room to obtain a bottle of water to drink. Comes back, gets new gloves from box. Adjusts chair, gun, cords, and pedal, and resumes tattoo.

Artist A: Throughout tattoo, continues wiping with paper towel and sterile solution and gets fresh paper towel when needed. Also has idle conversation with client and others in the shop on various topics such as skin tones and which tones tattoo the best. Talks about next client's tattoo and the design and colors that will be in it. Notes this is artist's first WV motto tattoo. Talks about doing first coal miner tattoo over the weekend. Reviews lengthy phone call, noting frustration with woman on phone and how artist had to repeat.

Artist A: When tattoo is complete, uses sterile solution to clean away any excess ink. Fills in any light spots and then cleans area again.

Artist A: Asks client if client likes design and client says yes. Applies triple antibiotic ointment in a very thin layer.

Artist A: Reviews with client tattoo aftercare: do not submerse in water, but can clean when client gets home. Can wash in shower. When cleaning, rub with soap and water until the greasy feeling comes out. Do not use communal soap—use hand soap or soap in a bottle. Noted tattoo will likely heal quickly due to placement on foot because skin regenerates very quickly on the foot and hands. Do not go to tanning bed or expose to sun for the next week. Also, do not keep area covered. It's like when you have a wound and you cover it with and band aid and the scab becomes white and soft looking—you don't want the tattoo to do that. Tells client to wear slipper type shoes for the next week.

Artist A: Snaps a photo of the completed tattoo with phone.

Appendix 5.C: Client Three Tattooing Process Observation Notes

Artist A: After speaking with client, goes into drawing room to draw stencil. Client waits in studio while artist prepares stencil.

Artist A: Asks client to complete paper work while he is getting stencil ready.

Artist A: Gets copy of driver's license and attaches to paperwork.

Artist A: Returns to studio-insert transcript from video.

Artist A: Sprays tattoo chair with disinfectant soap and wipes with clean paper towel and throws paper towel in the trash

Artist A: Asks client to sit in tattoo chair

Artist A: Reminds client to sit still during tattoo because if client moves, then client becomes the artist

Artist A: Puts on sterile gloves and then remove, throws in trash, and selects another pair

Artist A: Places baggies over alcohol and disinfectant soap

Artist A: Sterilizes area using disinfectant soap and clean paper towels

Artist A: Places clean paper towel on work station

Artist A: Sits down in chair

Artist A: Goes through process of getting gun ready--selects needle and inserts in gun and places gun on work station

Artist A: Gets ink tray and places on work station

Artist A: Gets ink tray liner and places in ink tray. Fills one well with purple ink selected by client

Artist A: Applies small amount of triple antibiotic ointment to clean paper towel on top of tray

Artist A: Gets clean disposable razor and explains that the artist has to shave the client's finger.

Client Three: "Do you have to get all the fur off?"

Artist A: "I'm not saying you have hairy fingers."

Client Three: "But I do. They are furry."

Artist A: Wipes shaved area with clean paper towel and alcohol

Artist A: Applies A & D ointment to finger in a thin layer

Artist A: Applies tattoo stencil and checks placement of design

Artist A: Asks client if placement is correct

Client studies stencil and asks for adjustments in placement using client's wedding ring as a guide

They agree that the stencil does not fit under the client's wedding ring and identify lines on the client's finger where the client's wedding ring was that should be used as a guide for the placement of the stencil

Artist A: Marks lines with Sharpie marker

Artist A: Stencil is removed and reapplied

Artist A: Asks client to reevaluate placement of stencil

Client studies placement using wedding ring lines and agrees placement is correct

Artist A: Artist adjusts tattoo gun, and cords to pedal, and pedal along with his chair and light

Artist A: Before beginning tattoo, artist asks client to advise if she the client is going to be sick so the artist can get the client over to the trash can or if the client is going to pass out so that the artist can get smelling salts

Artist A: Makes sure client is comfortable and ready to begin

Once client agrees, artist starts the tattoo gun and loads it with ink

Artist A: Begins tattoo

Artist A: As the artist tattoos, the artist wipes away excess ink and blood with a clean paper towel

Once the artist finishes, the wipes away excess ink with alcohol and asks client to look at tattoo

Client evaluates tattoo and indicates approval.

Artist A: Applies thin layer of A & D ointment and reviews tattoo aftercare:

Artist A: Do not submerge in water. Can shower, but don't wash dishes or get in hot tub or bathtub or go swimming

Artist A: If cleaning, can place a band aid on it

Artist A: When washing, wash until greasy feeling comes out and then pat dry. Use hand soap in a bottle, not a bar of soap or community soap.

Artist A: For next 2-3 days, apply triple antibiotic ointment two to three times per day.

Artist A: After that, use Curel lotion.

Artist A: Tells client it will feel rough. Tells client not to pick at scabs because that could pull out the ink.

Artist A: Color will be very bright in about two to three weeks once it is completely healed.

Client thanks artist and pays the artist the fee.

Appendix 5.D: Client Four Tattooing Process Observation Notes

Session One

Artist C: Confirms with client how client wants the tree position on client's back as well as the details client wants in the bark of the tree

Artist C: Using a clean paper towel and disinfectant soap, cleans chair and work area

Artist C: Places a clean paper towel on work station

Artist C: Obtains new and unused ink caps and places them on clean paper towel on work station

Artist C: Fills ink caps with black ink

Artist C: Obtains new and unused needle and

Artist C: Places clean sandwich bags over alcohol and soap bottles

Artist C: Asks client to stand in front of mirror

Artist C: Wets paper towel with soap and wipes clients back

Artist C: Obtains a new and unused razor and shaves clients back after wetting with alcohol

Artist C: Applies more soap using paper towel and continues shaving

Artist C: Artist C: Tells person to stand with arms at sides and to relax

Artist C: Begins drawing tattoo design on client's back with Sharpie marker

Artist C: Stops drawing and looks at photo on client's phone and then begins drawing again

Artist C: Asks client "what about some leaves?"

Client responds: "I'm not opposed to it."

Artist C: Holds client's phone with paper towel to study photo on phone being used as a model

Artist C: Unties apron string to continue drawing design on lower back

Artist C: Begins sketching more intricate details in design using different color Sharpie

Artist C: Artist says to client "When you see this, it's not going to be exactly like the picture, but you're just going to have to trust me."

Artist C: Removes part of drawing with soap and clean paper towel

Artist C: Redraws part of design and continues drawing design

Artist C: Holds phone with paper towel while drawing

Artist C: Again removes part of design with soap and paper towel

Artist C: Blots area dry with a clean paper towel

Artist C: Answers shop phone

Artist C: Returns to client

Artist C: Finishes drawing design and asks client to evaluate design in the mirror, noting the broken tree branch, and grass at bottom of tree trunk. Explains where writing will be on each side of tree design.

Artist C: Removes gloves and throws them away

Artist C: Turns on light

Artist C: Takes a short break before beginning the tattoo

Artist C: Uses cling wrap to mark the width of the design and shows client

Artist C: Puts new gloves on

Artist C: Puts needle in tattoo gun and puts gun together

Artist C: Puts triple antibiotic ointment on paper towel on work station

Artist C: Applies A & D ointment to area to be tattooed

Artist C: Wraps clean paper towel around last two fingers

Artist C: Adjusts light, pedal for gun, and gun itself

Artist C: Loads ink into the gun—gun is also covered in plastic sandwich bags

Artist C: Begins tattoo, staring at bottom of back

Artist C: Reloads ink into gun as necessary

Artist C: Wipes away excess ink and blood with clean paper towel as necessary

Artist C: Cleans away excess ink with soap and clean paper towel

Artist C: Throws away soiled paper towel and gets a clean one

Artist C: Cleans away excess ink with soap and continues tattooing

Artist C: Pauses to obtain a clean paper towel and rewraps paper towel around third and fourth fingers

Artist C: Turns chair and repositions client in order to continue tattoo

Artist C: Use clean paper towel and soap to wipe away excess ink and blood

Artist C: Resumes tattoo

Artist C: Artist says: "Doing alright?"

Client responds: "Uh-huh."

Artist C: Finishes outline and then takes a break.

Artist C: Returns from break

Artist C: Gets new set of gloves and puts on

Artist C: Readjusts tattoo gun and gets clean paper towel and wraps it around last two fingers

Artist C: Tests gun and pedal

Artist C: Gets ab ointment and reapplies to skin

Artist C: Begins shading bottom of tree trunk

Artist C: Adjusts gun

Artist C: Gets clean paper towel and wipes away excess ink and blood

Artist C: Once finished, let's client look at design in mirror

Artist C: Applies A & D ointment on all of tattoo

Session 2

Client asks about positioning of sign in middle of tree trunk, noting sign was supposed to be sideways.

Artist responds: "I know. I just put it in so I would know where it was and it needs shading and filled in to finish it up."

Artist C: Puts on gloves

Artist C: Starts preparing gun—get sterilized needle and opens it and places it in gun.

Artist C: Places baggie over tattoo gun

Artist C: Places A & D ointment on paper towel

Artist C: Wraps paper towel around last two fingers

Artist C: Starts tattoo—wipes away excess ink and blood as he moves through tattoo

Artist C: Starts shading of tree at top of back

Artist C: Wipes away excess blood and ink with clean paper towel and disinfectant soap

Artist C: Sprays soap on back and wipes clean with a new paper towel

Artist C: Places A & D ointment on finished tattoo

Artist C: "Do some thinking about putting some sky behind it. I want to do some grass on it and some leaves. Also think about the writing and how you want it on there."

Appendix 5.E: Client Five Tattooing Process Observation Notes

Artist A: Prepares stencil

Artist A: Checks size of design on client's shoulder

Artist A: Asks client to complete paperwork

Artist A: Artist washes hands with soap and water

Artist A: Begins to prepare work area

Artist A: Obtain disposable razor

Artist A: Places clean paper towel on tray

Artist A: Places A & D ointment on paper towel

Artist A: Places clear sandwich bags over disinfectant soap and alcohol bottles

Artist A: Places ink in ink tray

Artist A: Obtains new needle

Artist A: Places paper towel on work area

Artist A: Washes hands again

Artist A: Asks client to stand with hands at sides and looking forward

Artist A: Puts on gloves

Artist A: Places disinfectant soap on clean paper towel and wipes shoulder to be tattooed

Artist A: Shaves area to be tattooed and wipes with another clean paper towel and disinfectant soap

Artist A: Dries area to be tattooed with another clean paper towel

Artist A: Applies petroleum jelly on area to be tattooed

Artist A: Applies tattoo stencil

Artist A: Removes stencil and pats area with clean paper towel to remove excess petroleum jelly

Artist A: Asks client to check placement of stencil

Artist A: Once client approves placement of stencil, removes gloves and throws them away

Artist A: Tapes sleeve of shirt out of way

Artist A: Discusses tattoo after care with client, noting area should be left exposed to aid in the healing process

Artist A: The client notes need to run an errand after the session, so artist replies artist will cover the area with cling wrap so client can cover the area with shirt sleeve

Artist A: Artist then touches up some areas with a Sharpie marker where the stencil lines are not dark or are blurred

Artist A: Asks client to sit in chair

Artist A: Artist puts new disposable gloves on

Artist A: Places new needle in tattoo machine

Artist A: Places more A & D ointment on clean paper towel on tray

Client asks "Which are you going to do first?"

Artist A: Responds: "I will start from the bottom and go across and up."

Artist A: Obtains a clean paper towel and then begins tattoo

Client says "I want to make sure you get good detail on Jesus at least as good as you can do."

Artist A: Wipes away excess blood and ink with clean paper towel and disinfectant soap

Artist A: Artist at one point adjusts height of chair to get in a better position to continue working on the tattoo

Artist A: Artist asks client to tilt head and hold and tell him to not to talk because it moves the skin over the mandible

Artist A: Artist then removes gloves, adjusts positioning of chair, and takes a short break

Artist A: Comes back and washes and dries hands

Artist A: Cleans tattoo with clean paper towel and disinfectant soap

Artist A: Reapplies A & D ointment to area and begins tattooing again

Artist A: Changes the color of ink in the tattoo machine as necessary

Artist A: Once tattoo is finished, asks client to look at tattoo in the mirror and notes it may need some retouching due to swelling on shoulder

Artist A: Reviews tattoo aftercare instructions and asks client to come back in a few weeks to make sure no retouching needs to be done

APPENDIX 6:

CLIENT POST-TATTOO INTERVIEW TRANSCRIPTS

Appendix 6.A: Client One Post-Tattoo Interview Transcript

R-L-B: How does the tattoo compare to your original idea? Is it the same? Are there any changes at all?

Client One: No, it's the same.

R-L-B: What about in terms of font, size, everything the same?

Client One: Yeah.

R-L-B: Okay, did, um, were there any change at all, that um, the tattoo artist suggested to you?

Client One: Uh, yeah. I was gonna do a heart and he, uh, the love was made out of a heart but it was—it would've been real small, so I just went with the word.

R-L-B: Okay, and he suggested that you do that instead?

Client One: Yeah.

R-L-B: Okay. And some of these questions are gonna sound familiar from your first interview. Who do you consider to be the author or your tattoo? You or the tattoo artist and why?

Client One: Uh, him. The-the artist because, uh, he kinda—he drew everything up and the idea of how little to make it or how big. Uh. . .

R-L-B: Okay.

Client One: That's about it. I just had the idea for the word.

R-L-B: (interrupting) Okay.

Client One: He has to, you know, do everything else.

R-L-B: Okay. Um, how do you view the role of the tattoo artist in the tattooing process?

Client One: What is it?

R-L-B: How do you view the role of the tattoo artist in the tattooing process?

Client One: What does that mean?

R-L-B: Like do you see him as the pen or do you see him as the person who comes with the idea? I mean, are they just the person who executes it for you? How, how do you see their role?

Client One: Uh. . .see. . .I'm not real sure. I-I would say that he-he, you know, he has to do everything. I just tell him what I want.

R-L-B: Okay.

Client 1: He has to, you know. . .

R-L-B: Uh-huh.

Client One: (continuing) make the size just right. . .

R-L-B: Okay.

Client One: figure out to place it, if it's crooked, so I would say he is the pen.

R-L-B: (laughing) Okay. And the last question for you. Does the finished tattoo convey the message you intended?

Client One: Yes.

R-L-B: Okay, that's it. That's all of my questions.

Appendix 6.B: Client Two Post-Tattoo Interview Transcript

R-L-B: How does the tattoo compare to your original idea?

Client Two: I think the tattoo turned out almost identical to the original idea. The placement was just a little different.

R-L-B: Alright. What changes occurred in the design, if any, and who suggested or made those changes, you or the tattoo artist?

Client Two: The placement was changed, which was the tattoo artist's idea. Other than that, no changes were made to the design.

R-L-B: Okay. Who do you consider to be the author of your tattoo? You or the tattoo artist and why?

Client Two: I still consider the author of the tattoo to be a combined effort from myself and the artist. Originally, the design was my thought. However, the artist brings the idea to life, so both of us were an author in some way.

R-L-B: Okay, here's the last question. Does the tattoo convey the meaning that you intended?

Client Two: The tattoo was meant to show that I love my state, and I think it does that.

R-L-B: Thank you.

Appendix 6.C: Client Three Post-Tattoo Interview Transcript

R-L-B: How does the tattoo compare to your original idea?

Client Three: Um, well, when I walked in, I had intended to get a full (indicates wedding band design on finger) wedding band on my finger. Um, but, of course the artist told me that, um, he recommended against putting anything under my finger. So, at that point, I just said "Hey, let's do an infinity symbol on top" and uh, that's what he did. That's what I got.

R-L-B: Alright. What did you want the band to be originally? What kind of design?

Client Three: Um, either a braided design or a Celtic knot design. Something like that, that, um, might resemble my wedding ring, which is a braid. (holds up wedding ring)

R-L-B: Okay. And the color?

Client Three: Um, I was thinking, um, of a purple-bluish color anyway, so that was the same.

R-L-B: Okay. So this—we've already sort of talked about this. What changes occurred in the design, if any, and who suggested or made those changes, you or the tattoo artist?

Client Three: He suggested the changes. I suggested what it would actually be. He recommended against what I wanted to do and, um, I had already seen some infinity symbols, um, online before as I was looking at what I might want to do, so it was in the back of my head if he couldn't do what I wanted to do, then this was the second alternative.

R-L-B: Okay. And this will be a familiar question. Who do you consider to be the author of your tattoo, you or the artist and why?

Client Three: (looking at tattoo) Me, because ultimately I got what I wanted, not what he wanted. I mean, he recommended against what I wanted to do but I still got something that I wanted.

R-L-B: Okay. How do you view the role of the tattoo artist in the tattooing process?

Client Three: Critical. I mean, he completely changed what I thought I wanted when I walked in there. Um, and, if he hadn't done it the way I wanted to—it was critical, absolutely critical. Even now, um, and maybe one of your questions gets to this, it isn't exactly what I had in mind, um, and that is disappointing and I attribute that to the artist. I do, because I mean—and if he had started with something like this (looking at tattoo on finger) and put a skull and crossbones on my finger, then I would not be—it would be stuck there permanently, and I'd have to figure out how to get it off. So, if they don't do exactly what you want to have done, it can be extremely disappointing, devastating even because this is permanent.

R-L-B: Yes, it is.

R-L-B: Does the finished tattoo convey the message you intended?

Client Three: Yes, yes it does.

R-L-B: Okay, that's it. Done.

Appendix 6.D: Client Four Post-Tattoo Interview Transcript

R-L-B: How does the tattoo compare to your original idea?

Client Four: My original idea?

R-L-B: Uh-huh.

Client Four: Um, I mean I think it's really similar to what, you know, my original idea was. Can I say that it's not finished completely?

R-L-B: Yeah, you can say that.

Client Four: (laughs) Well, I mean, you know, it's not finished completely, but um, I mean, I have a tree form and that's what I was going for.

R-L-B: Okay.

Client Four: For the most part, I mean, yes, I guess I do.

R-L-B: Okay. What changes occurred in the design if any?

Client Four: Well, I'm still not sure if he really messed up on that Cancer sign.

R-L-B: Okay.

Client Four: You know, it's a sixty-nine (laughs) because, uh, like, being a sideways sign like that. . .

R-L-B: Uh-huh.

Client Four: He says he can work with that, so I mean, I think that, you know that's okay, but. . .nothing really changed with it necessarily yet.

R-L-B: Okay.

Client Four: Uh, you know, uh, it was for my, my—well, it wasn't necessarily for my ex, but it was—a lot of what goes into had a lot to do with, you know, us working things out and stuff like that.

R-L-B: Okay.

Client Four: And that probably isn't going to happen, so, so then the writing might change. And I might cover the-cover the symbol up.

R-L-B: Okay. What was the symbol supposed to be originally and what, what are your, I guess issues with it so to speak now?

Client Four: Well, I mean, I mean—'cause I—originally I said you know, you know, you're always going to think about that person no matter what so, even if you put somebody's—something about somebody on, on your body or whatever. . .

R-L-B: Um-hmm.

Client Four: . . .and you know, you can still go with it because regardless you're still going to think about them whether you got anything on you or not.

R-L-B: Um-hmm.

Client Four: But, the only thing I was thinking, is like, you know, 'cause it just didn't seem like—it doesn't seem like it's gonna go the way I thought for sure.

R-L-B: Um-hmm.

Client Four: So, if I can change it now, I would. But if I've already got it, then, you know, things happens and I think I'd be okay with it.

R-L-B: Okay.

Client Four: The symbol—I can, I can even live that, but if he can't make it look--if it's going to look like a sixty-nine in the middle of a tree, then I don't want it (laughing), you know what I mean? I'd rather just make a knot on there.

R-L-B: (laughing) So, it was originally supposed to be the symbol for Cancer?

Client Four: Cancer and uh, um, Gemini sign.

R-L-B: Oh, okay. Cancer and Gemini.

Client Four: Which he, you know, he's not finished with it, he says. But, I know how he can kinda go off on his own kinda thing (laughing). You know what I'm saying? A little bit, maybe. Uh, anyway, so I just—but he says that he just, he just put that there just to leave space for it but you wouldn't think that you would actually—I don't know. But he might can do so magic, so I still might get it because I always wanted to do something like that. So you know, yeah, even if, you know, we're good friends forever.

R-L-B: Okay, any changes that there are in the design, who suggested or made those changes? You or the artist?

Client Four: Other than what's already there? Is that what you're talking about? Not what could come or what, what, as in what's already there?

R-L-B: What's already there.

Client Four: Um, I don't necessarily think there really is any, you know, not many changes from what I kinda (inaudible). The only thing, um, I see that's not like the picture I was showing him, like for him to go by, he kinda—I mean it is off center a little bit but kinda not as much as what it should've been to get that whole dark writing down the one side, you know, like. . .

R-L-B: Uh-hmm.

Client Four: the right side of my back. The tree branches come out a little bit further. It kinda looks like there might not be room to do what I wanted to do originally, but I can always, kinda work off of whatever I got, you know what I mean?

R-L-B: Uh-huh, yeah.

Client Four: To change it up.

R-L-B: Okay, um, and this is a question I'm sure you'll be, um, you'll probably remember from our first interview. Who do you consider to be the author of your tattoo? You or the tattoo artist and why?

Client Four: Well, I still think, you know, that, I mean, it's—I guess I'm the author of it but then, I mean, they have their own little—they have their own little twist to it to make it kinda ours.

R-L-B: Uh-huh.

Client Four: You know, I mean, obviously I think that it came from, like, it came from me but after, they can take it—they can put their own little twist in it 'cause they might not know exactly where you're coming from.

R-L-B: Right.

Client Four: And it's their lead.

R-L-B: So do you think if you said it was a shared text, would that be an accurate way to describe how you see the role of the author?

Client Four: Right, yeah.

R-L-B: Okay. Um, how do you view the role of the tattoo artist in the tattooing process?

Client Four: (repeating question) How do I view the role of the tattoo artist?

R-L-B: Uh-huh.

Client Four: I mean, they kinda have a pretty important job. I mean, I felt like, I feel real uncomfortable at first because I don't know who, umm, who they are or how good they are or whatever 'cause you got to allow a lot of trust for somebody to do something like that to your body.

R-L-B: Right.

Client Four: That they're not going to mess you up or, I mean, they're—I don't if I'm answering the question right.

R-L-B: You're doing just fine (laughs).

Client Four: I mean, you know, I just, um, how do I view the role of the tattoo artist? Basically, I don't know. (laughs) I think, you know, I think maybe I answered it and maybe I didn't.

R-L-B: I think you covered it. And then, we're just going to assume that right now, we're just going to talk about the tree part of the tattoo. Um, does that part convey the message that you intended?

Client Four: Yeah, I love the tree. I mean, I just wanted a really cool looking tree. For the most part, and then that symbol in the middle. So the tree, I mean, the tree's perfect, I think, you know what I mean?

R-L-B: Okay. Um-hmm, yeah.

Client Four: There might be a little bit kind of stuff here and there or something but it-it definitely gets the point across.

R-L-B: Okay.

Client Four: You know what I mean?

R-L-B: Okay. Would you, if you could change anything, would you in the design? And is it something that he did or something that, you know, maybe you didn't think through when you got it? Or are just content with it as is?

Client Four: I'm pretty content with it as is, but if, if I could do it, pers—like—a little bit—I mean, I might not—I mean—'cause see what he went and like—I'm used to somebody putting, um, a tattoo on before they slap it on your back, you know what I mean, and they probably just—they already have the design. They don't just kinda go off on their own imagination on, you know, just what they think. They don't just kinda make it up as they go.

R-L-B: Um-hmm.

Client Four: But I would just kinda want the branches on the right side not to go out as far at least. You know, that's the only thing.

R-L-B: Right, and is that something that he did?

Client Four: Huh?

R-L-B: Is that something that he did on his own? Just sorta drew those branches out in that direction like that?

Client Four: Well, I mean, the tree needed branches off in that direction, you know what I'm saying?

R-L-B: Yeah.

Client Four: But maybe he could've shortened them up a little bit, just a little bit. You know what I mean? Just on the edge. My body's not like that picture that I've given him either, so I think it's not his fault. He probably did what he thought would look the best, you know what I mean?

R-L-B: Um-hmm, um-hmm.

Client Four: And then whatever, like.

R-L-b: Right.

Client Four: 'Cause I mean, changing from that picture to somebody else has gotta—you know what I'm saying?

R-L-B: Yeah, I do, exactly.

Client Four: He had to work with what he had, to, so.

R-L-B: Right.

Client Four: It might be way better the way it is from what, you know, the picture looks like because, I mean, that wasn't me on that picture.

R-L-B: Right, right.

Client Four: But, no, I wouldn't, wouldn't want that because I don't know if I can get actual like bold writing down the side like I wanted unless they kinda curve it, curve it a little bit or something, but I don't know.

R-L-B: Okay. Well I think that's all the questions that I have for you.

Client Four: And like, just a poem about, like kinda how I am or whatever, and like, and like it has like (inaudible) in it, like you know what I mean, like I have it right here if you want me to read it to you, but instead of the song lyrics, you know, basically it's talking about most devoted love and then what. . .

R-L-B: So the writing is gonna be completely different than what you originally planned?

Client Four: Right. It's most likely gonna be because, I mean I liked, I mean—it's bizarre—it's hard. I've talked to everybody about that whole what if the feelings change, right in the middle of it, you know what I mean?

R-L-B: Uh-huh.

Client Four: If I had it, I might be okay with it. I'd probably say "well, now that that's over" but since I haven't got it yet, it might just be, uh, like a really cool poem that goes with the tree itself.

R-L-B: That's awesome. That's interesting though, that um, it's probably good that it happened the way it did because, you know, now you do have a chance to put something different there in terms of the writing.

Client Four: Right and I mean, yeah, I mean.

R-L-B: Yeah.

Client Four: Because like my grandma said "you need to, you need to do lyrics or whatever that are for you.

R-L-B: Yeah.

Client Four: Not for, in that, in that sense, but I mean but I was like "well (inaudible)" I didn't know how I was gonna feel on it, but.

R-L-B: Right.

Client 4: Now, I'm just kinda like, uh, you might be stupid to let somebody do that.

R-L-B: (laughing)

R-L-B: Alright, well sounds good.

Appendix 6.E: Client Five Post-Tattoo Interview Transcript

R-L-B: First question: how does the tattoo compare to your original idea?

Client Five: It compares very favorably. I think the he did a very good job with it, probably enhanced a little bit over what I thought it was going to be.

R-L-B: Um-hmm.

Client Five: I'm headed over there today to let him touch up a couple of the things that need to be touched up simply because of the swelling from when he did it the first time, but, um, but very pleased with the way it turned out and he exceeded my expectations.

R-L-B: Okay. What changes occurred in the design, if any, and who suggested or made those changes, you or the tattoo artist?

Client Five: I think both of us did. Um, I had a couple of ideas after his original drawing, and then he came back and, and took those ideas and made them a little bit better, so I think, it was a pretty collaborative process.

R-L-B: Okay. Who do you consider to be the author of your tattoo? You or the tattoo artist and why?

Client Five: I think that it would be co-credited. Uh, I came up with the original idea and he certainly made enough of a contribution that if we were writing a book instead of creating a tattoo, we would both be listed on the front.

R-L-B: Okay. Can you talk a little bit about what changes he made in the design? Like, elaborate on that a little bit.

Client Five: Okay. He made a change in, in the way that it was laid out. Um, the design looks different. He took ownership of it and he, uh, he did some research, did some homework. He looked at some sources to try to take the idea that I presented and make it better. So, it, uh, I think it looks more natural than what it would've looked like if it had been done exactly the way I stated out.

R-L-B: Um-hmm

Client Five: I think that it looks more realistic, um, as in it almost looks like what it's supposed to be instead of a tattoo.

R-L-B: Okay.

Client Five: And, uh, again, I think it was a very collaborative process.

R-L-B: What about in terms of placement? Because I know you talked about, you know, here or either on your leg.

Client Five: It's a little bit different than what I had anticipated but again, I think it makes it look more natural and, and more real. It sits a little higher on my shoulder than what I had anticipated but in order to make it look as authentic as what it does, we needed more space.

R-L-B: Okay.

Client Five: To make it so that it, uh, didn't show below a short sleeve shirt and we needed to do what we did. And I like the way that it looks.

R-L-B: Okay. How do you view the role of the tattoo artist in the tattooing process?

Client Five: If he's good, it will happen just like the way that it happened. Um, I don't know that everyone would have the competence and the ability and the skill to help collaborate like he did. But, um, I would want to have somebody that did it like that again. There was a lot of give and take. You know, we—it, it almost felt like writing a song, with two people writing a song.

R-L-B: Um-hmm.

Client Five: Throw an idea out. (motions with hand away from body like throwing) Throw an idea back. (motions with hand like bringing an idea back to him) And it went back and forth several times until he probably met with me more than what he wanted to before he got the tattoo done. Um, but we invested the right amount of time and we got the right result.

R-L-B: Okay. Does the finished tattoo convey the message you intended?

Client Five: Yes.

R-L-B: And what was that message? What was the. . .?

Client Five: You know, I told somebody one time when they were asking me about why I got a tattoo, I said "If somebody digs me up in a thousand years, I want them to know that [redacted] was a Catholic" and this certainly could not convey any other message than that.

R-L-B: Okay. Alright. That's it.

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