Deconstructing Books, Reconstructing Women

Summers Esther Morris

University of South Carolina

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DECONSTRUCTING BOOKS, RECONSTRUCTING WOMEN

by

Summers Morris

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Accepted by:

Sara Schneckloth, Director of Thesis

Marius Valdes, Reader

Bradford Collins, Reader

Lacy Ford, Vice Provost and Dean of Graduate Studies
ABSTRACT

The goal of my thesis project is to examine the notion of choice encountered by females with respect to gender roles. I intend to underscore the turmoil which often comes from choices that leave many classic feminine roles left unattended by either sex. I have created three altered books that address these struggles, as I have personally experienced these, regarding marriage, motherhood, and domesticity. Each book analyzes the conflicting nature of choice and, according to my own decisions as a modern feminist, concludes accordingly. This in-depth look at the struggle for women to not only choose gender roles to adopt, but to live with the consequences that lie in their wake, is best communicated through the use of altered books. The altered books themselves function conceptually as a metaphor, contain formal elements that enhance various concepts within each book, and allow for appropriation which lends itself to humor which defines my voice as the artist and narrator. Beyond the laughter, my hope is that those who empathize with the desperation felt by the female characters in my books may also understand the actual seriousness of the messages, acknowledging the humor and hardships that accompany my characters as they work to find their way through each one of my narratives.
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CHAPTER 1
INTRODUCTION

The primary intent for my thesis work is to craft three altered books which address my goal of examining the notion of choice encountered by females with respect to gender roles. The problems of craft and conceptualization are at the forefront of my research, with my major questions being: how do I construct altered books and how do I do so in a way that addresses my conceptual concerns? Regarding concept, my questions are as follows: how do I convey the juxtaposition of opposing sex-typing that conflicts many modern women and how do I create work that provokes women to question whether their gender roles are self-imposed choices or are structures set in place by their upbringing? My thesis work began with the analysis of the practice of altering books and my own personal reflections.

The term “altered book” is not a term familiar to most people, in or out of the art world. The questions I receive always lead me into a short speech on the definition and history behind the art form. I find appropriation to be the best opening topic.

Appropriation, in the art world, is the act of an artist taking possession of a copy of an original work of art by another artist, not with the intent of plagiarizing, but with the intent to use his or her viewer's association of that image to bring added power to the new context in which the artist plans for the work to function. This idea of deliberate borrowing for an altogether new purpose is also known as “recontextualization.” This
idea allows the artist to play off the original meaning behind the work of art and then incorporate his or her own commentary or critical analysis (Gersh-Nesic).

Recontextualization has driven my work along with the work of other altered book artists who make choices about which books they intend to alter based on the challenges presented in creating unique works derived from the narratives of others.

The idea of altered art, though not a familiar term, is not a new process. The act of transforming an ordinary object into a piece of artwork actually began with articles of text. Eleventh-century monks often scraped ink off vellum manuscripts dating back as far as the fourth century to be recycled. This reused manuscript was called palimpsest, from the Greek word meaning “scraped again” (Maurer-Mathison 105). Centuries after the act of using palimpsests was well established for conserving resources for documentation, British artist Tom Philips became the first known artist to appropriate a book in our current sense of the practice. In the 1960's he bought an old Victorian novel and began taking out lines and adding new illustrations to construct his own story. The work he coined a “treated” book, was published in 1973 and titled *A Humument: A Treated Victorian Novel* (107). Philip’s book, along with establishment of The Center for Book Arts in New York in 1974, met with the emergence of the Book Arts movement in the 1970s (Sparks). By the 1980s and 1990s there was a rise of book arts programs being established at universities across the United States. In typical book arts programs, courses on altered books are offered as well as courses on bookbinding and papermaking (“About the Center for Book Arts”). As distinguished as the book arts soon became, altered books seems to maintain a connection to “scrapbooking”, a not so reputable cultural craft movement that often isolates them in the book arts world. According to book artist and
cultural critic Johanna Drucker, “scrapbooking” supplements the lack of integration among “craft values, fine print values, and conception values” (qtd. in Sparks) in altered book making.

The altered book is an art book-scrapbook hybrid. The art book is defined as a work of art in the form of a book. They are often published in small editions or as one, known as a “unique” (Bury 3). What draws the line between a traditional art book and an altered book is in the fact that art books are created solely by the artist, not appropriated from a found text. “Scrapbooking”, on the other hand was born out of collecting and preserving found objects. Comparatively, as well, “scrapbooking” is not considered an art, but rather the hobby of conserving family history in a form of low-art collage (Buckler 16, 17). The process includes the use of materials such as dye-cuts, glue dots, stickers, stamps, ribbons, craft papers, etc. The one thing this hobby does share in common with the book arts is the focus on the archival process using acid free, colorfast, or waterproof materials. The artist and the “scrapbooks” may not want to consider themselves related. I often wanted to pretend that non-academic “scrapbooking” had no place near my altered books, but the more my construction research lead me to internet tutorials, the more the female instructors with their Martha Stewart crafting scissors proved their value. I am also sure that the book artists, much like myself, have enjoyed the value of the scrapbooking aisles loaded with archival inks, adhesives, and card stock in every color. Dr. Elisa Kay Sparks, Professor at Clemson University, echoes my theory on the altered book as an art book-scrapbook hybrid: “The modern altered book has two parents. The first is a leader in the Book Arts movement of the 1970’s… The other, less legitimate, non-academic, and mostly female parent of the altered book is the
contemporary craft interest in stamping and scrapbooking” (“Altered Books: A Brief Introduction”). The altered book artists themselves decide where their art falls in this spectrum. When searching for altered book art one may come across work ranging from books having the aesthetic and conceptual depth of a “Baby's First Year!” scrapbook, to a high-art museum quality mixed media masterpiece. Dr. Sparks also notes the opinions of Johanna Drucker regarding the loss of concept in altered books:

“While she celebrates the widespread popularization of artist’s books through the book arts centers that provide classes in how to make them as objects, she also laments the lack of emphasis on thematic and conceptual concerns. The situation with altered books seems even more extreme with craft and how-to examples sometimes almost empty of content or filled with greeting card quotations and hackneyed poetic sentiments that hardly rise above the level of verbal clip art.” (“Altered Books: A Brief Introduction”).

The choice to alter books did not arise until I decided to take an autobiographical approach in developing the concept for my project. I had a considerable amount of conceptual analysis to broach as a child brought up with two different views on what is meant to be a woman, and how to approach adulthood with the infinite possibilities of choice. This self analysis led to my quest to create works of art that provoke other women to reanalyze their own imposed guides for what it means to be a woman in today's society and to reconstruct a path that is best suited for who they are as individuals, not simply carbon copies of their mothers.
I believe my concept sprang from my current time and situation in life. I became enamored with conceptual art within my first year of undergraduate studies and from that point, no matter how my work was formally constructed, concept became the driving force. My work has always been autobiographical, due to the fact that the one area I know I can conceptualize the best is that of my own personal experiences. When beginning this project two years ago I was recently married and was without children. According to my personal life plan, I assumed children and domesticity were on the horizon, but, at 25 years of age, I felt unsure. My art became my therapeutic outlet for dealing with this uncertainty, and this pull to be two different people. This pull, I concluded, began from my well rounded upbringing.

Being a child of a feminist lesbian and the granddaughter of a 1960's housewife left me with more than one idea of how to be a woman. During a normal week my mother worked and I stayed with my grandparents, or they picked me up from school, so their home was my second home. With all this time under their care, my grandmother’s influence became just as strong as my mother's with an almost unseen battle for control of my upbringing going on under my nose. I recently looked back on photos from Christmas 1994. My house had presents from my mother ranging from puzzles, art supplies, tech toys, and board games. My grandparents' house was altogether a different color; awash with pink Barbie boxes and baby doll paraphernalia. Extracurricular activities weren't much different. My mother coached my softball team and my grandmother toted me to ballet class. I balanced these two opposing worlds without much effort, with the occasional, “Stop prancing around the bases!” from my mother and, “Graceful feet!” from my ballet instructor. I was given options, and in my case I have no
recollection of hating any of them. I adored being the quintessential little girl who played with dolls and who aspired to own every Barbie Mattel could produce. I envisioned my Prince Charming sweeping me off my feet and how pleasant a life would be tending to our children. On the other hand, I was a really good athlete; tough, determined, with coordination. I was even given a great deal of “masculine” responsibility around the house including yard work, home repairs, and even learning how to pay the bills. Here I was a child who seemed to have few faults; I fit well into the tough gender neutral world of the feminists, but also had the nurturing side and affinity for femininity connected with my domestically driven grandmother. The big issue I faced now was the burden of choice. I have always aimed to fully commit with whole-hearted passion to any and all undertakings in life and reaped the benefits, be it captain of my soccer team, manager of my first job, or being awarded teacher of the year. As a self-proclaimed perfectionist, the idea of having it all and making it work was never feasible; when taking on too much I found everything suffered. So in my dilemma on how to start my life as young woman, domestic or professional, I began to realize that sacrifices would have to be made, but I found solace in the notion that the choices were mine to make.
CHAPTER 2

PROJECT DESCRIPTION

As the physical, and primary, component of my thesis project, I created three altered books over the course of two years, *Zombie Mommy*, *Mechanical Matrimony*, and *The Escape*. Before delving into the justification, research, and process development behind my work, a statement about each piece must be presented to provide a point of reference.

*Zombie Mommy* was originally a vintage self-help guide for new mothers from 1962 entitled *Your Baby Book* (see figures A.1-A.26). The book has a flexible cover and its page count went from 42 to 24 after all alterations were finalized. The measurements are 7.25 inches wide and 9 inches high. The main colors are pastel blues and pinks along with yellow ochre. The book is outlined the same as an ordinary maternity guide book, beginning with preparation and ending with plans for future care. The twist occurs with a narrative I created based on a phantom umbilical cord that connects mother and child via the mother's brainstem long after delivery (see figure A.7). It is the cord that begins to drain the Madonna-like mother, turning her into a rotting, brainless drone (see figures A.10 and A.11). Each page layout explores a new obstacle facing the transformed zombie mommy as she navigates her way through typical tasks such as bathing, outings, and feeding time (see figures A.13, A.19, and A.22). The narrative concludes with the family pediatrician providing the mother with the one true antidote for any mother feeling dull and lifeless after too many years home with children: Kindergarten (see figure A.24).
This idea grew from my own fears of being pressured into motherhood and losing any and all intellectual stimulation. Wanting to be a mother that provides all the care my children could need, but knowing how my personal independence and intellectual development will inevitably suffer, raises the key issue regarding the burden of choice in my thesis goal. The hopeful resolution in my narrative, along with my humorous parody, also aims to provoke my female viewers toward self reflection rather than form a wedge between opposing viewpoints on maternal roles.

In 1959 Castleton China published a pamphlet entitled *Wedding Etiquette*. I took this informative handbook and transformed it into a completely redesigned pop-up book I renamed *Mechanical Matrimony* (see figures B.1-B.44). The book itself measures 7 inches wide and 10.5 inches high and is 20 pages in length. I unbound the original pamphlet and rebound the pages using a Coptic stitch with a hardcover binding (see figure B.2). The colors used throughout the book are black, cream, and a deep coral pink. Text from the original copy of the work and text I incorporate are blended as seamlessly as possible. The original outline defined within its pages was only altered slightly, beginning with the engagement and ending with the future of wedded bliss on the horizon. Within the narrative the young bride-to-be's body, words, and wedding obligations are all at the mercy of the viewer's hands. As she is presented with such tasks as addressing wedding invitations or organizing the processional, the viewer is able to manipulate the pop-up mechanisms related to each event (see figures B.20-B.23 and B.32-B.35).

This concept evolved from my own experiences as a young bride with my own opinions. I began to feel the weight of compromise when it came to a wedding involving
close family and their financial support. I made the connection to the pop-up features because I felt they conceptually represented the feelings felt by a bride bound by the opinions of every person involved in her wedding. I do still bring to light the burden of choice in my closing pages; “... always remember freedom is never free...” (see figure B.42). The financial cost and possible loss of a family bond over wedding decisions causes many brides to feel what seems like a simple choice to do as they please, isn't always so easy. With this work, again I ask the former, current, and future brides to question their own choices regarding wedding traditions; what should stay, change, and who guides those decisions?

*The Escape* was altered from a kitchen aide pamphlet entitled *The Homemaker’s Helper: Kelvinator Wartime Idea Exchange for Home Economists: Project 11: Ideas for Kitchen Improvement* (see figures C.1-C.11). The pamphlet has no printed publishing date but is clearly from the WWII era. The current measurements are 9 inches wide and 12.5 inches high with my restructuring taking away a clear page count. The book has been altered to have a hard cover with acetate covered inlays of the original cover image (see figure C.1). The color scheme is tan, black, and pine green with red accents. Its construction is similar to a ring-binder with gingham ribbons for a tie closure. The book has been altered into a covert escape plan disguised as a kitchen manual for a desperate housewife seeking to abandon her kitchen captivity. The two initial pages viewed when opening the book contain all the advice columns located in the original book (see figure C.3). When each page is lifted, a piece of cream vellum can be unfolded over the columns (see figure C.4). The vellum has sections cut out that uncover hidden messages which lead to the opening of the next sections of the book (see figure C.5). The interior has a
scrolled section in the middle that unfolds to reveal a green and white blueprint-style illustration of the kitchen. Within this scroll a layer of acetate unrolls over the illustration to unveil red hand drawn markings that indicate places of interest and the location of important items for the housewife (see figures C.6-C.8). The side panels are set in the front and back covers of the book and can be pulled out with the gingham ribbon. These panels disclose the step by step escape plan to be used by the housewife (see figures C.9 and C.10).

The concept for this book developed out of need for a third book in my altered book series. Domesticity seemed the natural progression from wedding to motherhood, and I have always had mixed feeling about kitchen work. After a planned weekend spent in the kitchen preparing three square meals each day from scratch, I realized that having a life outside of the kitchen was futile. My experiences from that weekend inspired every aspect of the book. Though I make a clear statement regarding my opinion of kitchen duties, I do again provide the option of choice. The inner scroll contains the survival guide for those who plan to serve their full domestic life sentence; the escape plan is only for the brave and desperate. In this piece I question the notion of insanity brought forth by the cyclical nature of domestic chores. The kitchen, as I discovered, is one area where those revolving chores can dominate an entire day. I pose the question of how our grandmothers did this everyday and if women still are, what causes them to remain in such captivity?
CHAPTER 3
JUSTIFICATION

Conceptually my work functions on a plane beyond my personal concerns. My goal of examining the turmoil stimulated by opposing gender roles faced by modern women has a place firmly held in current feminist ideology, and raises similar concerns held in research concerning various but synonymous areas of women’s studies including the critique of gender roles, marriage, maternity, and domesticity. The choice to utilize the art form of altered books, as well, will be justified with an examination of its value as a tool for communication. This section will explore the idea of the book as a metaphor, formal qualities of the book acting as enhancements to the experience, and ways in which appropriation and satire synergize to develop my artistic voice.

Feminism has gone through multiple paradigm shifts over the last two centuries. In the mid to late 1800's women were fighting for the acknowledgment of intellectual equality; by the 1960's and 70's the shift had changed to a struggle for women's equality in regard to gender roles (Bernard 10-11); within the last 30 years, another shift has again occurred. Feminism and other areas of social theory tend to follow similar trends. Enlightenment led the way at the start of the 20th century with order and reason as the guiding ideals. Universal truths and oppositional categories were drawing clear and distinct lines in the sand between man and woman; culture and nature; emotion and reason. Feminism emerged from this time of Enlightenment, but its followers also began drawing their own universal truths among themselves such as whore and virgin; good
mother and bad mother. This opposition and rigid structuring would lead to the most recent change in social theory and feminism. The new postmodern look towards a multifaceted nature of identities and phenomena had a great impact on feminism and left behind Enlightenment and its universal truths. By the 1990's feminism had shifted to allow women to create their own identities (Williams 61-65). No longer did women have to be viewed as man-haters, or “abandoning the cause” if they chose to stay home with their children. Views on the sex industry even changed with this new feminist ideology, with a turn from perceiving these women as victims. Despite many other shifts occurring in the feminist movement, my work continues to focus on the ideas of gender roles. With all the foundational work laid by women from the past which allows modern women to be who they choose, what happens when there is no one there to fill the void being left in the wake of their choices?

After the tireless works of feminists like Susan B. Anthony and Betty Friedan, modern women now have every right to join men in practically every aspect of American culture. According to author Jane Schulenburg, women have been seeking this equality with men from the time of early medieval society; tales were told of female virgins being praised for their spiritual virility, being seen as progressing toward perfect manhood with some even going as far as killing themselves in attempts to preserve their chastity (128,131). This equality has now been mostly secured in western culture, but there has not been a commensurate change in men's domestic labor (Aspinwall 105). These important roles once dominated by women are being abandoned without anyone turning to fill the void. According to sociologist Alice Rossi, “If it were not for their wives in the background, successful men in American society would have to be single and childless.
This is why so many professional women complain privately that what they most need in life is a 'wife!' (86). My work poses the question to modern women who have been given a choice, unlike the our mothers' mothers who were expected to fill the role of the housewife.

My altered book on marriage entitled *Mechanical Matrimony* is a wedding planning book that addresses the concern of a bride acting as a pawn for manipulation, rather than as an active player in the decision making process surrounding her own wedding (see figures B.1-B.44). The specific notion of multiple choices comes down to a wedding of the bride's choosing and a wedding that unites a community. The concept of two individuals coming together and making a choice based on love and commitment to be man and wife is a relativity new idea brought about by Christianity which did not spread quickly (Baker 7). Initially brides were chosen by warriors who conquered villages as a way to add to their own tribe's numbers (Urlin 24). This changed with time, but only to allow the father to have some say in the transfer of his daughter to a new "master" of his choosing (Lee 113). Marriages were seen as business arrangements that joined families' fortunes and land holdings. This idea of the bride having little or no say is naturally threatening to most modern women, but many of the customs symbolizing these practices still remain. The act of the father walking the bride down the aisle and giving her away is simply a representation of the old tradition when he really was relinquishing her as property. Again, one would think women should flee from the notion of marriage entirely based on this evidence, but according to sociologist Walter Gove, “…it is possible to interpret the single male's status as being a matter of choice while the single female is a matter of fate and is thus more frustrating” (284). I can attest to this statement
as holding true within my own group of male and female friends. Obviously the ceremonial act of the wedding holds a greater significance that encumbers the bride with the problem of choice once again. According to author Ethel L. Urlin, “There is a tendency in modern life to diminish the ceremonial, but the marriage service, even where it is not considered to be a sacrament, strengthens relationships and friendships, and brings many to share in a joy which is essentially an unselfish joy, and its use is not likely to die out” (20). Even though some traditions, such as bestowing gifts, symbolize the anachronistic act of purchasing the bride, other customs such as eating and drinking together remain as a welcome symbol of the new couple joining a new social group, with cooperation and sharing as the main objective (Baker 110). My altered book does not impose a choice on the women reading through my pages, but concludes with an option of choice (see figures B 42- B.44). Urlin's statement is truly what causes most brides not to flee to Vegas, but to put up with the hassle of their family's demands and to play their role in the traditional ceremony. A wedding is an event that may star the happy couple, but affects the whole community involved in their ceremonious occasion.

My book on maternity entitled Zombies Mommy, examines the problem women face in wanting to maintain a sense of personal identity, especially professionally, while fighting or embracing that urge, be it biological or social, to nurture those little chubby faced angels that nature has endowed women with abilities to produce (see figures A.1-A.26). Journalist Lisa Belkin's article “The Opting-Out Revolution,” focused on the idea that “some of our nation's most educated and ambitious women were making the choice to stay at home and leave their professions” (qtd. in Richards 3). This choice of the alternatively-empowered feminist is still a hot button issue, as it often causes women to
be perceived as taking a step backwards in social progress. In the mid nineteen hundreds feminist Simone de Beauvoir stated that our biological stereotypes would lead to the “enslavement of the female to the species and the limitations of her various powers” (qtd. in Blaffer Hrdy 24). In the 1960's and 70's feminist writings by Simone de Beauvoir and Betty Friedan were calling women to abandon their homemaking lifestyles and start careers, but this pull between career and motherhood started to really affect women when psychologist John Bowlby introduced his ideas behind attachment theory (Blaffer Hrdy xiii). This theory proposes that human infants have an innate need for a primary attachment figure in the first years of life, and without it they suffer irreparable damage (24). Professional mothers are now faced with a seemingly irreconcilable dilemma, which is felt more strongly by those who choose to work, versus those who have to work to support their families (491). Again the question arises of who takes on the role of nurturer? Men often times do not volunteer because women tend to be better fit for the role of caretaker. They are hormonally primed, sensitive to infants signals, and most likely grew up in the company of other female caregivers learning how to care for small infants (500). It is the woman who contains the hormone prolactin to produce milk on command of a baby's cry (130), not a man. Anthropologist Sarah Blaffer Hrdy states it best: “...evolutionists... appear[ed] to be imposing on women painful choices no man need ever make: her aspirations versus her infant's well being; vocation or reproduction” (490). My altered book acknowledges this painful choice and the struggle that occurs along the way, but maintains a beacon of hope in conclusion (see figures A. 24 and A.25).

The last book in my series, entitled The Escape, examines the idea of the domestic role of women, spotlighting kitchen work (see figures C.1- C.11). In the fast-paced life of
the modern family, domestic duties often become a shared burden, but according to recent studies,” working women were estimated to do 1.6 times the amount of housework as working men, on average, with wives averaging 1.7 times the housework of husbands, and married mothers averaging 1.9 times the housework of married fathers” (Bianchi 56). Women's roles have come a long way from the days of the “cult of domesticity,” but much like the sentiments leading her back to the roles tied to motherhood and obedient bride, therein lay internal callings that may lead women to continue to take on more of the domestic duties. Married women of the Old South found their lives defined by their duties (McMillen 1). According to author Margaret Bendroth, “anti-suffragette Catherine Beecher argued that women who knew how to run a proper home had far more clout than she could ever achieve through the ballot. 'There is a moral power given to woman in the family state,' Beecher declared, 'much more controlling and abiding than the inferior, physical power conferred on man.’” (qtd. in 43). This idea dominates the thinking of those who still today value homemaking as a profession. Author Carolyn Graglia argues against Betty Friedan's notion of the homemaker as a common “parasite” living off her husband and lacking any real purpose; she found homemaking to afford her “a life of unlimited freedom-the greatest freedom I had ever known-to create a design for living myself and family and direct its performance” (2). Though Graglia argues for the greater purpose in domestic work, sociologist Walter Gove still argues the fact that keeping house is a boring, lowly, job that can often lead to depressive states due to its lack of structure and allotment of far too much time for being self-consumed (282-283). Whether you agree with Simone de Beauvoir in believing domestic work is “not directly useful to society and produces nothing” (qtd. in Graglia 2), or if you are able to view the big
picture and see domestic work as Julia McQullian sees it; as the work that “…women have always done, that turns isolated individuals into families and communities, brick and mortar into hearth and home, and gives meaning to our live” (qtd. in 29); the work must be done. My final altered book is the only book where I give my strong reaction to the choice at hand. I stand behind one of my childhood literary idols who too had to find her way amid the choices of gender roles; in Anne of Green Gables, Anne Shirley sums up my final work with her statement, “so little scope for imagination in cookery” (qtd. in Hilder 216). The mere notion of spending countless hours in a kitchen or any of room of a house cycling through chores day after day for the sheer purpose of maintenance causes my head to spin. I find it very difficult to grasp the bigger picture behind domestic work regarding its contributions to the greater good of a family. As a child, take-out food and unfolded laundry have proved to have no effect on my accomplishments as an adult.

In terms of a metaphor, each book acts as a representation for the lives of women. Each book was originally a guidebook. They were chosen to represent guides for life which have been set in place for women by their upbringing. The idea behind their altering acts as a metaphor for altering one's life structures to recreate new structures based on gender roles that better fit the individual woman she has chosen to become. The conclusion, and the structures being torn down in my books, are both aimed at my own imposed structures I am working through, but I hope the symbolism of reconstructing her own guide to femininity holds true for any woman viewing my books, no matter where on the spectrum from dominant to dainty she may fall.

The use of the altered book allows for many formal elements that would have been limited with another art form such as painting or film. The ability I had to physically
manipulate parts of my books served as a tool for communicating my conceptual meanings. The use of paper engineering to create pop-up features in *Mechanical Matrimony* helps to communicate the key idea of manipulation (see figures B.1- B.44). Being able to pull, turn, and flip parts of the book enhances the visuals and the text, because the viewer now becomes a participant in manipulating the bride's wedding day. *The Escape*, based on domesticity, is set up like a secret escape plan from the kitchen (see figures C.1- C.11). The ability for the viewers to read the hidden messages by flipping certain pages, and pulling out secret compartments, allows them to actively engage in the desperate housewife's escape act, not just read about her complaints. The empathy created for the characters in my books was enhanced by the formal mechanics that were present in the structures of altered books. Meg Campbell wrote while discussing the reasons women are drawn to bookmaking: “...rather than passively looking at a painting or sculpture, the individual enters into an intimate, intricate, and decidedly physical relationship with the Artist's Book...” (qtd. in Bury 23). This act of physicality, though risky at times, is again why I chose altered books.

The act of altering and deconstructing goes back to the concept of appropriation. By recontextualizing the original meanings of each book, I am able to create satirical parodies that act as a tool to communicate the messages behind each of my works. Artist Russell Connor states it best when describing his own appropriated work: “I learned that humor could be a ...Trojan horse, bearing truth that can't get in the gate on its own” (xi). For example, my juxtapositions of photos of the polished 1960's housewife contained in *Zombie Mommy*, against the drawings of her rapid physical decay marked by Baby's consumption of all her higher order mental functions, incites a good chuckle from both
my male and female viewers (see figures A.20 and A.21). I could have simply created a work of art that visually depicted a woman in a state of depression reminiscent of the migrant mother in the iconic Depression-era photograph by Dorothea Lange, but humor allows for so much more approachability. My work is meant to be nonthreatening. The absurdity of a wife planning an escape route out of her kitchen via trash collection day doesn't set the tone for quiet contemplation, but shared laughter and stories of commiseration (see figure C.10).

My thesis work is justified in its connection to issues surrounding current social theory in contemporary feminism, specifically in detailing questions that still emerge regarding gender roles in respect to marriage, maternity, and domesticity. Through an explanation of the value placed on the art form of the altered book for my project, regarding its metaphorical nature, the enhancements created by the formal mechanics common to the altered book, and the satirical humor brought about by the use of appropriation, I argue that this art form serves as a dynamic tool for communication.
CHAPTER 4
RESEARCH

My research efforts began with the development of my concepts through observation and journaling, which then transitioned to research into a vast array of construction techniques for creating each book, and finally led me to a conceptual study of critical and philosophical literature to uncover the justification for my project beyond its personal relevance.

Journaling and observation were my first research techniques. By taking what I observed from new mothers, my own reflections on wedding planning, and by creating a kitchen experience reminiscent of a day at Alcatraz, I was able to flesh out the concepts for my three altered books. My work is essentially autobiographical, and my assumptions were if I wrote enough on the concepts something was bound to arise from my written word. In each case the visual metaphors worked their way to the surface one by one. Some ideas were dismissed due to their inability to visually convey each concept (see figure D.3). For example, in my initial journal entries on Zombie Mommy, I compared a stay-at-home mother to a bear in hibernation, but the idea of the zombie with an antidote seemed to make a better connection to the loss of mental function (see figure D.1).

Observation of others also inspired parts of my work; for example, in Zombie Mommy there is a passage that states: “Besides, boring other mommies with your lactation schedule is impossible; they're already dead” (see figure A.15). This developed after an evening I spent out with a group of young mothers. When the conversation turned to
lactation it was the first time I was truly unable to join in the conversation and started to take note of the “them vs. me” feeling. For *Mechanical Matrimony,* I took a great deal of time for personal reflection and filled my journals with accounts of my emotions while planning my wedding. The constant guilt I remember in wanting to go against the etiquette, rituals, and structures of a classic wedding led me to the decision to alter the 1950's wedding etiquette book into a pop-up book. I found that the metaphor of the bride being pushed and pulled to conform to her duties would be even more effective if the viewers were able to physically push and pull her. Journaling for *The Escape* was very important because I created an authentic experience to journal about. I spent a weekend cooped up in my kitchen cooking all meals from scratch dressed as a 1940's housewife. I wanted my meals to be as authentic to the era the original guide book was published, so I enlisted the help of my grandmother and vintage cookbooks. I was up and in the kitchen by 8:00 A.M. both Saturday and Sunday in a dress, apron, with curled hair and painted lips. I skipped the heels; it was hard enough just to stand up for 12 hours. I calculated that with my own meal and bathroom breaks I sat down for a total of 33 minutes each day. I managed to cut myself by 10:30 the first morning and documented that I bled until 4:35 that afternoon. I didn’t want to eat anything I prepared except for Jell-O which I ate by the ladle full. I continued to journal through my torturous experience and was able to create an escape plan that best addressed the aches and frustrations felt during my time in domestic hell. The frequent appearance of bacon in my illustrations emerged after the third entry in two hours on how I was covered in grease and smelled like breakfast (see figures C.7 and C.8). As a designer, I took note of its benefits as a fabulous lubricant; a lubricant well suited for a woman contorting herself into a trash can for hiding. Once I
completed the journaling aspect to establish the concept of each book, I then directed my research towards paper engineering and technical aspects of bookmaking.

Each book varied in its construction needs. Research on the construction of *Zombie Mommy* focused on adhesives and the effects of moisture on the different types of papers I was utilizing. *Mechanical Matrimony* was my first big challenge. The research was heavily based in paper engineering and bookbinding, two areas I knew very little about. The research for *The Escape* was almost entirely focused in bookbinding. I found that with each new book I began, I continued part of the techniques I has mastered from the previous book, and then pushed myself to take on new technical challenges.

In the series, *Zombie Mommy*, falls in the middle (i.e. marriage leads to maternity, followed by domesticity), but in the creation process, this book came first. I found most of my technical information on how to construct this first book on the website altered-book.com. The site provided me with great insight on the best types of books for altering, adhesives that are most forgiving, and how to work with vellum, a type of craft paper I used to give this book its nursery-themed aesthetic. These skills became foundational for the work I would continue to do with the next two books.

*Mechanical Matrimony*, my giant technical undertaking, began quite differently. I knew I was planning to not only change the images in the book, but the entire structure. I began my research with pop-ups and discovered the term “paper engineer”. It is a fancy term for one who designs pop-ups but really does better encapsulate the degree of mechanics, spacial visualization, and functional problem-solving, that goes into creating the fun three-dimensional elements often found in children's books. I immediately purchased *Paper Engineering and Pop-ups for Dummies* for instructions, along with
Marion Bataille's book *ABC3D* for dissection. I also checked out Joan Irvine's *How to Make Pop-Ups* and spent hours watching countless YouTube tutorials by crafty “scrapbookers” who never ceased to amaze with their tips and tricks on how to create paper mechanisms that slid and flipped with ease. The waterfall mechanism utilized on page eight of my book and the key feature in my large mechanical mash up on page four were all thanks to YouTube tutorials on making birthday cards (see figures B.16 and B.6). To complete the book, I had to begin researching bookbinding techniques, because, unlike my former book, I had taken this one apart to add the pop-up elements. I sought out help from Professor Eliot Dudik at the University of South Carolina who teaches a class on bookmaking. He has a wealth of knowledge on materials, process steps, and the best course of action for my work. He had not worked with altered books before, so this was also a bit new for him. His advice and counsel led me again to more YouTube tutorials and to find the book arts resources *talasonline.com* and *hollanders.com* for supplies. This knowledge enabled me to bind my book and led me to explore grand possibilities for my final endeavor.

*The Escape*, the final book in my three-part series, began in reverse. Unlike my first two books where I deconstructed the pages within the book and considered the binding and covers last, the structure of this book was going to be its key feature. I planned to create secret compartments hidden within the structure of the book itself (see figure C.11). I began with continued research on bookbinding. I stayed in contact with Professor Dudik and I viewed more tutorials. By creating the book's structure, and then adding in the elements from the kitchen guide I was altering, I felt I had the most control with this book. I had mastered the basic issues facing collage techniques and paper
choices from the first book, I knew my bookbinding materials well, and I simply knew how to structure the procedural steps to create a well crafted book. By addressing the structures of the book first, I eliminated the most difficult hurdle faced by altered book artists; trying to maintain original binding. *Zombie Mommy* was altered while remaining bound, so warping and the effects pages had on each other became a huge challenge. By crafting my own structure for *The Escape* and creating space for the original illustrations and text to be appropriated within, I essentially took almost complete control in developing this book.

The final aspect of my research was based around justifying my work in a broader scholarly and social context. I had spent so much time taking an autobiographical approach to my work that I had not taken much time to see how it connected to a wider critical audience. I consulted literature on the psychology of gender roles, the history and ideology behind feminism, anti-feminist view points, motherhood, domesticity, marriage rituals, appropriation, and book arts. I found that many of the topics covered in each piece of literature I examined overlapped in some way to help me better tie together my argument for justification. The research also offered another form of therapeutic respite as I searched for answers plaguing my own personal agenda and helped me iron out a clear goal for my thesis.
CHAPTER 5

PROCESS

Each of my altered books was developed under a three-part process: (1) “the search”, (2) experimentation, and (3) construction. Though the details of each step varied from book to book, the main three components of my process were unvarying.

“The search” began as I initially had to find suitable books that met the needs of my concepts and were able to be altered. Thankfully I did not have to scour the shelves of vintage bookshops. The vintage world was made accessible with Ebay.com and Etsy.com. I was able to search for the genre and date of my books with friendly return policies. I kept my eyes open for guidebooks with hand-stitched or stapled bindings and illustrations with a female character I could appropriate. During this time I also performed a great deal of research based on the techniques I was planning to explore in the construction of each book. Once the books arrived I began to experiment.

Experimentation took on many forms from sketching, to 3-D maquettes, to photographing design layouts. No matter how I needed to experiment with supplies and materials, I began each part of this process at Kinko’s. I made dozens of copies of each page in multiple sizes so that I could have the freedom of play without the horror of destroying an irreplaceable vintage book. In Mechanical Matrimony experimentation seemed to take up more of my time than the making of the book itself. I called this stage in my work “maquette madness” (see figure D.6). In order to go from a paper engineer novice to having a book filled with various types of mechanisms, I experimented a great
deal. I came to the realization about half way through that I was not just making a work of visual art, but a little machine filled with gears and cogs and levers that had to function in order for my aesthetic and concept to properly come across. Page four is an example of my lofty initial goal for the whole book, which took weeks of trial, error, research, and tiny bits of paper all over my dining room table (see figures B.7 and D.5). Page 16 is an example of how I learned to take a simple mechanism from a child's instruction manual and, with strategic arrangement, make it seem more advanced (see figures B.32, B.34 and B.35).

Construction of each book was slow and calculated. When working with an artifact like a vintage book, any misstep can lead to an unusable book. Preparing the pages by blocking out sections with gesso, planning detailed steps for when each page could be worked, and allowing for drying time under heavy weights, took up most of the hours. With a desire for the books to maintain the aesthetic of their original state, I painstakingly worked to mimic qualities in the book such as font, page color, and brush strokes in the illustrations. After leaving “maquette madness” this was my “by any means necessary” stage of the process. Page 11 in Mechanical Matrimony shows an example of size 8.5 Times New Roman font which I transfer lightly onto the page and then went over by hand with a size 0.5 black Micron pen (see figure B.26). When I was unable to find ribbon for The Escape, I took the green ink I used in the book and carefully painted each gingham square to create the pattern I desired (see figure D.4).
CHAPTER 6

CONCLUSION

An analysis of my thesis work over the last two years identifies the major hurdles I worked to overcome, components I would change, and provides an evaluation of the project’s success.

The major hurdles faced in my thesis project center around constructing my three altered books. As a proponent of craftsmanship, I was never fully satisfied with the craft of each of my books. This came at the expense of my constant experimentation. Once I had mastered one technique, I would be inspired to create a new physical component and I would begin again as a novice. I never merely utilized what I mastered, and once I came to terms with this, I began to admire the little flaws in my books as marks of advancements in my artistic evolution. This need to experiment also combated my issues with structured planning. The constraints of rigid time structuring demanded in the practice of crafting altered books leaves no flexibility for the spontaneous artist. With pages being printed back to back, one side cannot be considered without an immediate plan for its opposite. I often just wanted to start on a page that inspired me at that moment, but if it was not already prepared with gesso or the page on its reverse was drying, I had to be patient. After an evening frustrated by this barrier, I began to journal reminding myself that the books were acting as my metaphorical life guides. All my life planning, hard work, and patience were the processes used in reaching my goals, so what difference should there be in the processes of crafting my books. I concluded that the
books should become lasting symbols of my life as a planner. Likening myself to a careful hunter stalking her prey, deciding if it’s worth the kill, determining the dangers in its acquisition, and plotting how best to attack.

If I could change one aspect of my thesis work it would be how I set up the timeline for my research of critical and philosophical literature. I used this research to justify my project instead of enhancing the development of the concept. I learned so much about how my work fit into a larger social and scholarly context after the fact and, in hindsight, some of the knowledge I gained along the way could have altered my work. I wanted to create truly authentic work devoid of others’ influences, but in truth, the findings of others helped clarify so many vague areas in my own concept and inspired other creative ventures. In her book *Mother Nature: A History of Mothers, Infants, and Natural Selection*, anthropologist Sarah Blaffer Hrdy provided me with scientific and psychological foundations that came strikingly close to the fictional narrative I created in *Zombie Mommy*. “Pregnancy, labor, and delivery alter the brain…Long after a child is grown and has left the nest, if she makes a single misstep, painful signals are triggered in a maternal body far away, as if from a phantom limb” (Blaffer Hrdy 490). The book *Growing Up Protestant: Parents, Children, and Mainline Churches* by Margaret Lamberts Bendroth, not only aided in my research on domesticity, but has inspired a future altered book. I plan to create another book that addresses the interconnectedness between religion and domesticity, especially in the American South. In her book Bendroth states, “Within this enclave women assumed responsibility for the physical care of the family and, even more important, for their moral and spiritual upkeep” (16). This moral and spiritual upkeep will become the next theme in my book series addressing
choice with regard to raising children. Again, this attends to personal concerns. Being raised Southern Baptist and having a secular marriage will certainly raise issues in the future on how I choose to set the moral and spiritual foundations for my own children. With a plan to disperse my research on critical and philosophical literature throughout my concept development, I anticipate the future developments of this book.

Overall, I found my thesis project to be a success. I set clear goals for myself in creating three altered books which address my thesis goal of underscoring the turmoil which comes from choices that leave many classic feminine roles left unattended by either sex. I wanted my books to illustrate the juxtaposition of gender roles encountered by modern women and to provoke questions in regards to how each individual female viewer’s life structures were formed. Each book poses these questions based on the choices my viewers made or will make in the future with respect to marriage, maternity, and domestic responsibilities. My books acknowledge the hardships that consequently must occur anytime females make choices to adopt one role over another, but are meant to encourage my viewers to independently reflect upon what is worth the sacrifice instead of merely following a prescribed guide. By utilizing the practice of altering books, I was able to communicate this message in a more profound manner. The vintage guide books I altered conceptually function as metaphors for the life guides I aim to provoke my female viewers to individually reconstruct. The formal mixed media elements of collage, paper engineering, and bookbinding, common to the practice of altering books, enhanced the various concepts within each book. I also found that appropriating images and text already contained within the pages of the books I altered, not only created artistic challenges, but allowed for humor which defined my voice as an artist and narrator.
My hope is that my books will continue to incite laughter and provoke discussion on the often irreconcilable burden modern women face when it comes to selecting roles to fill. If I learned anything at all personally through this process, it’s that in order to do anything well choices must be made. The slogan printed on every Barbie doll box starting in 1984, a year before my birth, through the mid 2000s read, “We girls can do anything” (Rogers 95), but it needed a disclaimer: “Caution: Girls who can do everything must pace themselves. Prepare yourselves for the seemingly liberating burden of choice often encountered by independent females determinately forging their own paths in life.”
WORKS CITED


APPENDIX A

ZOMBIE MOMMY

Figure A.1
Zombie Mommy
Front Cover
Figure A.2
_Zombie Mommy_
Back Cover
Baby’s record

Baby’s name____________________________

Born on________________________________

At____________________ o’clock in the____________________

Hospital_______________________________

City____________________ State____________________

Weight at birth_________ pounds___________ ounces

Weight leaving hospital____ pounds___________ ounces

Length____________________ Color of hair____________

Mother’s name__________________________

Father’s name___________________________

Address__________________________________

Physician______________________________

Godparents____________________________

Baptism or Christening date________________________

Circumcision____________________________

Figure A.4
Zombie Mommy
Unaltered Second Page
Dear Mother-to-be

The great strides in modern medicine assure you of a greater understanding of your body's changes during pregnancy than your mother had. So much more is known now about the causes of disorders in pregnancy and child rearing. So many new treatments have been developed for them that you can look forward to your pregnancy with confidence. "I feel better than I look," is a frequent statement of many women. It is more important than ever to remember that you are an individual, and that no two transformations are ever exactly alike. Ask your physician for advice— not your friends or relatives. He alone knows what is best for you.

Don't overlook your husband, father-to-be, at this time. You and he should be brought more closely together in preparation for your change.

And a word about baby himself—the important newcomer in your home. He, too, is an individual—in many ways unlike any other baby. Don't be disturbed—you'll learn to accept and succumb to his every need.

The hopes are that this book will be of help to you by supplementing your doctor's instructions, and that it will assist you in taking that best possible care of yourself and your baby.

Best wishes to Mother, Father and Baby—you're going to need them.
Men tend to know best about these things. They can explain what is really going on inside your body. There is a reason men tend to be indifferent or opposed to having children.

Figure A.6
Zombie Mommy
It is a widely held misconception that the umbilical cord only connects the fetus to the mother’s placenta. Through many studies scientists have discovered a phantom umbilical cord that connects the fetus to the mother through the brainstem. This phantom cord is not removed after delivery, but remains intact to provide sustenance for baby’s brain development. The side effects to the mother can be a bit troubling for some. Dulling of senses, inability to retain attention, sluggishness, total mental blackouts, feelings of worthlessness, overwhelming sensations, exhaustion, loss of attractiveness, low sex drive, and an unrelenting desire for brains.

But don’t worry; this is all part of the joy of motherhood.

Figure A.7
Zombie Mommy
Preparation for change

Relax; enjoy your meals. Sitting down should not be taken for granted. Once baby has arrived, learning to consume your meals in under five minutes is recommended when attempting to eat as a family.

Figure A.8
Zombie Mommy
Figure A.9
Zombie Mommy
Figure A.10
Zombie Mommy
Figure A.11

Zombie Mommy

No need.

The change is inevitable.
Baby's room

Your baby’s room may be simply or elaborately furnished—just as you wish. But try as you might, baby’s room will always be a black hole for mental stimulation.
What you may want to do

for yourself

Take the baby outdoors for fresh air.

Weather can stimulate even the most far gone brain cells.

for baby

A little vitamin D; you wouldn’t want the rickets to set in.

Figure A.13
Zombie Mommy
Figure A.14
Zombie Mommy
Besides, boring other mommies to death
with your lactation schedule is impossible;
they're already dead.
Exercises after changes

Still not feeling alive? Exercise is your last hope. Endorphins help trick the brain into feeling happy. But hurry, hurry zombie mommy; nap time is almost over.

Figure A.16
Zombie Mommy
Figure A.17
Zombie Mommy
Another rule of thumb is to always keep your baby clean. Your hormones are driven by smells. A clean smelling baby will perpetuate the high.

Figure A.19
Zombie Mommy
Feeling dull and uninteresting? Don’t worry; you are, but your vibrancy will return in time.

Figure A.20
Zombie Mommy
Figure A.21
Zombie Mommy
Feeding baby

At this point Baby has consumed most of your frontal lobe. It is common to feel the urge to regain your mental functions at all cost.

But wait Zombie Mommy, you can develop your own brain!

Figure A.22
Zombie Mommy
Figure A.23
Zombie Mommy
Immunization against childhood diseases

“But Doctor, what is the antidote?”
“Your best cure is kindergarten and annual immunizations for the prevention of maternally transmitted diseases.”

Figure A.24
Zombie Mommy
## Certificate of Immunization and Tests

### Hypercoddling

<table>
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<th>Booster Dose</th>
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### Rear Cranial Blindness

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<th>Booster Dose</th>
<th>Material</th>
<th>Physician</th>
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### Exhaustion Phase II

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### Filicidal Tendencies

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### Exhaustion Phase III

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### Empty Nest Syndrome

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### Other

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<th>Physician</th>
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<tbody>
<tr>
<td></td>
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Figure A.25

_Zombie Mommy_
Girls' Names

ADAM Latin, meaning apple. Also a very popular name for boys.
ADRIAN Latin, meaning noble. Also a very popular name for boys.
ADRIANA Latin, meaning noble. Also a very popular name for girls.
ADRIEN French, meaning noble. Also a very popular name for boys.
ADRIENNE French, meaning noble. Also a very popular name for girls.
ALEXANDRA Greek, meaning defender of men. Also a very popular name for girls.
ALEXANDRIA Greek, meaning defender of men. Also a very popular name for girls.
ALEXIS Greek, meaning defender of men. Also a very popular name for girls.
ALFRED German, meaning noble horse. Also a very popular name for boys.
ALFREDEN English, meaning noble horse. Also a very popular name for boys.
ALFONSO Spanish, meaning noble man. Also a very popular name for boys.
ALFONSIN Spanish, meaning noble man. Also a very popular name for girls.
ALFREDO Italian, meaning noble man. Also a very popular name for boys.
ALFREDA Italian, meaning noble man. Also a very popular name for girls.
ALFREDA English, meaning noble man. Also a very popular name for girls.
ALFREDO English, meaning noble man. Also a very popular name for boys.
ALFREDA English, meaning noble man. Also a very popular name for girls.
ALFREDO French, meaning noble man. Also a very popular name for boys.
ALFREDA French, meaning noble man. Also a very popular name for girls.
ALFREDO Spanish, meaning noble man. Also a very popular name for boys.
ALFREDA Spanish, meaning noble man. Also a very popular name for girls.
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ALFREDO English, meaning noble man. Also a very popular name for boys.
ALFREDA English, meaning noble man. Also a very popular name for girls.
APPENDIX B

MECHANICAL MATRIMONY

Figure B.1
Mechanical Matrimony
Front Cover
Figure B.2
*Mechanical Matrimony*
Detail of Coptic stitch
Dear Bride To Be:

We have prepared this little booklet so that you will not have to spend any of these shining hours wondering or searching out the protocol governing this happy time that comes to most of us just once in our lives. Protocol is the foundation of any good marriage, and should never be taken lightly.

We hope that through it you may greet your wedding day with the enviable serenity that can result only from a complete conviction of perfection created only by those who know best.

You should be proud indeed if you chose a stunning china pattern to live with always in the new home you are about to surround with your taste. Please be aware that this choice could be your last chance for wedded bliss. The link between flawed china and a flawed marriage is alarming.

Figure B.3
Mechanical Matrimony

Figure B.4
Mechanical Matrimony
Detail
Figure B.5
*Mechanical Matrimony*

Dear Bride To Be,

We have a special gift for you, a piece of furniture that speaks to the heart of love and marriage. This is not your ordinary china cabinet, but a work of art that can tell a story.

Think of your china cabinet as more than just a piece of furniture. It's a symbol of your love and commitment. Your guests will be amazed when they see the hidden message behind the tinted glass.

Think your china cabinet is just another piece of furniture? Think again. This couple knows that beyond that tinted glass lies the key to true happiness. The china pattern; never underestimate its supremacy.

Figure B.6
*Mechanical Matrimony*
Detail
Figure B.7

_Mechanical Matrimony_

*The Mother of the Bride*

A title, an honor, an omnipotent authority from the time of engagement for as long as you both shall live....

Figure B.8

_Mechanical Matrimony_  
Detail
Figure B.9
*Mechanical Matrimony*

![Image of a card with the word "Yes!" and a drawing of a couple]

Yes!

Your fiancé has just offered you the opportunity of a lifetime—

Figure B.10
*Mechanical Matrimony*
Detail
Figure B.11
*Mechanical Matrimony*

Love, Commitment, and a $3000 debt to The local jeweler.

Figure B.12
*Mechanical Matrimony*
Detail

Figure B.13
*Mechanical Matrimony*
Detail
Figure B.14
_Mechanical Matrimony_

There is only one rule to remember here: it is never correct for your immediate family or your fiancé’s family to give a shower for you. It is correct for close relatives and friends to give them.

Figure B.15
_Mechanical Matrimony_
_Detail_

China, crystal, and silver galore, but with each ribbon you pull another thank you card awaits. Don’t worry, if you start right away you’ll be sure to finish by your anniversary. By then most of your guests will have forgotten your joyous day and a thank you might serve as an excellent reminder to send an anniversary gift. The cycle may never end....

Figure B.16
_Mechanical Matrimony_
_Detail_
Figure B.17

Mechanical Matrimony

Waterfall Card Mechanics

67
Dear Mother,

We can’t thank you enough for the magnificent pieces you added to our china set. Once Roger gets that promotion, we’ll be sure to have you over for Sunday lunch.

Faithfully Yours,

Martha

Dear Carolyn,

These saucers made a delightful addition to our china. We would have you over for a proper thank you, but Roger has lost his job. Never the less, I shall polish our silver in hopes for a brighter tomorrow.

Cordially Yours,

Martha

Dear Aunt Helen,

The plates you bought us are such a satisfying gift, and Roger is as pleased with our new possessions as I am. They really helped to dress up our table and maya sandwiches. Once Roger gets back on his feet, we’ll be sure to have you over.

Yours Truly,

Martha

Figure B.18
Mechanical Matrimony
Waterfall Card Details (1)
Dear Nancy,

We wanted to thank you most sincerely for the lovely tea cups. I myself have yet to use them, but Roger seems to find the dainty handles useful when shoveling his horse limes. We'll have to have you over for tea sometime--that is if Roger keeps a steady hand.

With Love,

Martha

Dear Grandma,

I was just admiring the beautiful china pieces you added to our set and wanted to thank you again. The bowl just placed on the house, but that china manages to still sparkle in the alley behind the shelter--no excuse for shirking my duties.

Affectionately,

Martha

Figure B.19
Mechanical Matrimony
Waterfall Card Details (2)
Figure B.22
Mechanical Matrimony
Detail

Figure B.23
Mechanical Matrimony
Detail
1. Arrange Bride’s and Groom’s wedding guest lists.

2. Group separately lists of guests invited to the ceremony only and guests invited to the ceremony and reception. If you are having a small ceremony and a large reception make a list of guests invited to the ceremony only and one for ceremony and reception. Make a list for announcements.


4. Mail invitations three to four weeks before the ceremony.

5. Address outer envelope correctly, using full name and no abbreviations except “Mr.” and “Mrs.” and “Dr.”

6. Address inner envelope correctly using the full name without an address.
### FORMAL WEDDING CLOTHES

#### DAYTIME

<table>
<thead>
<tr>
<th>Bride:</th>
<th>COST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wedding dress with short, sweep or no train, short veil or frothy headdress. White or pale tints. Gloves optional. Shoes of matching color. Bouquet or prayer book. Conservative jewelry.</td>
<td>$3000</td>
</tr>
<tr>
<td></td>
<td>$150</td>
</tr>
<tr>
<td></td>
<td>$85</td>
</tr>
<tr>
<td></td>
<td>$100</td>
</tr>
<tr>
<td></td>
<td>$200</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bride's Attendants:</th>
<th>COST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bridesmaids: Dresses of formal length, matching or harmonizing in style and color, long or short sleeves. Headdresses or hats. Gloves optional. Matching or contrasting accessories. Bouquets. Maid and/or Matron-of-Honor: May match or contrast in style and color.</td>
<td>$250x6</td>
</tr>
<tr>
<td></td>
<td>$100x6</td>
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<tr>
<td></td>
<td>$20x6</td>
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<tr>
<td></td>
<td>$75x6</td>
</tr>
<tr>
<td></td>
<td>$40x6</td>
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</table>

<table>
<thead>
<tr>
<th>Groom, Best Man, Ushers, Fathers:</th>
<th>COST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cutaways with correct accessories—formal beige or gray waistcoats (white pique in summer), matching gloves, four-in-hand or ascot ties, spats optional, top hat. Or Oxford jackets, striped trousers, stiff collars, white shirts, four-in-hand or bow ties, gloves optional.</td>
<td>$150x8</td>
</tr>
<tr>
<td></td>
<td>$40x8</td>
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<tr>
<td></td>
<td>$40x8</td>
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</table>

<table>
<thead>
<tr>
<th>Mothers and Women Guests:</th>
<th>COST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mothers: Dresses, formal or street length. Guests: Dresses, street length. Correct accessories. Mothers—conservative flowers.</td>
<td>$175x2</td>
</tr>
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</table>

**TOTAL:** $8005.00

---

Figure B.26

*Mechanical Matrimony*
Figure B.27
Mechanical Matrimony

Figure B.28
Mechanical Matrimony
FINANCIAL OBLIGATIONS—

At this point your credit cards need credit cards.......

Figure B.29
Mechanical Matrimony
Detail

Figure B.30
Mechanical Matrimony
Detail

Or,
Mommy
and
Daddy.

Figure B.31
Mechanical Matrimony
Detail
Figure B.32
*Mechanical Matrimony*

**REHEARSAL**

After months of fittings and fluctuating waistlines those miles of pink satin and sweat drenched rental tuxes need to be properly paraded. The processional sets the tone for your grand entrance so your wedding party must be drilled to perfection. Only the tired and blistered are deserving of the sanctimonious rehearsal dinner. Go ahead and give them a spin.

Figure B.33
*Mechanical Matrimony*
Detail
Figure B.34
Mechanical Matrimony
Detail

Figure B.35
Mechanical Matrimony
Detail
Figure B.36
Mechanical Matrimony

Figure B.37
Mechanical Matrimony
Detail

Figure B.38
Mechanical Matrimony
Detail

After the lovely ceremony your guests will be filled with merriment and good cheer, but beware…….
Figure B.39
*Mechanical Matrimony*

Figure B.40
*Mechanical Matrimony*
Detail

*Left too long without nourishment, mutiny will soon prevail.*

Figure B.41
*Mechanical Matrimony*
Detail
If your optimism about wedding planning has been sufficiently drained, don’t fret. The wheel of choice is just a page away. Go ahead and spin your way to the freedom of choice. But always remember freedom is never free; your choice, your wedding, your bank account.

Figure B.42
Mechanical Matrimony
Detail

Figure B.43
Mechanical Matrimony
FIGURE C.1
The Escape
Front Cover
Figure C.2
The Escape
Back Cover
Figure C.3

The Escape
Figure C.4
The Escape
Figure C.5
The Escape
Detail
Figure C.6
The Escape
Figure C.7
*The Escape*
Detail

Figure C.8
*The Escape*
Detail
This happy family can hardly wait
for Mother to bring dinner from the
Keelovator Range... they know it
will be delicious.

Start Time: 6 PM

1. Turn to induce sleep.

2. CHILDREN do the dirty work.

3. Slather bacon grease
   on your body and
   work your way into
   the trash.

Even the youngest of the
household are willing to
help with kitchen tasks
when they have plenty of
hot water to make the
chores easy.

4. Sleep tight.
Figure C.10
The Escape
Figure C.11
*The Escape*
Figure D.1
Zombie Mommy
Journal Excerpt
The great strides in modern medicine assure you of a healthier, happier pregnancy than your mother, and possibly even many of your older friends, had. So much more is known now about causes of disorders in pregnancy and childbirth and so many new treatments have been developed for them that you can look forward to your pregnancy with confidence. “I feel better than I’ve felt in my life,” is a frequent statement of many women. It is more important than ever to remember that you are an individual, and that no two pregnancies are ever exactly alike. Ask your physician for advice—not your friends or relatives. He alone knows what is best for you.

Don’t overlook your husband, father-to-be, at this time. You and he should be brought more closely together in anticipation of baby.

And a word about baby himself—the important newcomer in your home. He, too, is an individual—in many ways unlike any other baby. Don’t be disturbed because he doesn’t follow a set pattern. You’ll learn to expect and appreciate him for his very differences.

We hope that this book will be of help to you by supplementing your doctor’s instructions, and that it will assist you in taking the best possible care of yourself and your baby.

Best wishes to Mother, Father and Baby.

* But doctor, what is the antedote?

* Look up a better word for over protection

* Look up fonts like of

* Look up a better word for immune

* Photo copy trans

* Besides, boring other mommies

* Photo copy of feeding page

* Schedule is impossible; they’re already dead.
Figure D.3
Zombie Mommy
Unused Page Layout
Figure D.4
*The Escape*
Ribbon Detail
Figure D.5
Work Table
Figure D.6
_Mechanical Matrimony_
“Maquette Madness”