

10-22-2018

TAKING (birth) CONTROL: Empowerment Through Contraceptive Education

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TAKING (BIRTH) CONTROL: EMPOWERMENT THROUGH CONTRACEPTIVE EDUCATION

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Fine Arts

in

The School of Art

by
Meghan Jane Saas
B.A., Providence College, 2008
December 2018

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ABSTRACT

TAKING (birth) CONTROL is a body of work that educates women on their options for contraceptives, and empowers them to claim their right to choose if—and when—to have a child. Utilizing graphic design and letterpress printing processes, I created a visual system consisting of carefully honed typographic, color, and graphic styles. The bulk of the materials make up an educational toolkit for use at Delta Clinic of Baton Rouge, one of only three remaining abortion providers in Louisiana. Delta Clinic was in need of comprehensive and affordable materials for their patients on the subject of contraception. The toolkit consists of printed resources, a large format poster for display in the clinic, info cards and a pocket guide to be taken home with patients, and a set of playing cards to spark interaction between patients as they wait. Supplemental material in this body of work consists of handmade printed materials for use in political advocacy and fundraising efforts for local nonprofits which support reproductive justice in Louisiana. The culmination of the work will be displayed in an exhibition at Louisiana State University's Glassell Gallery, and the educational toolkit will be used within Delta Clinic, with the possibility of wider distribution.

INTRODUCTION

Nearly half—45%—of all pregnancies in the United States are unintended.¹ In Louisiana, that number is 60%.² Reproductive justice means fighting for every person's right to make informed decisions surrounding their sexual and reproductive health. In order to make those decisions, however, it is important that one is indeed well-informed. In Louisiana, sex education is severely lacking. Louisiana does not require sex education in public schools. When sex education is provided, state law mandates that abstinence must be stressed, and emphasis must be placed on the importance of sex only within marriage; there is no requirement that the lessons be medically accurate, or that contraception be addressed in any way.³ This willful neglect leads to ignorance and misunderstanding about contraceptive options, and directly influences the shocking unintended pregnancy rate.

Education about, and access to, contraception can help combat the number of unintended pregnancies. A 2012 study of roughly 900 women aged 18-29 showed that there is a direct correlation between how much women know about contraception and how likely they are to use contraception.⁴ This research provides evidence that the more women know, the more likely they are to take action. Louisiana needs comprehensive sex education in schools, but adult education is also needed for those who have already grown up without that formal sex education.

Graphic design offers a unique opportunity to address this issue. Evidence-based design methods present the means to analyze the needs of an audience in a particular physical setting and then develop a communication strategy that will best deliver the message. In this thesis work, I used evidence-based design to create a collection of educational materials on contraceptive options for use at Delta Clinic of Baton Rouge. Additional materials with a more explicit political theme were designed alongside the educational collection, to advocate for sex education in Louisiana, and to raise money to fund abortions for those who cannot afford them.

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1. Dr. Lawrence B. Finer and Zolna, Dr. Mia R., "Declines in Unintended Pregnancy in the United States," *New England Journal of Medicine*, 2016, pp. 843-852.
  2. Kathryn Kost, "Unintended Pregnancy Rates at the State Level: Estimates for 2010 and Trends Since 2002," *New York: Guttmacher Institute*, (2017): <https://www.guttmacher.org/report/unintended-pregnancy-rates-state-level-estimates-2010-and-trends-2002>.
  3. Louisiana State Legislature: RS 17:281, Subpart D-1. "Permitted Courses of Study." 1993.
  4. Jennifer J. Frost, et al, "Young Adults' Contraceptive Knowledge, Norms and Attitudes: Associations with Risk of Unintended Pregnancy," *Perspectives on Sexual and Reproductive Health*, 2012, pp. 107-116.

During the first two years of my graduate studies at LSU, I pursued topics such as menstruation stigma, clitoral anatomy, abortion stigma, puberty, and bodily autonomy. Through course work and independent study, I developed skills in book arts, digital book design, and letterpress. Whether I was focused on a practical design application—such as my self-published book *Vagina: An Owner's Manual*—or on a more purely artistic endeavor—like my series of hand-bound letterpress books *Louisiana: It's a TRAP*—I was consistently focused on issues of female empowerment in my creative process. In those first two years I was also building relationships with local grassroots organizations fighting for reproductive justice here in Louisiana. The local chapter of the National Organization for Women, the American Association of University Women, and the New Orleans Abortion Fund, each have provided me with the opportunity to utilize my graphic design skills in order to serve a cause that is close to my heart. It therefore seems natural that my thesis work should both be a practical source of information and deliver a powerful message on the bodily autonomy of women. Both the educational and the political materials produced in this body of work serve the women of Louisiana. The educational will serve them directly at Delta Clinic; the political will serve to raise awareness of the need for better sex education in schools, and will help to raise funds to assist women in need of reproductive health care they cannot otherwise afford.

RESEARCH

I began my research by determining the audience for this work. The setting, Delta Clinic, is one of three remaining abortion clinics in Louisiana. Patients are largely women in their 20s and 30s⁵. These women spend between six and twelve hours at the clinic, over the course of two to three visits. 88% of those patients are there to terminate an unintended pregnancy—either unwanted or mistimed. Over half of them already have at least one child. To get to their appointments, these women have already had to jump through too many hoops. Many have to take time off from work, travel long distances, pay for childcare and lodging, borrow money to pay for the procedure (which cannot be covered by insurance), listen to state-mandated counseling which contains numerous inaccuracies designed to scare them out of their decision, and then walk past shouting protesters outside the clinic. The educational materials for this audience must stay focused on delivering information, with never a hint of shame. Beyond the medical information, the message of the informational materials is that birth control offers power.

Early in the research process, I toured the facility with the Delta Clinic administrator. She showed me the path a patient takes throughout different types of visits (counseling, medication abortion, surgical abortion, follow-up visit); how long patients spend in each area and in what context (waiting, counseling, procedure, recovery); and whether patients are alone or grouped in that area. I got a sense of where I might be able to place materials within the settings—wall space, counters, tables, screens, etc.—as well as who would be accessing the materials in each space, and for how long.

I then built a database for all of the various methods of contraception, including the various data that might be of use to my audience. I needed to know for each method: how effective it was, how expensive, how it could be accessed, the pharmaceutical names, the specific hormones used, how the method functions to prevent pregnancy, its effect on periods, warnings to exclude any potential users, and any other useful information. To collect this data, I utilized several major sources of medical information, including the Centers for Disease Control, the National

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5 Jenna Jerman, Rachel K. Jones and Tsuyoshi Onda, “Characteristics of U.S. Abortion Patients in 2014 and Changes Since 2008,” *New York: Guttmacher Institute*, (2016): <https://www.guttmacher.org/report/characteristics-us-abortion-patients-2014>.

Institute of Health, Planned Parenthood, Mayo Clinic, and the National Health Service (UK). I then began to sort the information and determine the value of each data set.

I chose to focus on the twelve most effective methods in my educational materials. To determine the content for those methods, I considered the product opportunities I had identified in my clinic tour. There was wall space where I could display a poster for a more dramatic effect; table space in waiting areas where I could place a product that encourages discussion around common contraception myths; and areas where I could house items for patients to take home and read later. I determined that the actual effectiveness ratings with average use were more valuable than the theoretical effectiveness ratings, since they give a more realistic idea of what to expect. I chose to acknowledge four fairly ineffective methods of birth control, in order to address their value as secondary methods and explain why they are not ideal. And I decided to highlight those methods that are safe to use while breastfeeding, since my audience includes a lot of mothers. I also wanted to include a simplified explanation of how each method functions and how to access it, in order to demystify the process.

Once I had gathered my information, identified my audience and setting, determined the products to be made, and settled on the content for those materials, I set to work on designing the visual system that would deliver the message in a way that was both approachable and impactful.

PROCESS

Overview

To design a visual system for use in various forms of printed media, I had to design all of those forms at once, rather than one at a time. This ensured that the styles used would be smoothly implemented in each format, rather than designed for one and then awkwardly retrofitted to the rest. A visual system consists of a cohesive set of typographic, color, and graphic or imaging styles for a particular piece or body of work. I kept my messaging objective central during the process—drawn out large on the wall of my studio so I couldn't forget it—to educate and to empower. In designing a visual system, it was important to keep those two objectives balanced. It was important that the educational materials feel trustworthy and serious but remain relatable and not overly clinical in appearance. It was also important that the political materials reflect an ongoing conversation—I am not starting a revolution here, rather I am joining a long history of women fighting for the right to determine their own reproductive fates. The items made to fan the flames and get viewers active should honor that history and amplify the voices of women who have long been active in that fight.

Process: Educational Materials

I determined early on that using the letterpress would be a very effective way of bringing a sense of the handmade to this work. The textured effect of printing with this process gives a very relatable sense of imperfection. The use of a traditional printing press also seemed an appropriate homage to Margaret Sanger's illicit pamphlets, for instance, among other rebels who published and discreetly distributed contraceptive information (Figure 1). Sanger started publishing her magazine, *The Birth Control Review*, in 1917. At that point, the Comstock Act of 1873 was still in place, forbidding the publication and dissemination of information on contraception. Sanger and her colleagues took on a significant risk in spreading such information when they did. Rebellious ideas have been printed and quietly passed from person to person in every political movement since the invention of the printing press. I therefore felt the use of the press was a thoroughly relevant tool for my purposes. Knowing I wanted to

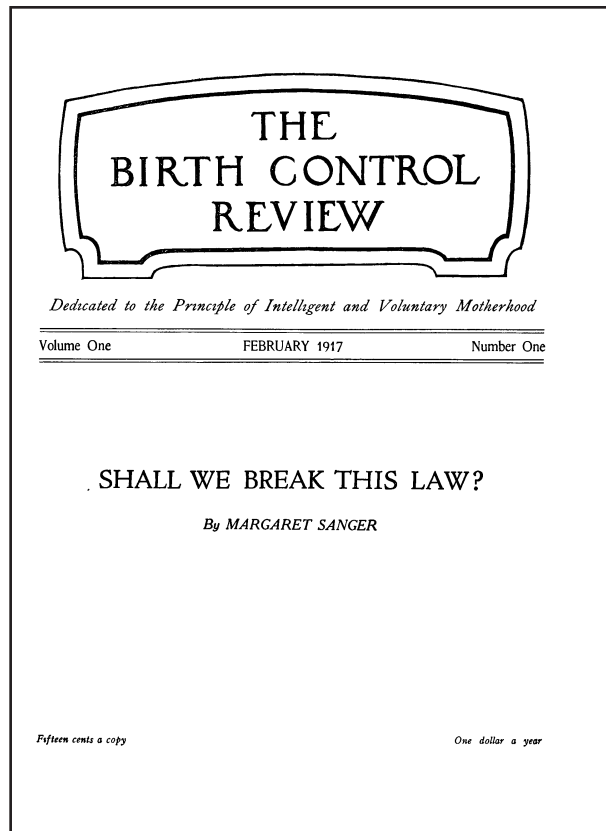


Figure 1. First issue of Margaret Sanger’s *The Birth Control Review*. Source: <http://birthcontrolreview.net>

incorporate the letterpress, I set to work in selecting my typefaces. I chose faces that would be available both in LSU’s collection of lead type and in digital form. After many digital and manual print tests, I chose to work with Garamond for a body text. Garamond is an old-style Roman typeface, originally designed by Claude Garamond in the mid-16th century in France, and adapted for digital use as Adobe Garamond by Robert Slimbach in 1989.⁶ The typeface is clean and legible, but features several unusual details that make it humanistic in form (less geometrically perfect) and therefore comfortable on the eye. To complement this, I chose Helvetica for use as a header text, with Gothic wood type as its letterpress counterpart. Helvetica was designed in 1957 by Swiss designers Max Miedinger and Eduard Hoffman. It was designed to be purely neutral in form.⁷ With nearly but not quite geometrically perfect shapes, even strokes, and unassuming scale, nothing about it jumps out to distract the reader. For this reason, Helvetica allows for a clear and immediate transmission of textual information. Our Gothic wood type is a similarly simple and clean sans serif typeface. I chose to print our entire collection of 6-line Gothic wood type on

6. “Adobe Garamond: Typeface Story,” Fonts.com, September 2018, <https://www.fonts.com/font/adobe/adobe-garamond/story>.

7. “Helvetica: Typeface Story,” Fonts.com, September 2018, <https://www.fonts.com/font/linotype/helvetica/story>.

the Vandercook letterpress, then scanned those letters into the computer. I then used the scanned images to create letterpress-textured headers for use throughout the digitally-designed educational materials. Together, Garamond and Helvetica offer enough contrast to differentiate between header and body text and provide a comfortable context for the eye to consume the materials at hand (Figure 2).

To determine a color scheme for the educational materials, I considered how color could be useful in delivering the information at hand. Since I was working with twelve contraceptive methods of varying rates of effectiveness, I decided to use a yellow-to-red color scale which would indicate risk of pregnancy. I began testing colors and found that warm tones like those in nearly any hue range looked stark when placed near black. I determined navy would be a more suitable dark neutral for my materials. I needed a core color, and chose a turquoise inspired by mid century modern design. The irony of juxtaposing empowering information on birth

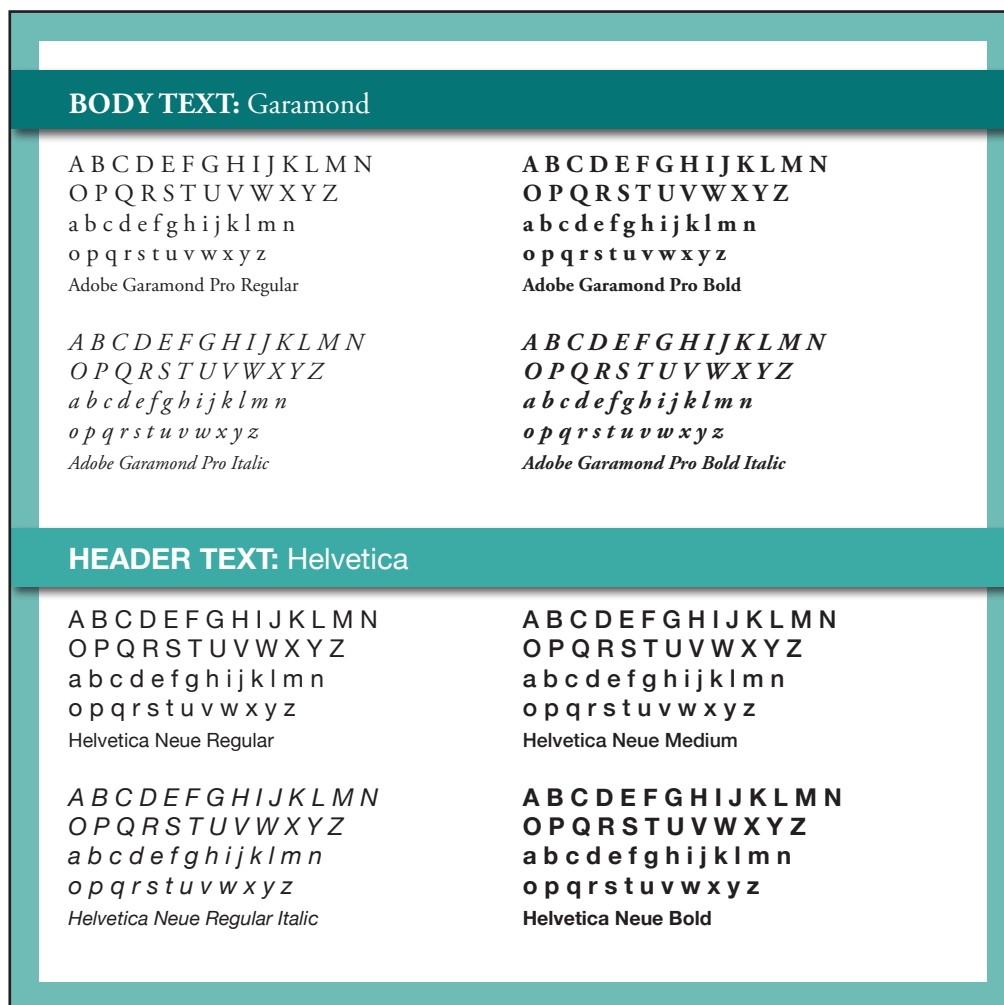


Figure 2. Digital type samples.

control beside mid century design motifs became a larger theme in the political materials created later in my process. Here, it merely served as a useful starting point to then pinpoint the rest of my color scheme, including the exact hues for the red, orange, and yellow. The result was a palette of navy, turquoise, red, orange, yellow, and white. I also included a tint of each color for tonal variation (Figure 3).

A large portion of the visual impact in the educational materials comes from the graphic system. A graphic system is a set of graphics or icons that follows a set of visual rules to give a cohesive look and feel throughout the materials. To develop my graphic system, I began with loose sketches of each contraceptive method. Once I got a feel for the shape of and the best angle for each, I began working with digital vector illustration. After studying the methods used to create the graphic systems for Olympic Games through the past few decades, I began working on a grid using modular angles and curves (Figures 4 and 5). Once I attained a cohesive set of graphics, I printed those and transferred them to linoleum using graphite. I carved the linoleum and manually printed the cuts on the

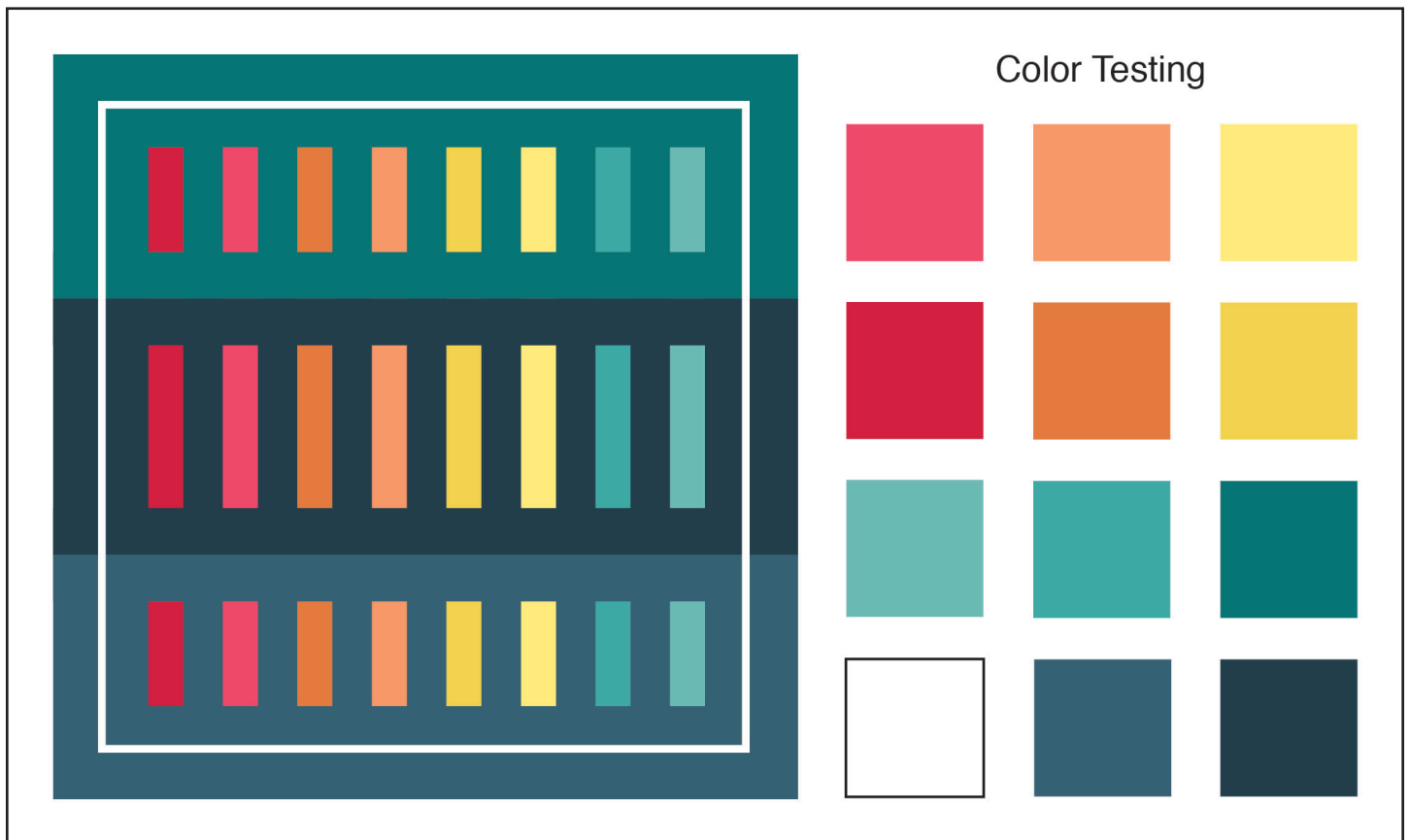


Figure 3. Color testing.



Figure 4. 1968 Mexico City Olympic Games graphic system by Lance Wyman.

Source: <https://99percentinvisible.org/episode/mexico-68/>



Figure 5. 1980 Moscow Olympic Games graphic system by Nikolai Belkov.

Source: <https://mediamadegreat.com/olympic-pictograms/>

TAKING *birth* CONTROL

Figure 7. Logo design.

chose to encourage condom use for STI (sexually transmitted infection) prevention in every product, stressing the fact that none of the other methods offer protection from STIs and HIV. The repeating tag line for this theme is: “CONDOMS: They go with everything!”

With the typographic, color, graphic, and thematic elements determined, I applied the systems to each product, viewing them side by side regularly throughout the process to ensure they felt like a cohesive set. The poster gives the smallest amount of detail; it provides a large space to grab attention, deliver the most important information—effectiveness—on each method, and encourage patients to learn more (Figure 8). With the matching materials posted nearby, viewers will easily be able to turn and pick up a product with more information on the method they are interested in. The pocket guide is the most comprehensive product; it is a small booklet that gives each method its own page of information and even covers four less-effective methods, as well as emergency contraception and abortion (Figures 9 and 10). Large postcards act as one-sheets for each individual method; these feature a fun graphic side with a punchy tag line, and a side with detailed information for that method (Figures 11 and 12). A deck of cards offers a way for patients to interact while they wait; the true-or-false cards each feature an urban legend or surprising fact about birth control, that can be used alone but are designed to initiate exchanges between multiple people (Figures 13 and 14). Together, the materials create an educational system that offers patients several ways to engage with the information during their clinic visit.

TAKING *birth* CONTROL

YOUR BODY. YOUR LIFE. YOUR CHOICE.

You've got options



TUBAL LIGATION

99% EFFECTIVE

Permanent Method



IUD—COPPER

99% EFFECTIVE

Lasts up to 12 years



IUD—HORMONAL

99% EFFECTIVE

Lasts up to 6 years



THE IMPLANT

99% EFFECTIVE

Lasts up to 4 years



THE SHOT

94% EFFECTIVE

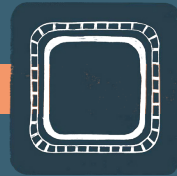
Lasts for 3 months



THE RING

91% EFFECTIVE

Lasts for 1 month



THE PATCH

91% EFFECTIVE

Lasts for 1 week



THE PILL

91% EFFECTIVE

Take one every day



THE SPONGE

88% EFFECTIVE

Lasts up to 24 hours



DIAPHRAGM

88% EFFECTIVE

Lasts up to 24 hours



CERVICAL CAP

86% EFFECTIVE

Lasts up to 2 days



CONDOMS

85% EFFECTIVE

Use one every time

Less Effective Methods:

**INTERNAL CONDOM 79% // PULL OUT METHOD 78%
FERTILITY AWARENESS 76-88% // SPERMICIDE ALONE 71%**

Use a condom together with any other birth control method to protect against **BOTH** pregnancy & STDs!

Talk to your health care provider to find out which method might be right for you. *The effectiveness ratings shown here are based on actual reported pregnancy rates with typical use.*

Figure 8. Poster on contraceptive effectiveness rates.



Figure 9. Pocket Guide on contraceptive options: cover.

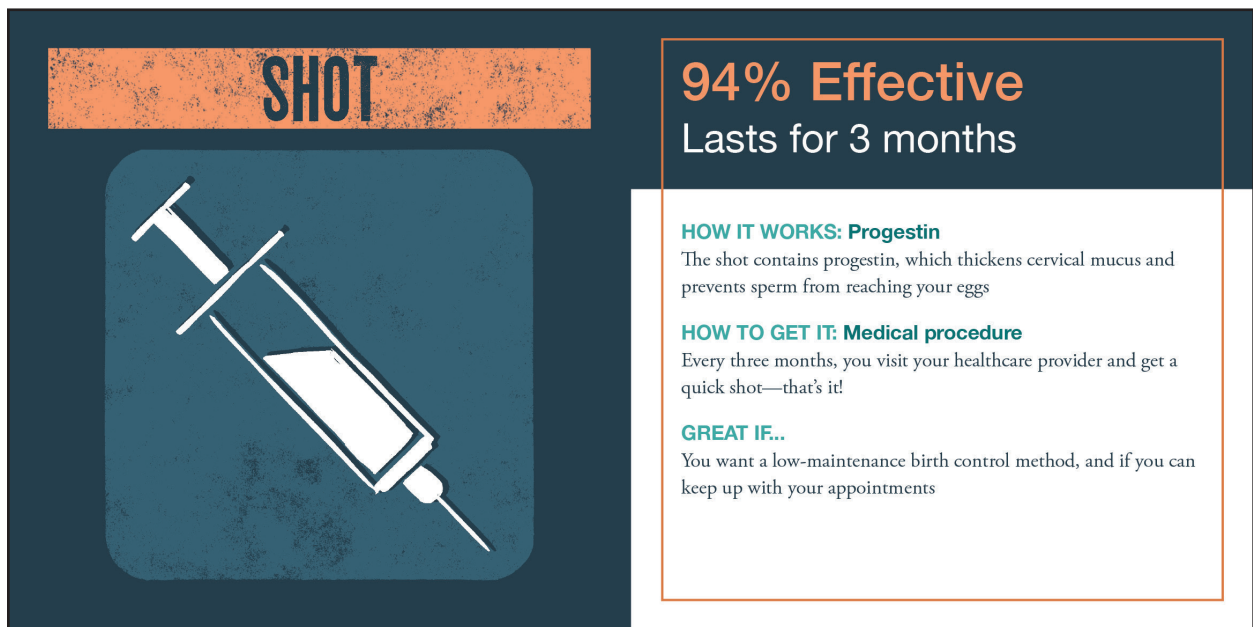


Figure 10. Pocket Guide on contraceptive options: inside spread.

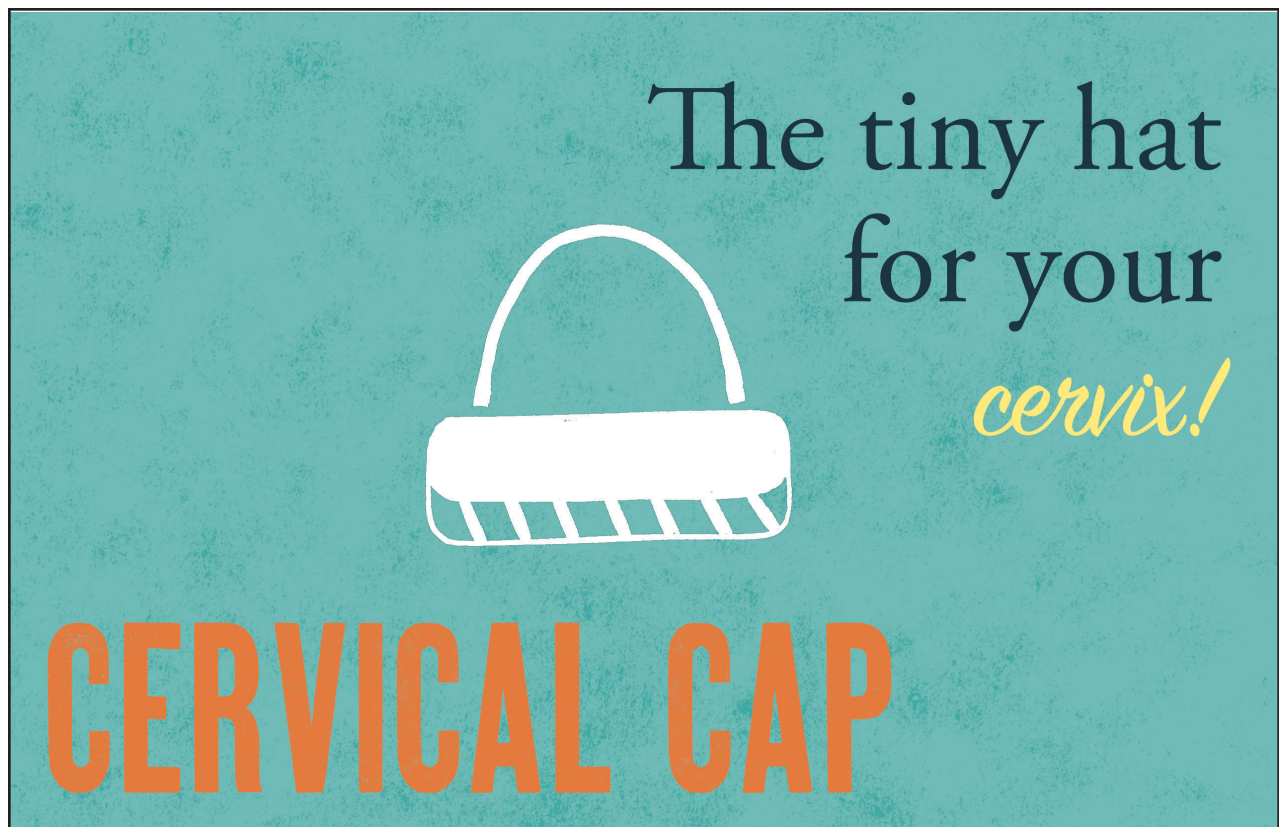


Figure 11. Postcard for individual contraceptive methods: front.

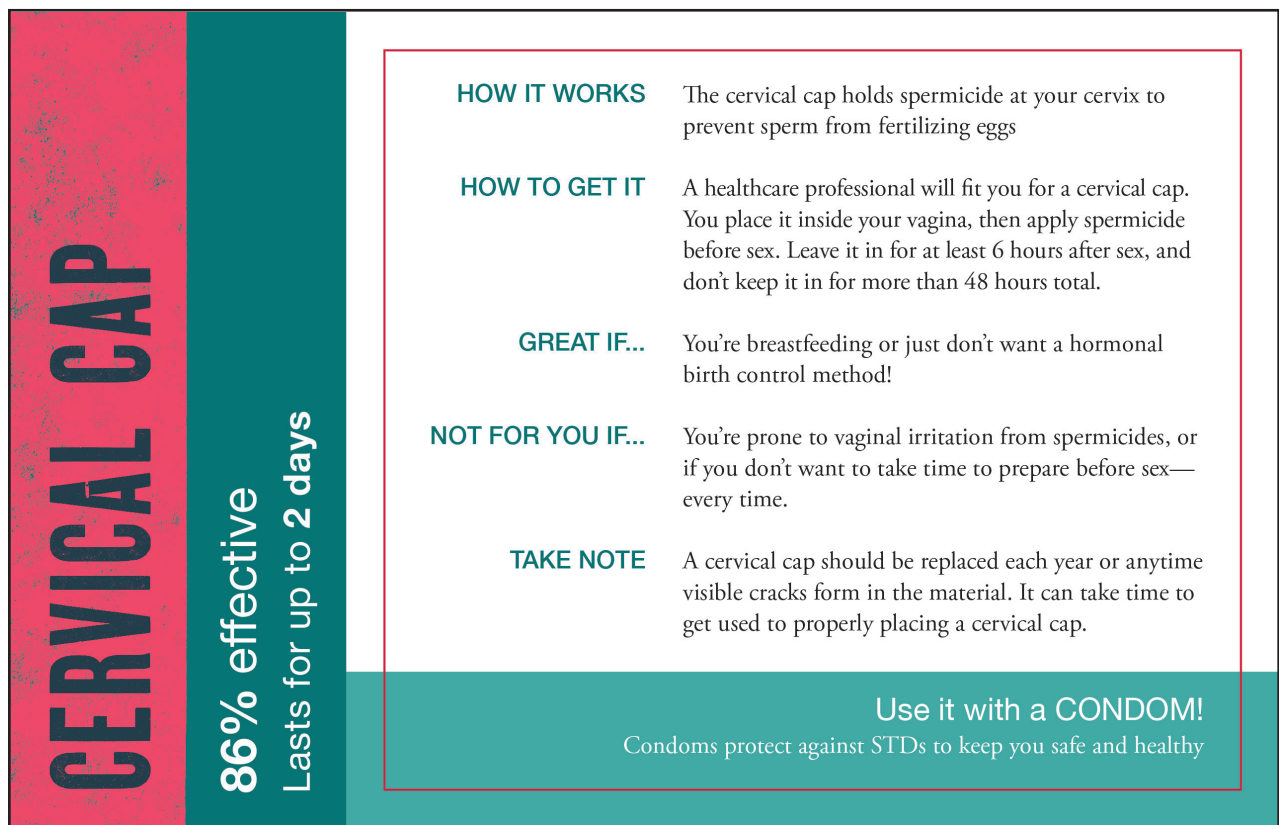


Figure 12. Postcard for individual contraceptive methods: back.

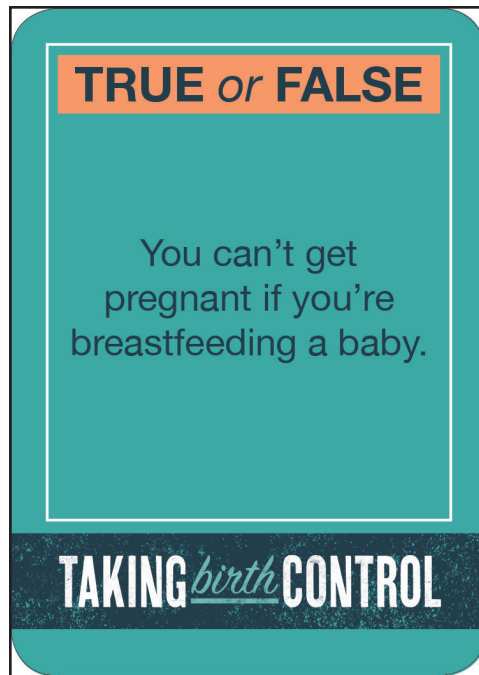


Figure 13. Deck of cards for true-or-false game: front.

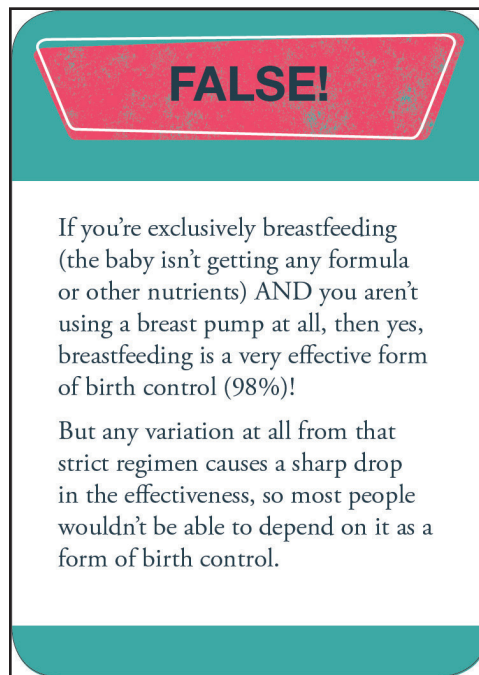


Figure 14. Deck of cards for true-or-false game: back.

Process: Political Materials

Once the educational materials were finalized, I focused on the political materials. The bulk of these were produced during a three-week artist residency at the historic Ashantilly Press in Darien, Georgia. Using a Chandler & Price platen press and a Vandercook press, and Ashantilly's large collection of wood and metal type, I designed and printed a variety of materials that were not intended for use within the clinic setting. The process to produce each of these items involved setting type by hand, carving custom linoleum shapes, and working to get proper registration for multi-color printing. Each color of ink represents a separate printing run through the press.

The 12.5"x19" broadsides were printed using three colors, with wood and metal type on LSU's Vandercook press (Figures 15 and 16). They each feature a satisfyingly snarky quote from a Louisiana woman fighting for reproductive justice. One reads, "The vows of abstinence break far more often than a latex condom." This quote came from an NPR interview with former Surgeon General Dr. Joycelyn Elders.⁸ Dr. Elders is living in Louisiana now, and was forced to resign from her role as the first black woman Surgeon General when she spoke out during the Clinton administration about the need for more honest and explicit sex education in schools.⁹ Another broadside reads, "The coastline of Louisiana is not eroding nearly as fast as a woman's right to determine her own outcome."¹⁰ This quote comes from Kathaleen Pittman, who is the clinic administrator for HOPE Medical Clinic in Shreveport—one of only three remaining abortion providers in Louisiana.

The 6.25"x4.75" postcards are made for viewer interaction at the exhibit (Figures 17 and 18). They feature the words, "SEX ED 4 LA NOW," along with statistics on STIs and unintended pregnancy rates for Louisiana. The back side is addressed to the governor, with a space for a personalized message from the viewer. The postcards were printed using three colors, with wood and metal type on Ashantilly's Chandler & Price platen press.

The most intensive piece among the political materials is the zine. At 16 pages, the 4.75"x6.25" booklet includes three colors and was made using both wood and metal type as well as custom linoleum cuts, and printed

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8 *Talk Louisiana*, "John Wirt, Joycelyn Elders," hosted by Jim Engster, aired Dec 29, 2017, on WRKF, <http://www.wrkf.org/post/thursday-december-28th-john-wirt-joycelyn-elders>.

9 Douglas Jehl, "Surgeon General Forced to Resign by White House," *The New York Times* (New York, NY), Dec. 10, 1994.

10 Anthony Izaguirre, "Records: Louisiana Spent Over \$1M Defending Abortion Laws Since 2014; Set to Spend Even More," *The Advocate* (New Orleans, LA), Jun. 7, 2018.

the vows of
abstinence
BREAK
FAR MORE OFTEN
than a latex
condom

Dr. Joycelyn Elders
Former Surgeon General



Figure 15. Broadside #1.



THE COASTLINE OF
Louisiana

is not eroding
nearly as fast as

**A WOMAN'S
RIGHT
to determine her own
outcome**

Kathaleen Pittman
HOPE Medical Clinic Administrator

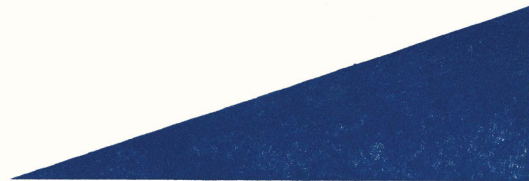


Figure 16. Broadside #2.

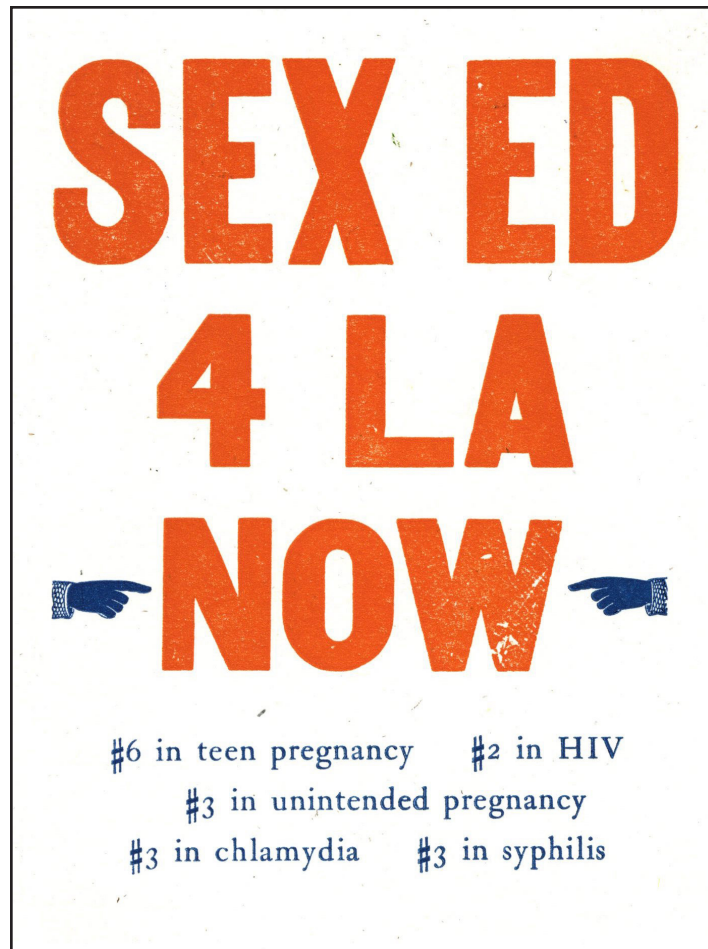


Figure 17. Postcard for the governor: front.

Louisiana needs comprehensive sex education in schools NOW.

Please support legislation & take action to make that happen!

This is important to me because:

_____

_____

_____

_____

_____

Constituent name: _____

Address: _____

_____

TO: Gov. John Bel Edwards
Office of the Governor
P.O. Box 94004
Baton Rouge, LA 70804

Figure 18. Postcard for the governor: back.

on a Vandercook press at Ashantilly Press. It is bound with a hand-stitched pamphlet binding (Figures 19 and 20). The zine contains a brief history of birth control, details on each of the twelve methods, and a call to action which asks viewers to defend access to birth control as well as sex education in schools. The zine was inspired by the underground efforts of women throughout history, who used printed materials to spread information on contraception. From Margaret Sanger's *The Birth Control Review* (published monthly for 23 years), to the illegal 1968 *Birth Control Handbook* from the McGill Students' Society, to the 1970 Xerox-copied *Women and Their Bodies—A Course*, written and distributed by the Boston Women's Health Collective (Figures 1 and 21). In the production of this zine I join a tradition of women sharing information to which they have a right, in order to rise up and lay claim to our own bodily autonomy.

The 2.25" square condom holders are designed as a functional item, to hold a condom safely inside a purse or other bag (Figure 22). They were printed using two colors with both wood and metal type and were made using both a Vandercook and a Chandler & Price platen press at Ashantilly Press. Each features one of two phrases: "Safe is sexy & so are you!" or "Peace of mind is so hot!" They are made using an altered origami menko folding technique that results in a pinwheel closure. The outside is made from a 9" square broadside of the sex-positive phrase, and then folded to obscure the words so they become abstract decoration. Upon opening, the phrase is printed in gold lettering to be revealed when one removes the condom. The holder provides a discreet way to carry protection, and keeps a condom from getting damaged inside a bag during a night out.

The broadsides, ephemera, postcards, and zine were all designed with the intent to get viewers fired up and active in the fight for reproductive justice. These items were made to be sold—with the exception of the postcard to the governor—with proceeds to benefit the New Orleans Abortion Fund.

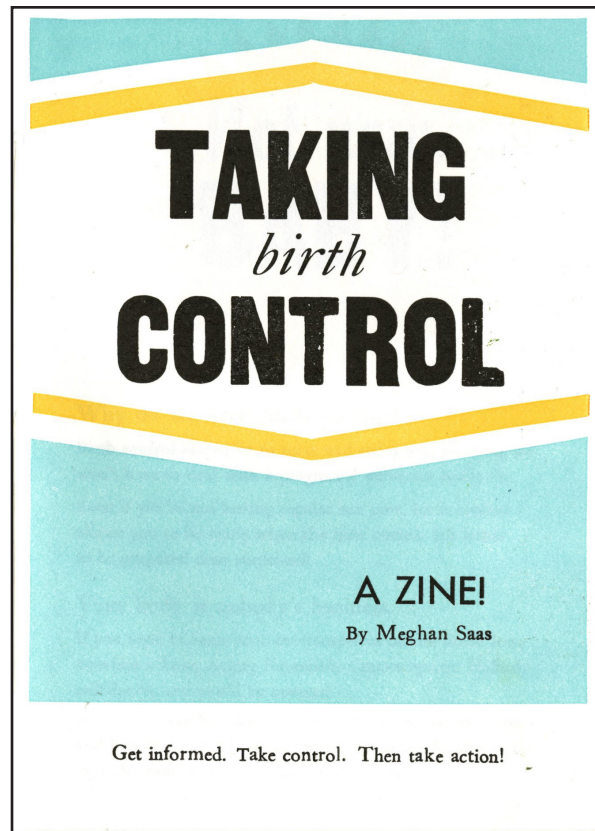


Figure 19. Zine: cover.

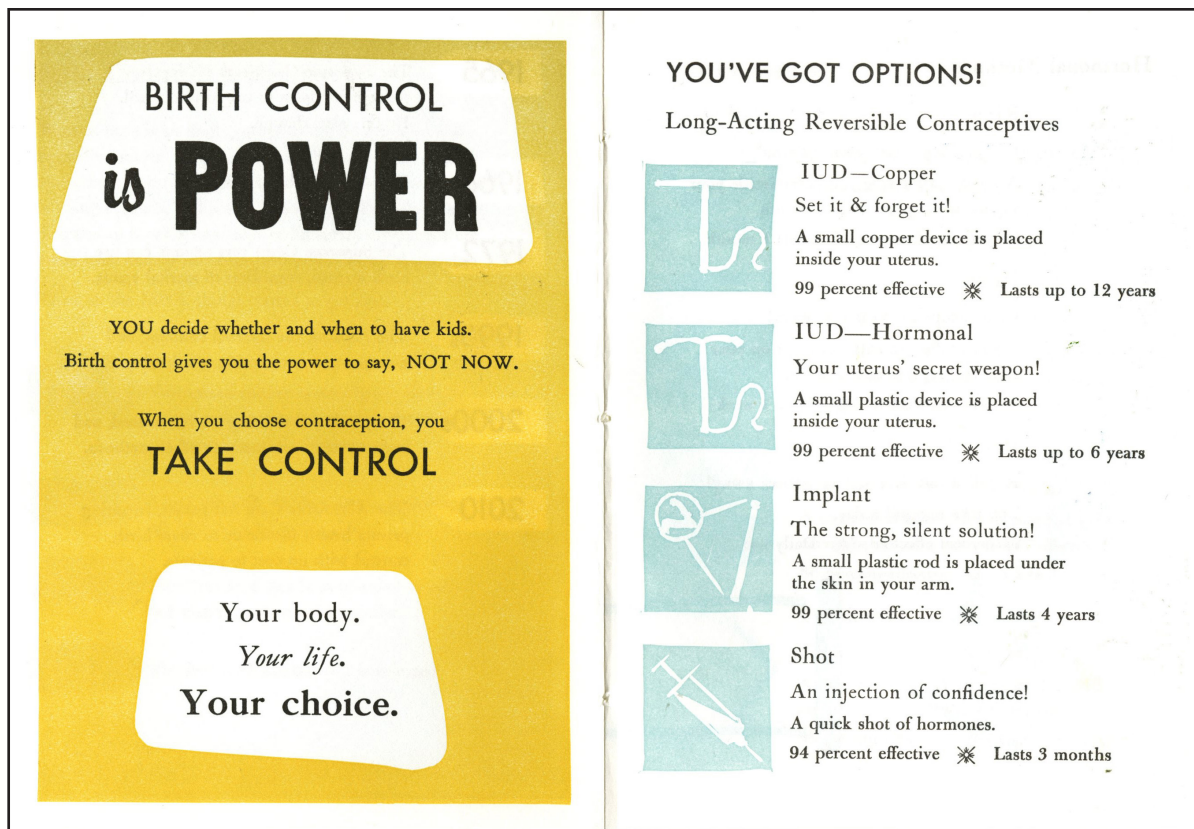


Figure 20. Zine: inside spread.

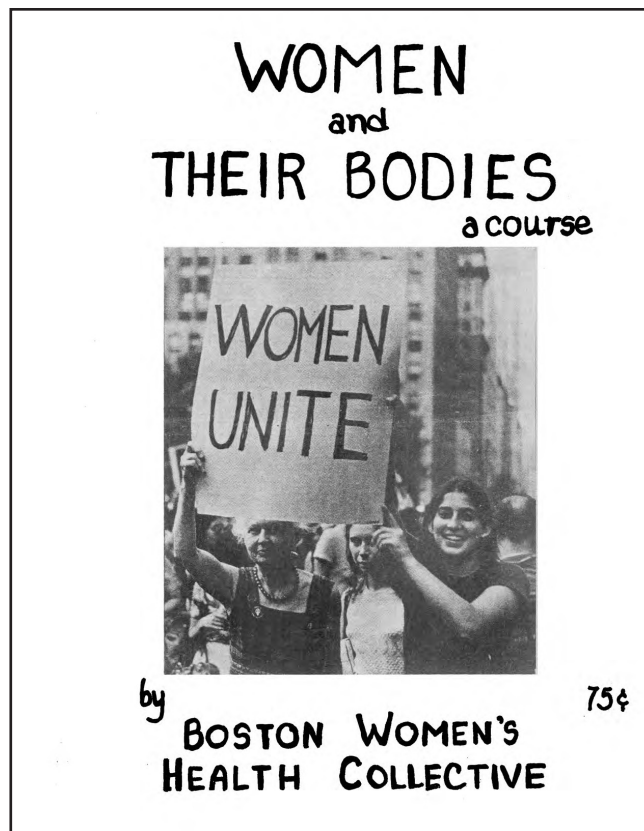


Figure 21. *Women and Their Bodies*. Source: <https://www.ourbodiesourselves.org>



Figure 22. Condom holders: outside

EXHIBITION

The culmination of these works is two-fold. First, the educational materials will be housed within the Delta Clinic of Baton Rouge, where they will serve patients directly. They may also be used within the other two abortion clinics in Louisiana, at a later time. Second, all of the materials will be collectively displayed alongside information on their design process in an exhibition at LSU's Glassell Gallery in downtown Baton Rouge (Figures 23 through 30). Within the gallery, movable walls will be used to create a mock clinic waiting room, where the educational materials will be displayed as they would within Delta Clinic.

Tables will be set up in the gallery during the reception, for three non-profit organizations to distribute information and recruit volunteers. Planned Parenthood Generation Action—LSU's student chapter of Planned Parenthood's activist group—will distribute free condoms and information about reproductive healthcare, as well as getting visitors signed up for voting reminders just before the midterm elections take place. The New Orleans Abortion Fund will distribute information on their services helping women pay for abortion care in Louisiana. The National Organization for Women will be recruiting volunteers to work as clinic escorts at Delta Clinic. Outside the gallery, clinic escort volunteers wearing their signature neon vests will guide gallery visitors into the reception, giving a sense of what they do outside Delta every day. The escorts' interaction with the reception attendees is intended to inspire curiosity about the need to protect access to abortion care in Louisiana, as well as to drive more people to volunteer their own time. Lastly, one volunteer will be dressed in a full-body plush vulva costume and interacting with gallery visitors, encouraging them to fill out a postcard to the governor advocating for sex education in Louisiana schools. The reception event will be a lively celebration of reproductive justice and bodily autonomy!

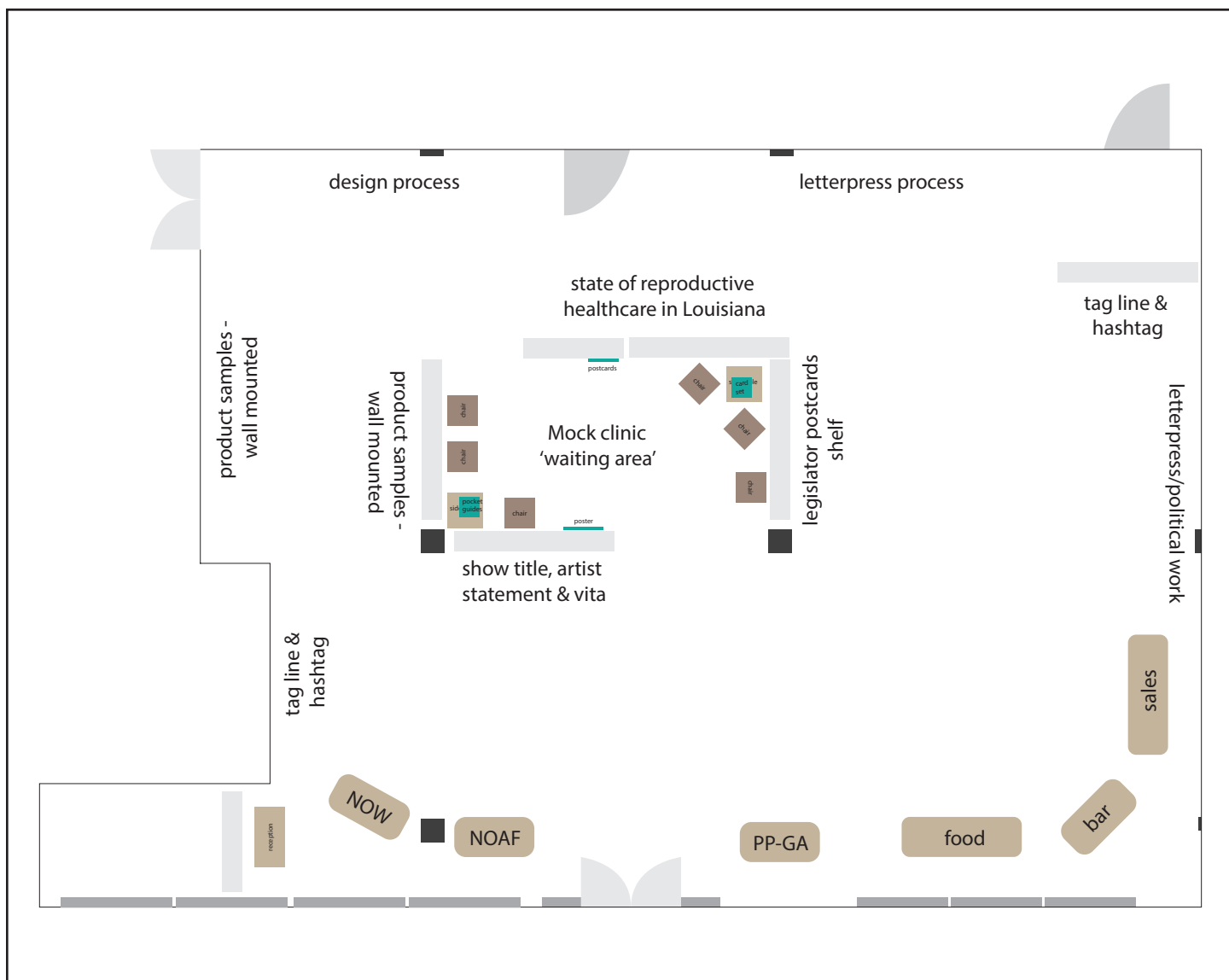


Figure 23. Glassell Gallery reception layout plan.

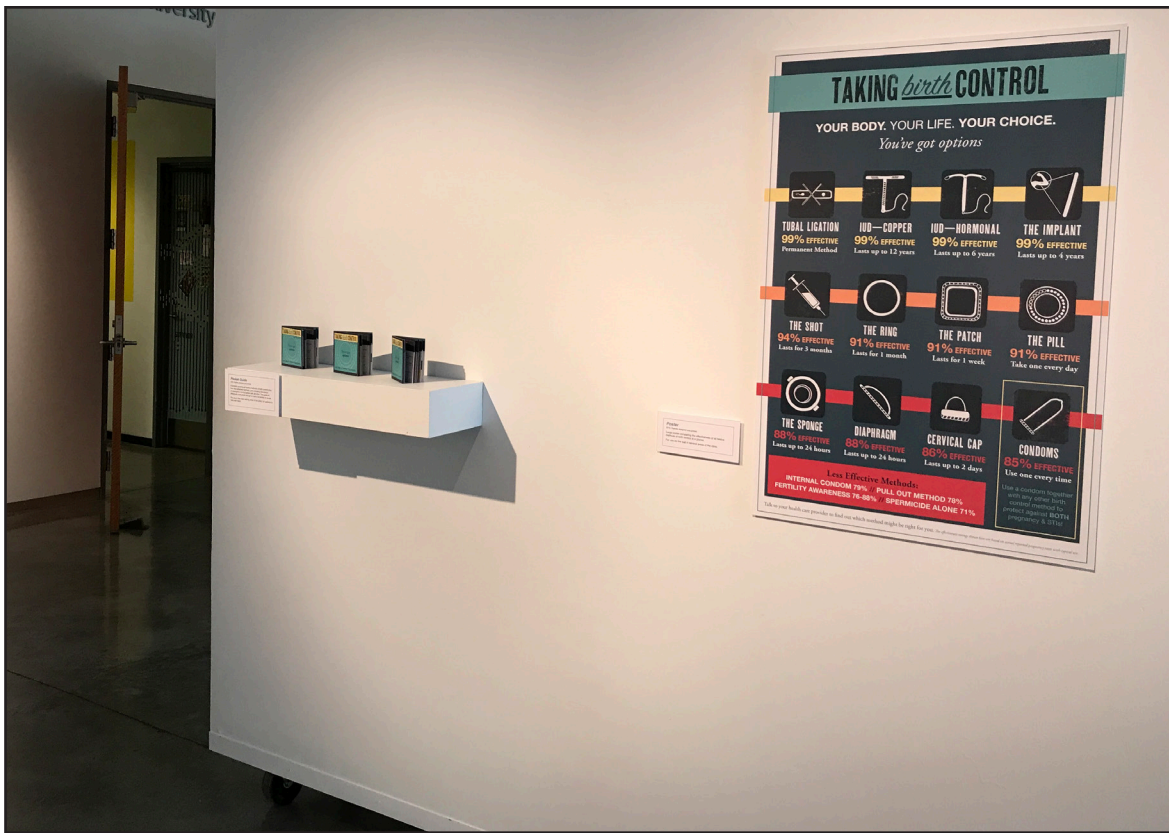


Figure 24. Pocket Guides and Poster (gallery install).



Figure 25. Info Cards and Playing Cards (gallery install).



Figure 26. Condom holders (gallery install)



Figure 27. Broadside and Zine (gallery install).



Figure 28. Postcard Station (gallery install).



Figure 29. Statement Wall 1 (gallery install).



Figure 30. Statement Wall 2 (gallery install).

CONCLUSION

Through the production of this work, I was able to design a cohesive visual system for use across a variety of printed materials. I utilized both the graphic design skills and the letterpress skills I gained during my three years as a graduate student at LSU. I found a way to effectively fuse digital design and letterpress aesthetics to make use of the advantages of each. This process was a natural extension of the work I had completed earlier in my graduate studies, but pushed me to work on a greater scale, with the goal of an immediate impact on a specific audience. I believe the work is successful in its communication of vital information for both education and empowerment, and through my continuing relationship with Delta Clinic, I look forward to seeing the materials in action on a regular basis.

My initial interest in graphic design came from a desire to deliver an engaging message to a large audience. In the research process for this thesis work, I was able to examine the history of women claiming ownership of their bodies through the distribution of printed materials on contraception. It is a history rich with rebels and revolutionaries, but it is fairly lacking in pure visual appeal. In my work with non-profit organizations over the last few years, I have discovered that when passions run high and budgets run low, the visual messaging tends to get left behind. But a strong visual impact can deliver a message more clearly, with more of a lasting impact, and—in the age of social media sharing—to a much larger audience. With this work, I join the very history I have studied. And, thanks to the lessons learned in my graduate studies at LSU, I bring with me that which graphic design can uniquely offer: a visual impact that is both practical and powerful.

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VITA

Meghan Jane Saas received her bachelor's degree from Providence College in 2008. She has lived in seven states and loves to explore new places. In 2015, she realized that her love of art and math together made graphic design a perfect fit. Saas then pursued a master's degree at Louisiana State University. While living in Louisiana, she got involved in grassroots efforts to defend reproductive justice. She trains abortion clinic volunteers in Baton Rouge, and has done graphic design work for several local non-profit organizations such as the National Organization for Women, the New Orleans Abortion Fund, the American Association of University Women, and the Democratic Socialists of America. At LSU, Saas discovered a love of book arts and letterpress, and worked to develop skills in these areas as they apply to graphic design. LSU also introduced Saas to a love for teaching, and she intends to pursue a faculty position at the college level to continue that work. The author plans to graduate from Louisiana State University in December 2018.