

THE EXPLORATION
WITHIN
THE PRINTED POSTCARD

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by

Julie Dawn Houser, B.F.A.

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THE EXPLORATION
WITHIN
THE PRINTED POSTCARD

Committee Members Approved:

Claudia Roeschmann, Chair

Teri Evans-Palmer

Grayson Lawrence

Approved:

J. Michael Willoughby
Dean of the Graduate College

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DEDICATION

“Thirty years ago my older brother, who was ten years old at the time, was trying to get a report on birds written that he’d had three months to write, which was due the next day. We were out at our family cabin in Bolinas, and he was at the kitchen table close to tears, surrounded by binder paper and pencils and unopened books on birds, immobilized by the hugeness of the task ahead. Then my father sat down beside him, put his arm around my brother’s shoulder, and said, “Bird by bird, buddy. Just take it bird by bird.”

—Anne Lamott, *Bird by Bird*

This work is dedicated to my three children,
Sage, Boothe and Vaughn—
my very best creations with whom
I have had the privilege of
taking it bird by bird.

ACKNOWLEDGEMENTS

I will be forever grateful to God Almighty for protecting my children and having our backs along this journey. With every step of the past four years of study, my daughter Vaughn supported my goal and never complained when she was responsible for making dinner yet again. When I thought that I couldn't, Claudia Roeschmann and Christine Haney reminded me that I could. With Grayson Lawrence's open mind and heart in his classroom teaching, I learned to dive into my love of teaching. Oh, and I would have to thank my mother who insisted that I only bought "pretty stamps!" every time that I ran into the post office on Guadalupe Street to buy postage stamps for her when I was a child. Pretty stamps made for a visually pretty life. My thesis study healed my heart and gave my voice back to me. World, watch out, because I might just be ready to finally go on a date.

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CHAPTER I

INTRODUCTION

The objective of this thesis research is to promote the craft of tangible effort in communication via the printed postcard. To write by hand takes effort. Does effort matter? Does creating by hand matter? The designer conducted research which shows how the emotional response to communication of the handwritten postcard measures to the emotional response of an update through a social medium, Twitter. These survey studies show that the average user tweets 4.4 times per day and yet rarely sends a handwritten postcard once a year. Yet, the average user places more value on the handwritten note and has more of an emotional attachment to the handwritten postcard. Marshall McLuhan (1967) states that “print technology created the public and electric technology created the mass” (p. 68). According to McLuhan, all media is an extension of some human faculty- psychic or physical. If communication through the printed postcard is physical and communication via Twitter is psychic, does the emotional response to communication measure the same if sent through the mail via printed postcard form or sent digitally via Twitter? This research will reflect the importance of tangible effort used in communication.

CHAPTER II

PRELIMINARY RESEARCH

History of the United States Postal Service

In early colonial times, epistolary communication between loved ones solely depended on befriended Native American messengers, merchants and favors of traveling acquaintances (Reebel, 2003, p. 9). Letters and news to the first immigrants of America from loved ones in their motherlands were traveling mercies. At the time, most of the correspondence was between the colonies and England. The social hubs were the taverns and pubs where one could read the news and stay on top of the progress of civilization of the new land. In 1639, Richard Fairbanks' tavern in Boston was designated as the official mail drop for mail between the two countries. From Fairbanks' tavern, an unofficial network of passenger mail developed with designated stations between the colonies and towns by post riders. By 1691, a central organization of delivery was developed for the new colonies of North America and was in the hands of the British government. Schedules of times were posted and post riders started to make their rides at night to cut down on time.

The newly founded system of mail delivery strengthened and worked out some of its problems in the following forty years. Virginian Alexander Spotswood was appointed Deputy Postmaster General for America in 1730 and Spotswood in turn appointed Benjamin Franklin as postmaster of the state of Pennsylvania. Under Franklin's charge, but still under the British Crown, the mail service was organized and routes were changed for efficiency.

Weaning from the Motherland was inevitable as the colonies were further settled and strengthened by the idea of independence. In May 1775, the Continental Congress was formed to start the independent government of America. With Benjamin Franklin appointed as the nation's first Postmaster General under Continental Congress on July 26, 1775, the United States Postal Service was created.

There would not have been a postal service without the service messengers and their modes of transportation. The first mode of service was the post rider and his horse. Together they braved the elements, wild animals and Native American ambush. With the passing of the years and the expanding frontier civilization of North America that spread from the East Coast to California, the Pony Express was formed in 1860 with hundreds of horses and one hundred riders who rode between Missouri and California. These riders not only brought saddlebags of mail, but news of invention and battles of the Civil War. With the invention of the telegraph and the costly enterprise of the post system, the Pony Express ended in 1861 (Reebel, 1932, p. 15).

History of the Printed Postcard

The introduction of the printed postcard can be claimed as invention, as well as evolution. In her essay, *Cartes Postales: Representing Paris 1900*, Naomi Schor (1992) states that "the man most often credited with 'inventing' the postcard, or at least having first conceptualized and named it, Heinrich von Stephan, later the postmaster general of Germany, himself adopts an evolutive model in his statement arguing the necessity of the postcard, or as he called it, the *offenes Postblatt* (open post-sheet). Since there is an intimate relationship between the material writing surface and the messages they bear, von Stephan argues that a new surface is in order to make possible briefer messages necessitated by

changing times. It is thus the impetus of modernity toward increasingly brief communications that leads him to formulate the notion of the open post-sheet” (p. 11).

The printed postcard was first introduced in Austria in 1869. By 1873, the United States had issued close to 65,000,000 postcards with a one-cent postal rate (Scheele, 1970, p. 97). With the exception of the one-penny price hike during the years of the World War I to help with the war effort, the penny postcard did not increase in price until 1952. The postcard’s small writing area and lack of privacy limited its use to quick correspondence and general communication. Its lack of privacy encouraged the sender in sending secret messages or communication by their words or by the special placement and positioning of the postage stamp on the card.

The postcard was the perfect vehicle for quick information and visual data, be it tourism photography or advertisement. Until the telephone was invented, people relied on the postcard for information and news. According to Geary and Webb (1998), postcards can be divided into four major categories: souvenirs, vehicles of communication, collectibles and sources for research (p. 3).

History and Creation of Twitter

Launched in 2006, Twitter was created by cofounders Jack Dorsey, Biz Stone and Evan Williams. According to Mary Cross, short messaging system (SMS) on mobile devices limited its character count to fit the text protocols (2011, p. 29). Based on the maximum count of 140 characters for each message, it began as an internal means of communication between its cofounders. Being always connected by smart phones and tablets keeps users constantly connected and constantly “on” with no downtime.

In *Bloggerati, Twitterati*, Jack Dorsey explains “We wanted to capture that feeling: the physical sensation that you’re buzzing your friend’s pocket. It’s like buzzing all over the world. So we did a bunch of name-storming, and we came up with the word ‘twitch’, because the phone kind of vibrates when it moves. But ‘twitch’ is not a good product name because it doesn’t bring up the right imagery. So we looked in the dictionary for words around it, and we came across the word ‘twitter,’ and it was just perfect. The definition was ‘a short burst of inconsequential information,’ and ‘chirps from birds.’ And that’s exactly what the product was” (Cross, 2011, p. 58).

According to Micek and Whitlock (2008), Twitter is about attracting the type of people you want to communicate with. Twitter provides a great platform for building relationships with influencers in your industry and your target market, all in one convenient place (p. 79).

“Twitter now has more than 200 million users a month posting 140 million tweets a day. That’s 1,600 tweets per second, with an average of 460,000 new accounts per day every month worldwide and counting. According to Nielsen, Twitter has seen more than a 200 percent increase in one year in 2010. Twenty-five billion tweets were posted in 2010 alone” (Cross, 2011, p. 51). Tweets range from the inconsequential act of brewing coffee to the deeply human pre-interview jitters. Something of the phenomenon is the preference of speed over correct spelling and the Twitter-specific jargon that has been created by Twitter users, similar to SMS language on mobile phones.

CHAPTER III

STATEMENT OF THE PROBLEM

Decline of the Use of the Printed Postcard in Communication

Twitter is taking over as a main form of instant communication and slowly replacing mail as communication. The United States Postal Service has seen a sharp decline of handwritten letters and postcards in the past five years. The postal service is financially threatened and wants to cut mail delivery to just five days a week and continue to raise the price of the postage stamp (Cross, 2011, p. 8). In the past, more people used the printed postcard as a vehicle for communication. At one time, the handwritten postcard had been the main form of communication. In yesteryear, postcards were the main “I arrived safely.” form of communication when it came to travel or “I am thinking of you.” when it came to sentiment. The “Wish you were here.” sentiment was a common greeting for postcards.

If one would take out the elements of handwriting and delivery by mail, is one left with unemotional communication? Is the intangible less emotional? A.N. Whitehead warns it is the business of the future to be dangerous (McLuhan, 1967, p. 160) and the craft of effortful communication is becoming lost by the wayside on the information highway. According to a study by branding agency Millward Brown, Roger Dooley states that paper ads caused more emotional processing in the brain than the same information viewed on a screen (2010, October 4). Roger Dooley also claims that physical media left a “deeper footprint” in the brain (2010, October 4) than digital media.

Do we send less important information more often? Did we send more important information less often in the past? The designer feels that our society was communicating more but less often. Now, it seems that our society is communicating less but more often. To get better answers, the designer decided to create an online survey to measure the quantity and quality of communication by both the printed postcard and Twitter.

Survey Regarding Twitter and Printed Postcard Usage

An online survey was developed to study Twitter usage (age range of user, primary use, average daily usage and any memorable stories tied to Twitter), as well as printed postcard usage (age range of user, average use, primary use and any memorable stories tied to printed postcards). The survey showed that 69.7% of the participants were female (see Figure 1) and 30.3% of the participants were male.

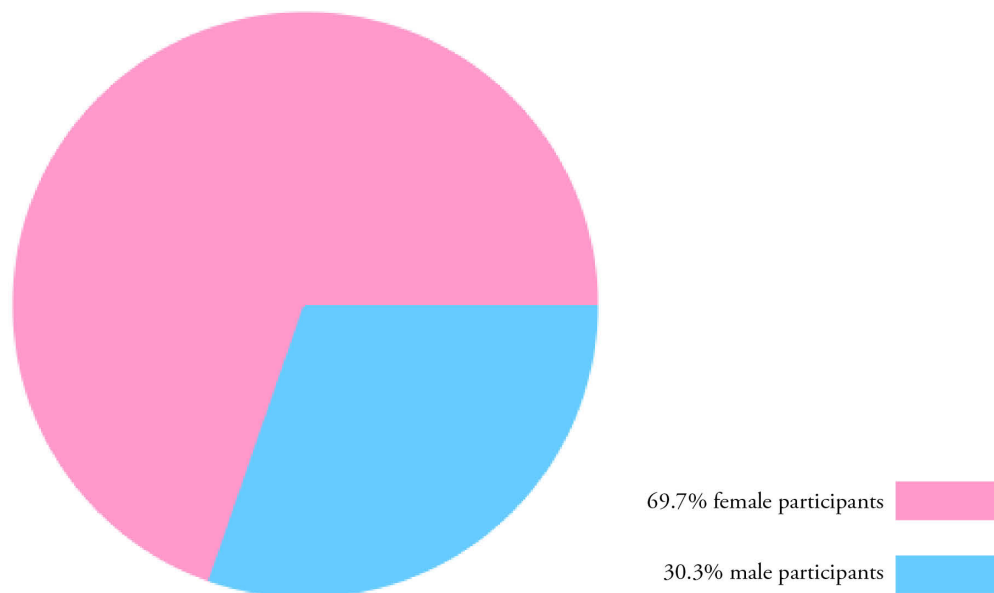


Figure 1. Sex of Survey Participants.

The age range of the survey participants was from 20 years to 60+ years. 25.8% of the participants were in the age range of 20-29 years of age. 31.8% of the participants were

in the age range of 30-39 years of age. 40.9% of the participants were in the age range of 40-59 years of age with only 1.5% of the participants in the 60 years of age and older (see Figure 2).

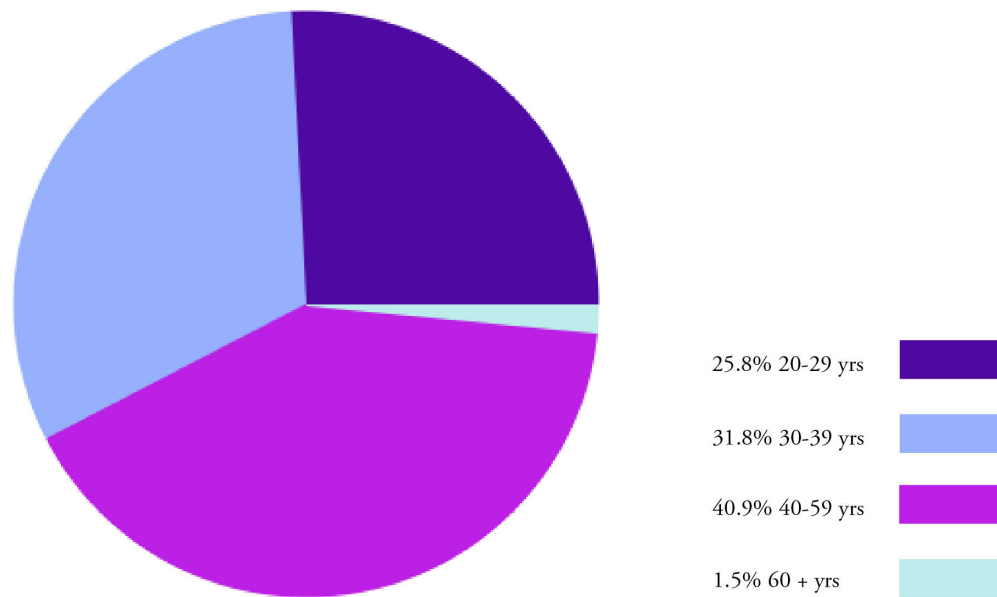


Figure 2. Age of Survey Participants.

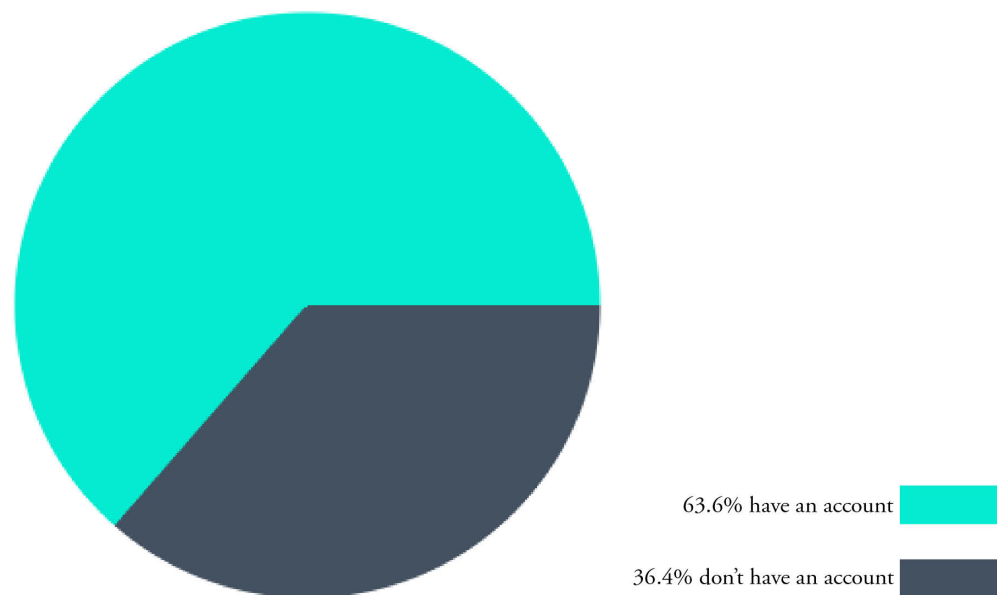


Figure 3. Survey Participants with a Twitter Account.

According to the survey, 63.6% of the participants had a Twitter account and 36.4% of the participants have chosen not to have an account (see Figure 3).

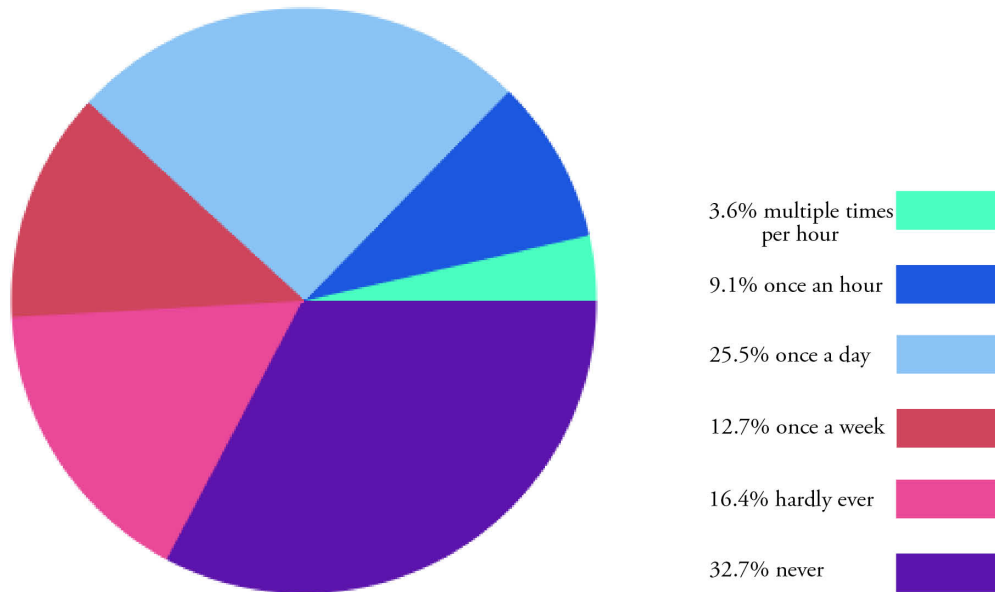


Figure 4. How Often Twitter is Used by Survey Participants.

The 32.7% majority of Twitter account holders never tweet (the term for a post on Twitter) and 25.5% of the Twitter users tweet once a day. 12.7% of the participants used Twitter once a week. 16.4% of the survey participants who have Twitter accounts rarely ever use Twitter while 9.1% of the Twitter users tweet once an hour. Only 3.6% of the survey participants twitter multiple times within the hour (see Figure 4).

41.2% of the survey participants used Twitter primarily for business. 38.2% of the participants used Twitter for personal business, 32.4% tweeted to keep up with their friends while only 5.9% used the social media so their friends could keep up with them. 20.6% of the survey participants used it for all four reasons (see Figure 5).

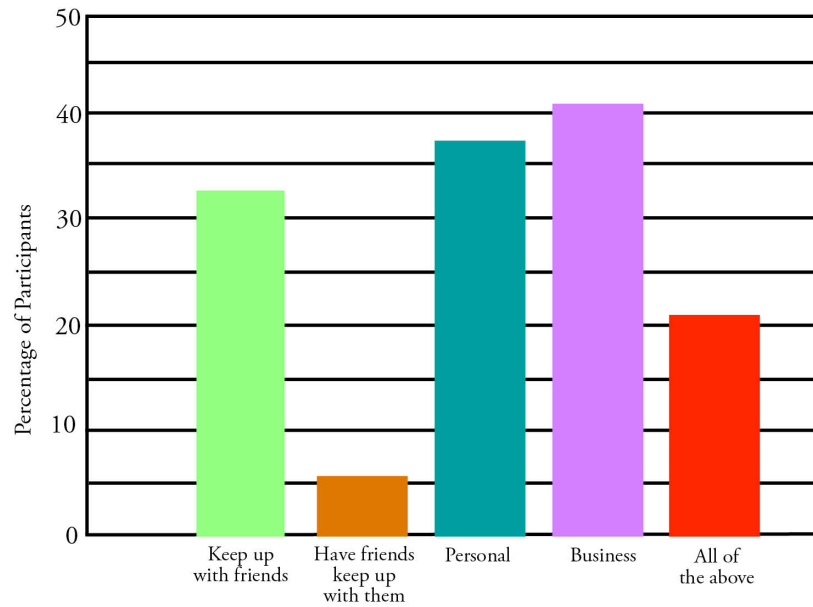


Figure 5. What Twitter is Used For.

Some of the survey participants had memories and personal stories tied to Twitter, ranging from receiving a free Glade® candle after tweeting that he/she was having a bad day to having a friend make the news of a pub crawl in a Snuggie® blanket. Yet, the majority of the responses were of not having a personal story tied to Twitter (see Appendix A).

According to the survey, the use of the printed postcard is rare. 42.2% of the survey participants rarely ever use them and 20.3% do not use them at all. The survey shows that 12.5% of those surveyed send them once a year and 15.6% send postcards once every few months. Only 3.1% send postcards weekly and 6.3% of the survey participants send them once a month (see Figure 6).

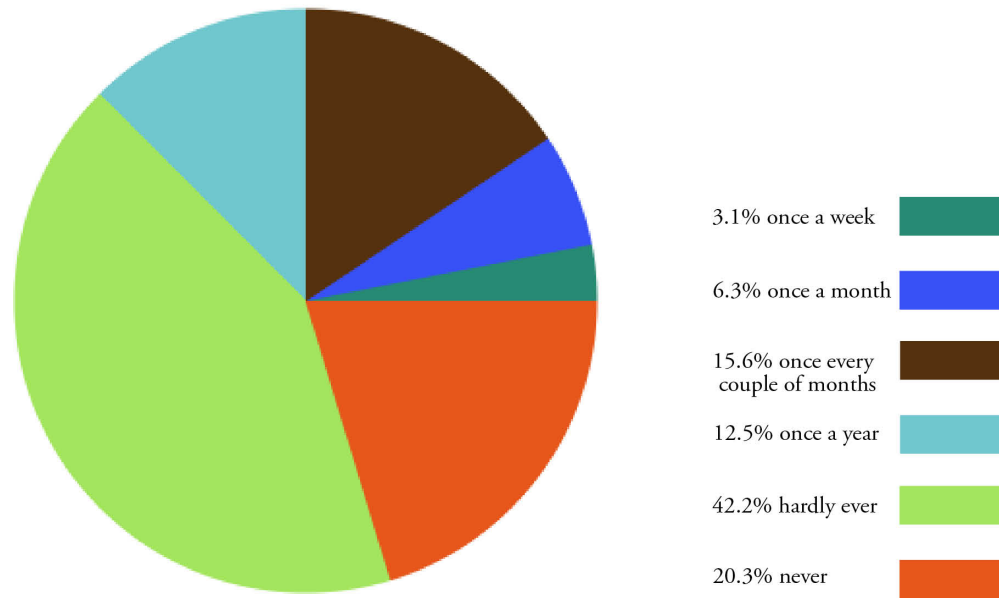


Figure 6. How Often Survey Participants Write and Send Postcards.

The survey further shows that 52.3% of the participants rarely ever receive a printed postcard and 13.8% never have. 10.8% of those surveyed receive a postcard annually and 16.9% receive a postcard once every two months. Only 6.2% of those surveyed receive a printed postcard monthly (see Figure 7).

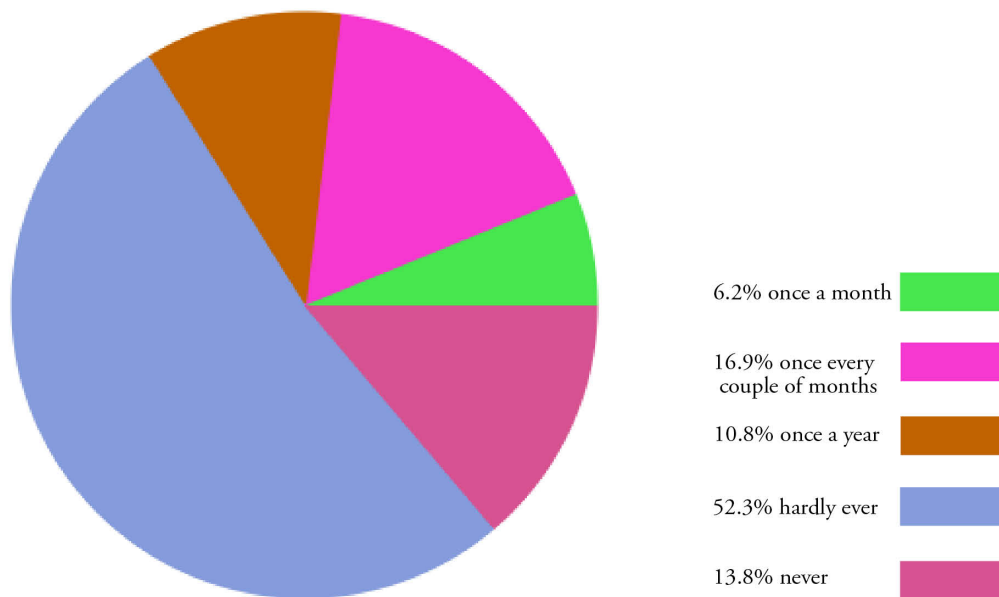


Figure 7. How Often Survey Participants Receive Postcards.

The survey shows that 41.8% of the participants use postcards to keep up with their friends and 41.8% of the participants use them to let their friends keep up with their activities. According to the survey, 10.9% of those surveyed use printed postcards for personal information and 16.4% use postcards for business information. 18.2% of the survey participants said that they use them for all four reasons (see Figure 8).

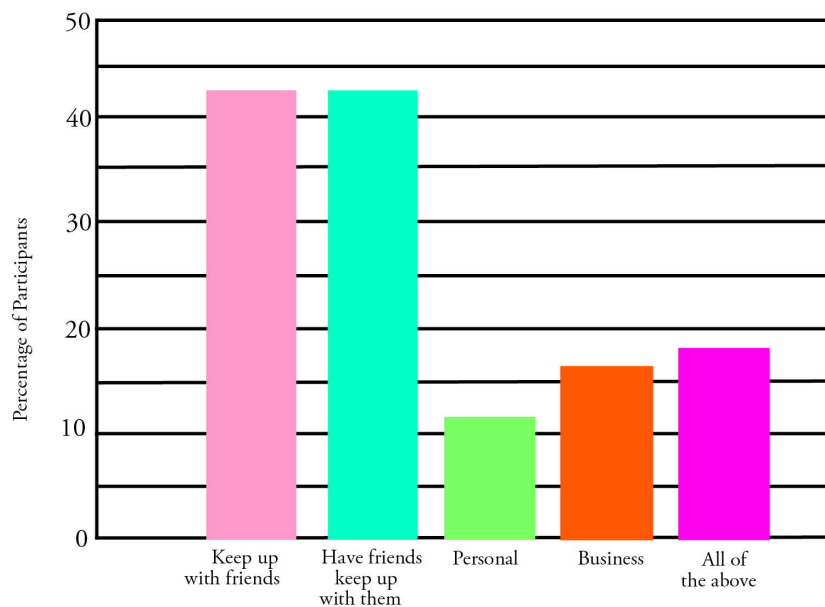


Figure 8. What Postcards are Used For.

Though the printed postcard is used less frequently, it is clear that people show more emotional bonding to the postcard. The survey asked the participants to share memories and personal stories tied to a printed postcard. These stories range from connections to loved ones, mementos of travel, a travelogue of a funeral memorial and the sentimental importance of lettering by hand. The study further shows that emotion is placed on the tangibility of the printed postcard and perhaps the effort behind it. Two of the survey participants shared the importance of letters from home.

Other memories included the satisfying act of collecting postcards while other survey participants weighed and valued the effort of correspondence from friends. One participant used postcards as part of a memorial for her stepfather. Each attendee was given a bag, which included a postcard and some ashes of the deceased to spread on their travels. Once the ashes were spread, the postcard was sent to the participant's mother from that destination (see Appendix B). The survey showed that the "Wish you were here." sentiment is still an emotional thread that weaves its way through postcard correspondence.

CHAPTER IV

IDEATION PROCESS

Daily Journaling and Brainstorming

To narrow down the final creative object, the designer wrote daily in her journal and created visual mind maps for postcards (see Figure 9), Twitter (see Figure 10) and handwriting (see Figure 11). Mind maps are non-linear diagrams that radiate from a central word or idea. These mind maps became the visual road map of the creative project.



Figure 9. Mind Map for Postcard.

[illegible]

The designer recorded thoughts about the subject of analog vs. digital (see Figure 12), effort vs. effortless (see Figure 13), tangible vs. intangible (see Figure 14) and what these

objects meant to her. By helping form the designer's creative project, these visual thoughts narrowed down what she found important and where she placed value.

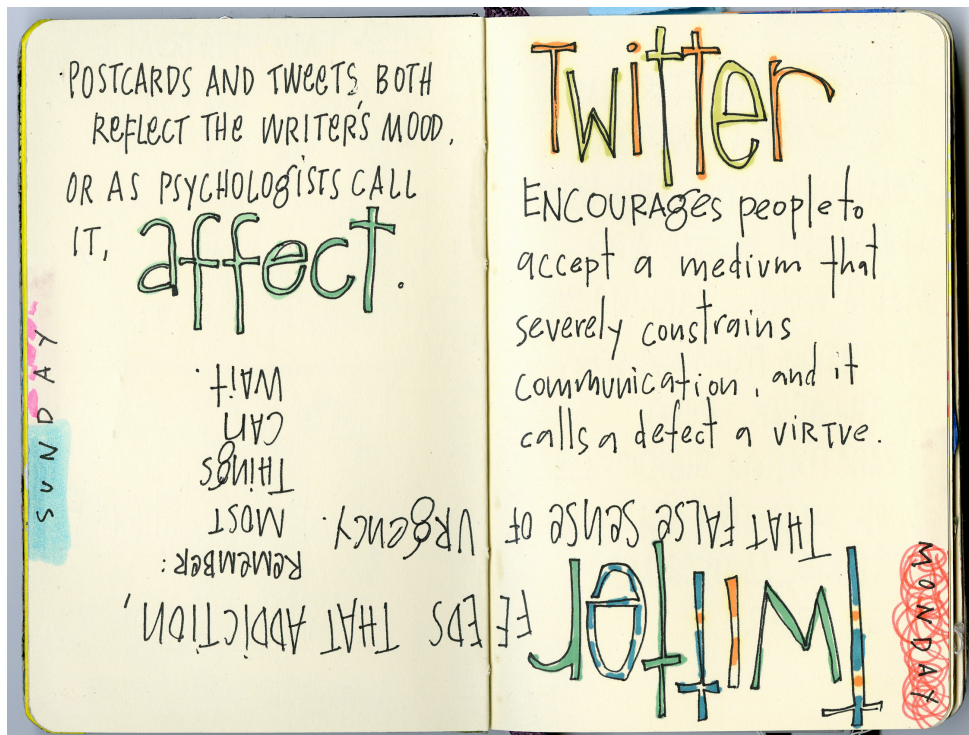


Figure 12. Analog vs. Digital.

As our modern society encourages our need for information and the accelerated quest for it, the designer feels that the emotional draw is being bypassed by the need of instant information. In *The Medium is the Massage*, Marshall McLuhan states “Media, by altering the environment, evoke in us unique ratios of sense perceptions. The extension of any one sense alters the way we think and act—the way we perceive the world. When these ratios change, men change” (1967, p. 41). The designer feels that McLuhan’s warning from the mid-1960s still should be heeded and the daily sketching, research and note-taking helped point her in the direction of a solution for the creative project.

Research made the designer question full reliance on technology. Could a postcard be considered fossil love (see Figure 13) or the effortful writing of one be considered fossil

effort? As emotional creatures, do humans need tangible proof of love and devotion (see Figure 14)? Are our newest defects simply our newest virtues (see Figure 12)? These written questions were helpful in creating imagery for the postcards for the book.

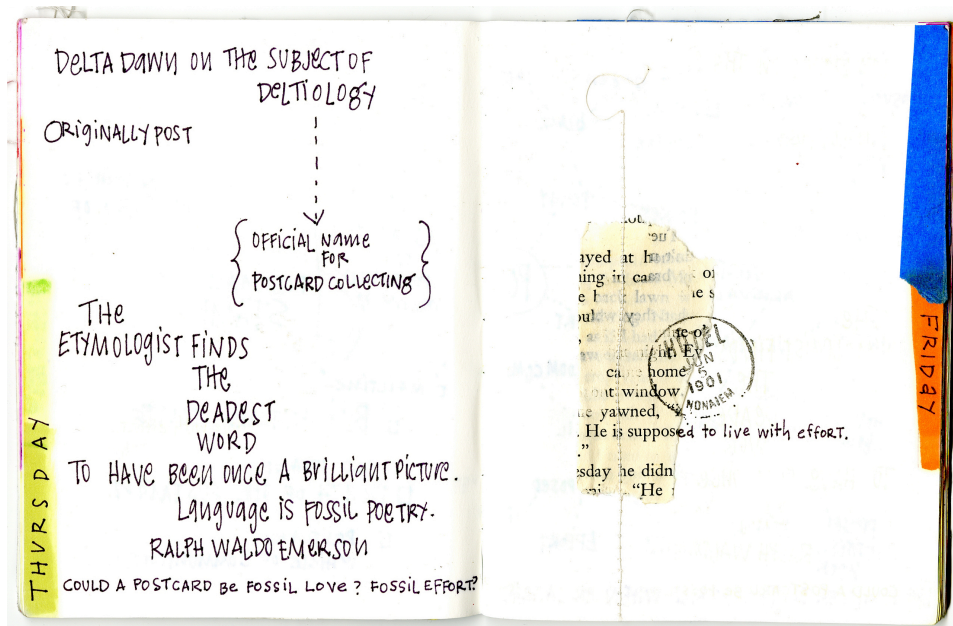


Figure 13. Effort vs. Effortless.

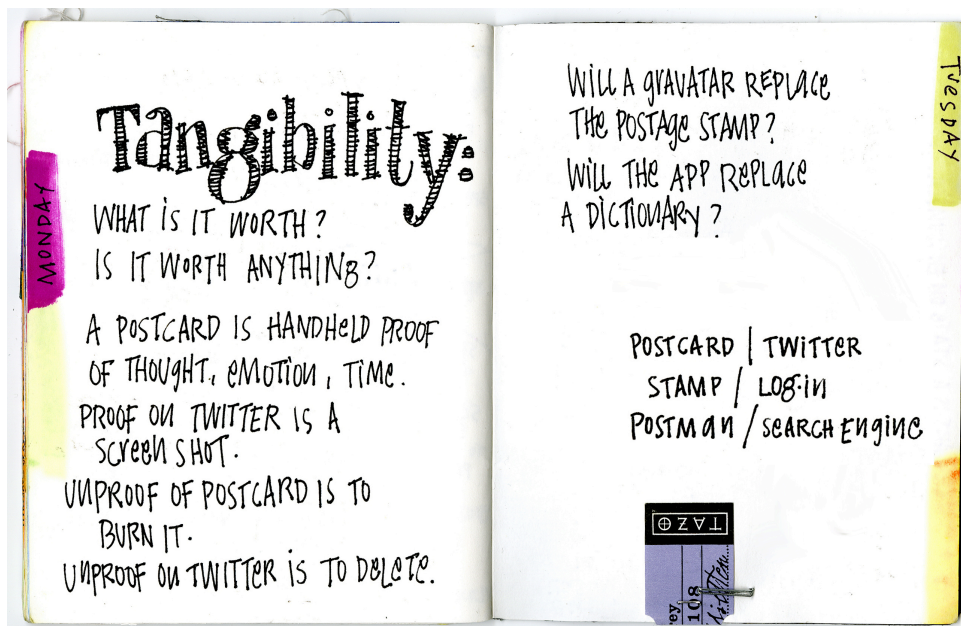


Figure 14. Tangible vs. Intangible.

Figure 14 shows the designer creating a Derridean deconstructive comparison of the postcard/Twitter, (postage) stamp/log-in and postman/search engine. French philosopher Jacques Derrida coined the term *deconstruction* to explain his philosophical approach to elemental oppositions. These notes helped solidify the designer's stance on communication and what she wanted to promote and help prove. English poet Wilfred Owen once said "All a poet can do today is warn." and this sketch served as a nice visual reminder while creating the postcards for the book (see Figure 15).

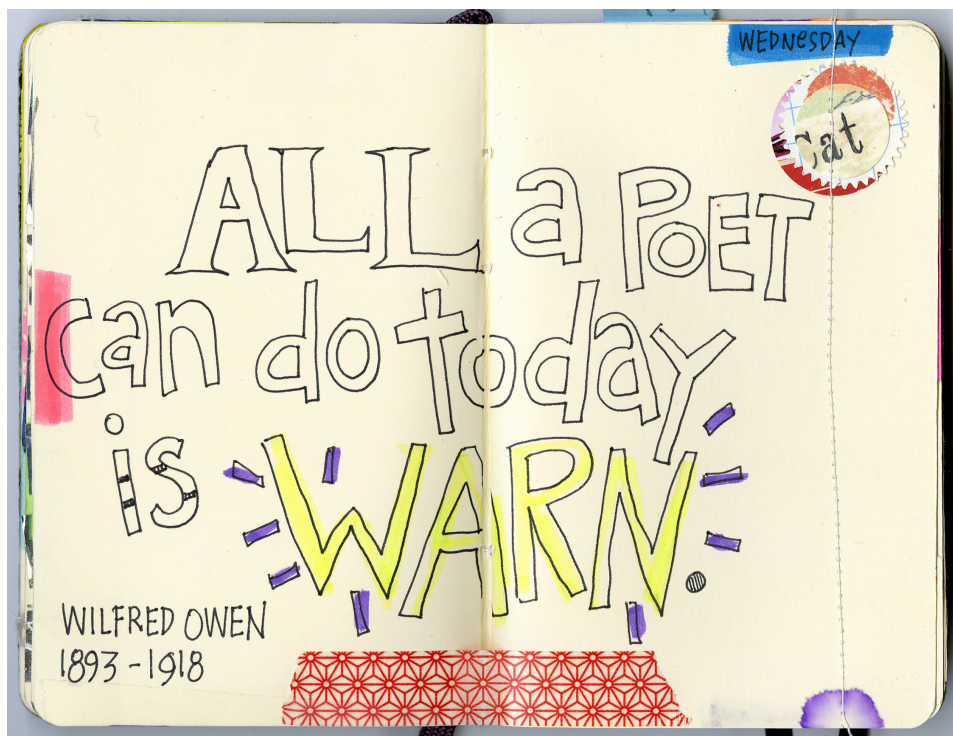


Figure 15. *All a Poet Can Do Today is Warn.*

CHAPTER V

CREATIVE PROCESS

Creating the Images

Roger Dooley claims that the weight of paper adds to emotional processing of data (2011, February 18). Dooley further suggests that a print document would convey more “serious” impact than the digital version (2011). After studying the survey participants’ usage and the emotional attachment to both printed postcards and Twitter updates, the designer realized that two appealing assets of Twitter are brevity and ease of use. The designer concluded that the printed postcard has an emotional functionality that Twitter does not possess. The designer embraced the physical and emotional pull of the printed postcard by creating a book that married word and image to encourage the use of tangible thought process for the sender. The goal was for each postcard to hold imagery that would make the recipient want to display it as a constant reminder of the sender.

In the process of making the images for the postcards, the designer was inspired by her mind maps, notes and quotes within her journals. Wanting the images to evoke a feel of yesteryear with a modern twist of today, she culled her collections of images to get inspired by the messages she wanted shown on the postcards.

Exploring the different messages (which range from positive messages to mundane daily notes) on Twitter, the designer decided on positive thoughts, mantras and daily reminders as final decisions on which would make the book. The designer created and

computer-manipulated twenty different images incorporating different imagery from her vintage collections of photographs, vintage postage stamps, paper ephemera, the designer's drawings, vintage textiles and vintage postcards. The composite imagery was photo-collaged, as well as visually stitched together.

As Twitter users can combine photographs or images with short messages, the designer felt that a visual collaboration of word and image would be familiar to Twitter users and would not alienate the new audience. The designer combined a variety of letterforms, which included hand-carved erasers to be used as rubber stamps, computer-generated typography and her own handwriting scanned into the computer. Incorporating hand-drawn and hand-carved work was important to differentiate the media and to correlate their differences of the printed postcard and Twitter.

With her fascination of tattoo art that carries the torch of the lost art of hand lettering, the designer transformed an antique photograph of her grandmother with a tattooed chest piece of one of the designer's newest mantras, "Use your good stuff" (see Figure 16). Each image further explored the different directions where her sketchbooks and ideas took her, yet each collaged design aims to encourage a smile from the recipient. With hope that the sender and recipient can both benefit from each postcard message, the designer feels that she achieved the working marriage of positive word and image.



Figure 16. Horizontal spread No.1.



Figure 17. Horizontal spread No.2.



Figure 18. Horizontal spread No. 3.



Figure 21. Horizontal spread No.6.



Figure 22. Horizontal spread No.7.



Figure 23. Horizontal spread No.8.



Figure 24. Horizontal spread No.9.



Figure 25. Horizontal spread No.10.

Once the 4-inch by 6-inch collection of final images of postcards were created, the designer laid them two-by-two into horizontal spreads to be printed for the final book layout (see Figures 16-25).

Construction of the Book

A French-folded page is a page that is folded with the loose edges of the folded page being the bound edge. The designer created the book pages out of French-folded pages with the images as the outside pages and the postcard graphics inside the French-fold, so the book at first seems like pure message until further exploring the book. The viewer will realize that the means of postcard communication lies within the pages on the back of each image. The book *Postcards* has French-folded pages that are perforated at the fold, as well as the .75-inch on each side border so they can be torn out of the book and used for postcards. (The designer used a handheld rotary perforator to perforate the folds and borders (see Figure 26).



Figure 26. Stack of Postcard Spreads Ready for Perforating.

Cover Design and Concept

To mimic the idea of the postcard, the cover of the book is the back and front graphics of a scanned vintage 1906 postcard. The designer created the front cover to feature the back of the postcard (see Figure 27) and the back cover features the front graphic (see Figure 28). The vintage postcard was written in two colors of ink, as if the sender had more thoughts to send the recipient. Since the nature of the postcard is its lack of privacy, the designer scanned a pattern of a security-lined envelope as a visual metaphor for the security of emotional attachment to the postcard for both the sender and recipient (see Figure 29).



Figure 27. Front of Book.

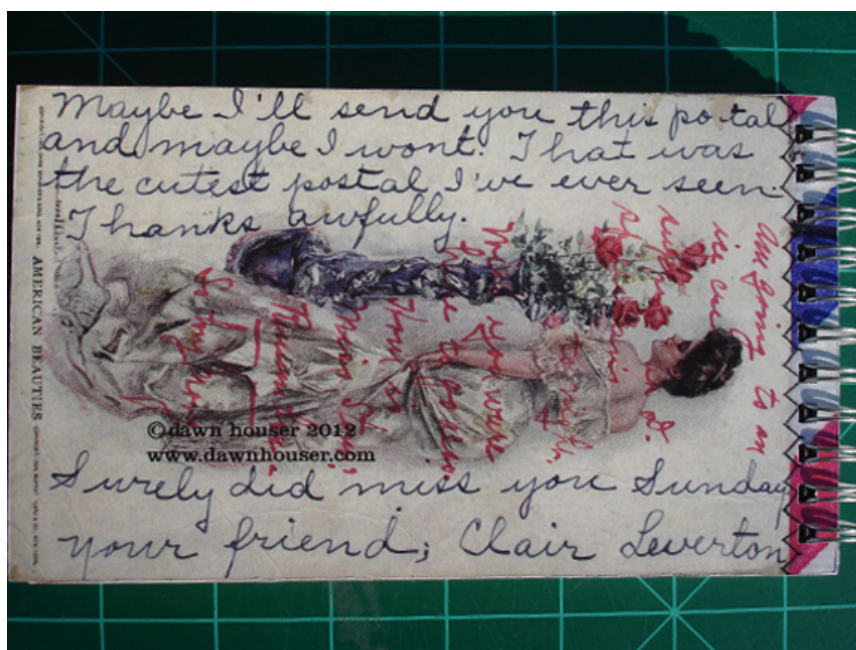


Figure 28. Back of Book.

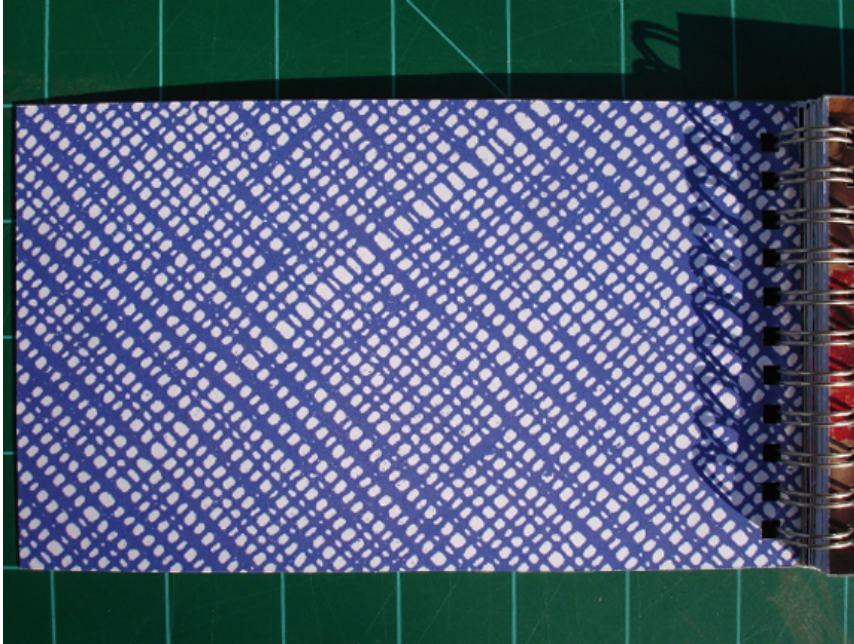


Figure 29. Inside Cover of Book.

On the back of each postcard is a vintage graphic of either 'Post Card' or 'Postal Card', as well as a quotation regarding letter writing and the importance of letters (see Figure 30). Each postcard features a different quote to provide variety within the book of graphic postcards.



Figure 30. Back of a Two-card Layout.

The Addition of Ease and Speed

The research shows that both speed and ease is at the forefront of user benefits with Twitter. The designer designed the book to incorporate as much ease to postcard communication as possible. She designed a separate envelope at the back of the book to hold postage stamps (See Figure 31) and a gate-folded double-sided address file (see Figures 32-33). The graphic of the address file is a scanned antique roller rink program that has overprinted file information in red ink. Since the goal of the book was to encourage non-postcard users to explore the use of printed postcards, the designer also wanted to incorporate room in the address file for email addresses, Twitter accounts and mailing addresses to corral all of the personal information in one spot. Including all of the information increases the speed of use and reduces any barriers that a non-postcard user might have.



Figure 31. Envelope to Hold Postage Stamps.



Figure 32. Double-sided Address File.

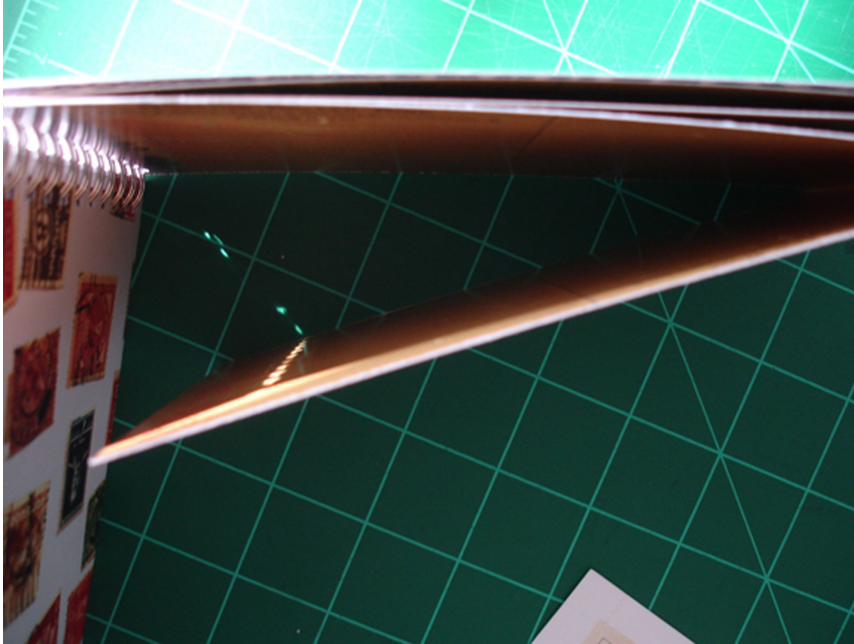


Figure 33. Top View of Gate-folded Address File.



Figure 34. Side View of the Bound Book.

Postcards is spiral-bound (see Figure 34) and designed to encourage the user to send handwritten notes and to ease the process of it. The target market for the book is an audience who still appreciates the effort of handwritten thought and the tangible

communication of a handwritten postcard, as well as a new audience who can be introduced to the artful communication of writing postcards. The goal of the book is to encourage communication by the printed postcard and provide ease for letter writers and end-users who are not compelled to write letters and who may be regular users of Twitter. The book, along with individual postcards as well as sets of printed postcards, will be made available for purchase on the designer's website (<http://dawnhouser.com>) and in her online Etsy shop (<http://jotjoy.etsy.com>) which offers handmade designs and tools that encourage the handmade and the heartfelt.

CHAPTER VI

CONCLUSION

The Write Communication

Although the mass usage of Twitter has outweighed the usage of the printed postcard, one cannot keep a Twitter message except by a screenshot of the computer screen and to save it. Yet, Twitter does provide a backup system since it keeps record of the sent messages. The printed postcard is tangible and can be kept as a visual reminder of an effort in connection, a certain spot in the world or a treasured relationship.

If the intent of Twitter is to attract the right people to communicate with, perhaps the handwritten postcard is about maintaining true relationships. McLuhan (1967) reiterates that societies have always been shaped more by the nature of the media by which men communicate than by the content of the communication (p. 8). The use of the printed postcard still has a place in our communication, although it is slower and not as instant or as easy as a 140-character count of ‘a short burst of inconsequential information’. The postcard is not about attracting the right tribe of people that you want to communicate with, but the *write communication* of the tribe (be it family, friends or colleagues) that you belong to. The results show that the nature of the postcard as communication medium is weighted with effort and emotional functionality to both the recipient and the sender. In *Emotional Branding*, John McNeil claims “If you say it with a degree of sincerity and honesty and with a great love of the craft, it will come through” (Gobé, 2009, p. 223).

In a video, the designer demonstrates how convenient it is to use the postcard book (see Appendix C) that has all of the accoutrements that one would need to send off a quick note, which lasts longer than a tweet. The video shows a timer set at two minutes with the song *Box Full of Letters* by the band Wilco as the soundtrack. As the timer starts the countdown, the designer tears a postcard out of *Postcards* and proceeds to write a message to a friend using the address file and postage stamps from the stamp envelope. Both the address file and stamp envelope are bound within the book. Within those two minutes, the designer finishes the postcard and takes it to her mailbox. Having the postcards, postage stamps and address file encased in one book gives ease to the act of correspondence. The video reminds the viewer that it takes less than two minutes to jot off a quick note to a friend.

The spiral-bound *Postcards* will be used as a tool to encourage communication and correspondence via the printed postcard by having all of the elements needed for communication collected in book form. As the world continues to embrace instant communication and its need for the instant message, the designer is promoting the use of the emotional effect of communication in printed postcard form while proving that the craft of tangible effort and emotion used in sending a postcard still matters.

Future Research

If the effort and someone's attention are components of the stable emotional functionality of the printed postcard, the designer is curious if it matters whose effort it is. In *The Art of the Handwritten Note*, Margaret Shepherd sets a scene with "The recipient sits down to read your note already anticipating that they will hear in their head the voice of someone they know, probably saying something they will enjoy. For a few minutes you will seem to be there with them through the power of the handwritten word" (2002, p. 18).

Would the emotional functionality of the postcard still relay to the recipient if the postcard was not written in the sender's handwriting? How would that factor in with the emotional response to the postcard once it is received? The designer would like to research this idea as a service included with the purchase of her printed postcard designs. Perhaps, it breaks down to effort alone and does not matter whose effort it is.

APPENDIX A

SURVEY OF TWITTER MEMORIES

6. Do you have a memorable Twitter story?		Download
		Response Count
	Hide Responses	26
Responses (26)	Text Analysis	My Categories (0)
GOLD FEATURE: Text Analysis allows you to view frequently used words and phrases, categorize responses and turn open-ended text into data you can really use. To use Text Analysis, upgrade to a GOLD or PLATINUM plan. Learn More Upgrade »		
Showing 26 text responses		No responses selected
I made a joke with @Google and they retweeted it. We had little twitter convo!		
12/12/2011 4:50 PM		View Responses
Not yet.		
11/4/2011 2:16 AM		View Responses
N/A		
10/25/2011 7:23 AM		View Responses
no		
10/24/2011 12:10 AM		View Responses
No		
10/20/2011 8:31 PM		View Responses
no		
10/20/2011 6:31 PM		View Responses
not yet!		
10/19/2011 7:14 PM		View Responses
no		
10/19/2011 3:20 PM		View Responses
no, but I wish I did.		
10/19/2011 10:31 AM		View Responses
David Berlow responded to a tweet of mine. :)		
10/18/2011 11:57 PM		View Responses
I mainly follow Dallas Cowboys players and one of them, Jesse Holley, actually talks to me.		
10/18/2011 9:10 PM		View Responses
not a personal one		
10/18/2011 3:29 PM		View Responses
not really		
10/18/2011 1:27 PM		View Responses
No. I use twitter to keep up with trends, news and events. I don't have anything memorable. I post photos on occasion or something I want to really share. I'm not a twitter user that gives play by plays of my day.		
10/18/2011 11:57 AM		View Responses
The speed of Traveling information is amazing in Twitter. Specially to avoid conflict zones, robbery situations, or ask for aid,		
10/18/2011 10:25 AM		View Responses

6. Do you have a memorable Twitter story? (continued)
Download

Response Count
26

Hide Responses

Responses (26)
Text Analysis
My Categories (0)

GOLD FEATURE: Text Analysis allows you to view frequently used words and phrases, categorize responses and turn open-ended text into data you can really use. To use Text Analysis, **upgrade to a GOLD or PLATINUM plan.**
Learn More
Upgrade »

Showing 26 text responses
No responses selected

Not yet.	10/18/2011 9:40 AM	View Responses
One time I tweeted "Having a bad day" and Glade sent me a free candle :)	10/18/2011 9:38 AM	View Responses
American heart association gettin slizzard	10/18/2011 9:20 AM	View Responses
not in particular. I like to follow well known designers, I feel like I get to know them when they post photos and personal thoughts.	10/18/2011 8:52 AM	View Responses
no	10/18/2011 8:34 AM	View Responses
not really	10/18/2011 8:27 AM	View Responses
Most twitter stories are... And then they're forgotten.	10/18/2011 7:42 AM	View Responses
My friend tweeted about wearing her snuggie out on a pub crawl and made the morning news.	10/17/2011 12:04 AM	View Responses
no	10/15/2011 10:54 PM	View Responses
no	10/15/2011 9:21 PM	View Responses
nope	10/15/2011 4:08 PM	View Responses

APPENDIX B

SURVEY OF PRINTED POSTCARD MEMORIES

10. Do you have a memorable postcard story?		Download
		Response Count
		Hide Responses 35
Responses (35) Text Analysis My Categories (0)		
GOLD FEATURE: Text Analysis allows you to view frequently used words and phrases, categorize responses and turn open-ended text into data you can really use. To use Text Analysis, upgrade to a GOLD or PLATINUM plan.		Learn More Upgrade »
Showing 35 text responses		No responses selected
Sending and receiving postcards while studying abroad.		
12/12/2011 4:50 PM		View Responses
no		
12/12/2011 4:45 PM		View Responses
It's too long to go into..		
11/4/2011 2:16 AM		View Responses
A dear friend picks up old tourism landscape postcards (never of places she's been to)—so it's always a pleasant surprise—what she finds and sends. I have postcards that people sent to me years ago that I keep in a cigar box for inspiration.		
11/2/2011 1:23 AM		View Responses
My favorite postcards have been from my friend in Peru.		
10/25/2011 7:55 AM		View Responses
Red nailpolish on the interior to simulate a bloody message. My sister's cat is the devil (not literally, just as far as his personality goes) and she thought it would be funny to send me a card from him.		
10/20/2011 6:31 PM		View Responses
I have a collection from my grandfather, he collected them. It is the one thing I try to always bring back from a trip.		
10/19/2011 7:14 PM		View Responses
My best friend in high school sent me one from our hometown while I was on summer vacation with my parents in 11th grade so it would be waiting for me when we got back into town. It was just a simple "I miss you and can't wait til we're together again!" and still makes me smile. :)		
10/19/2011 7:06 PM		View Responses
no		
10/19/2011 3:20 PM		View Responses
I used postcards for my wedding reception invites, I wanted to do something different/non-traditional.		
10/19/2011 10:31 AM		View Responses
Too many to list.		
10/18/2011 11:57 PM		View Responses
I usually just get Christmas cards and thank you cards for going to someone's wedding.		
10/18/2011 9:10 PM		View Responses
no		
10/18/2011 4:24 PM		View Responses
Started sending them to my daughter who when off to college this year. I decorate the front with stamping and write encouraging messages inside. Kinda like a paper hug. :0)		
10/18/2011 3:46 PM		View Responses

10. Do you have a memorable postcard story? (continued)		Download
		Response Count
		Hide Responses 35
Responses (35) Text Analysis My Categories (0)		
GOLD FEATURE: Text Analysis allows you to view frequently used words and phrases, categorize responses and turn open-ended text into data you can really use. To use Text Analysis, upgrade to a GOLD or PLATINUM plan. Learn More Upgrade »		
Showing 35 text responses		No responses selected
<p>My stepfather passed away just over a year ago, and at the rather large memorial party, his ashes were sorted into small baggies paper-clipped to postcards (a few hundred). The postcards were pre-addressed to my mother, and people were asked to take the ashes with them on whatever journey they may go on, spread the ashes, and send the postcard from their destination. My mom is still getting postcards to this day, from all over the world.</p> <p>10/18/2011 3:29 PM View Responses</p>		
<p>yes, I did a design project once based on vintage postcards and ever since then I have been obsessed with looking at vintage handlettering.</p> <p>10/18/2011 1:27 PM View Responses</p>		
<p>Sent a "We Miss You" photo postcard of my dog to my mom and family, they were happy to get it in the mail. It made them smile. Other postcards, I've sent were 'miss you' postcards and friends liked getting a personal note from me.</p> <p>10/18/2011 11:57 AM View Responses</p>		
<p>postcards are nostalgic, emotional, and connect with people in a sentimental level, when I receive a postcard either a smile or watery eyes is a good sign I liked them.</p> <p>10/18/2011 10:25 AM View Responses</p>		
<p>Nada. I send postcards when I'm on vacay.</p> <p>10/18/2011 9:40 AM View Responses</p>		
<p>No, sorry</p> <p>10/18/2011 9:20 AM View Responses</p>		
<p>One of my best girlfriends from art school moved to New York. Almost 7 years later now, I'd say we were full-blown pen pals. We send each other cute postcards we find, make each other special cards, and send books back and forth. Nothing makes me happier than finding something from her in my mailbox. :)</p> <p>10/18/2011 8:56 AM View Responses</p>		
<p>I send postcards of the places I visit to my nephews and a neighbor. They enjoy seeing where I have been and my sister has the boys look up information on where I have been. Good geography lesson for them.</p> <p>10/18/2011 8:54 AM View Responses</p>		
<p>sort of. I used to send free postcards to my family from Beaver Creek mountain via guest services when I worked on the mountain.</p> <p>10/18/2011 8:52 AM View Responses</p>		
<p>my grandmother would always send me postcards when i was a kid of all the cool places around the world that she saw. This was pre-internet though, mid 80's, before the internet became the quicker, easier way to communicate, and getting letters in the mail was still "normal."</p> <p>10/18/2011 8:49 AM View Responses</p>		
<p>no</p> <p>10/18/2011 8:34 AM View Responses</p>		

10. Do you have a memorable postcard story? (continued)		Download
		Response Count
		Hide Responses 35
Responses (35) Text Analysis My Categories (0)		
GOLD FEATURE: Text Analysis allows you to view frequently used words and phrases, categorize responses and turn open-ended text into data you can really use. To use Text Analysis, upgrade to a GOLD or PLATINUM plan.		Learn More Upgrade »
I create yearly Xmas card with my dog. Usually with him doing something human like and me doing something dog like.		
10/18/2011 8:27 AM		View Responses
Can't say that I do- post cards are the things I would buy but never send. Collections		
10/18/2011 7:42 AM		View Responses
Typically just traveling, buying a postcard and mailing it much later because you can't find proper postage or a mailbox. Also sending postcards with children to camp/trips and receiving them with writing all over, in the incorrect spots for the words. cute!		
10/16/2011 11:55 AM		View Responses
no		
10/15/2011 10:54 PM		View Responses
no		
10/15/2011 9:21 PM		View Responses
While on a "girls weekend" which my daughter could not attend, I sent a wish you were here card, my son-in-law was offended his name was not also on the card!!!!!!		
10/15/2011 6:42 PM		View Responses
Yours		
10/15/2011 6:31 PM		View Responses
Got a postcard with a barely legible message but I realized it must be from my friend with the atrocious handwriting.		
10/15/2011 6:23 PM		View Responses
Yes. It was contact from my son.		
10/15/2011 4:08 PM		View Responses

APPENDIX C

VIDEO OF TWO-MINUTE POSTCARD



View of Post Cards Book.



Screen titling.



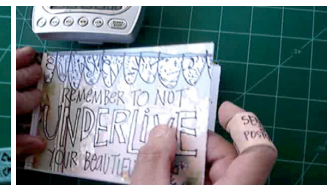
Setting timer for two minutes.



Opening perfed French-fold.



Separating the postcard.



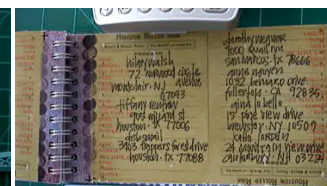
Removing the postcard.



Turning it over to address it.



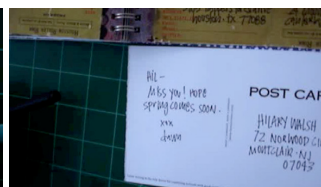
Flipping to the back of book.



The address file in the back.



Writing the address.



Finished personal note.



Retrieving postage stamps.



Completed postcard.



Taking it to the mail box.



Flag up and ready to go.

Video online: <http://youtu.be/bhC6nHa61Ww>

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VITA

Julie Dawn Houser was born in San Marcos where she graduated with a Bachelor of Fine Arts in Communication Design from Texas State University-San Marcos in 1986.

Dawn married and moved to Los Angeles to work in public relations and began her freelance design career when her oldest son was born. The move West began her love for letters. In 1990, Dawn and her family moved to Brooklyn to experience life as New Yorkers. With two children born on the East Coast and an eventual move to San Antonio, she raised her three children while working freelance and selling handmade goods from her studio. In 2008, she moved back to San Marcos after being accepted into the graduate program of Communication Design at Texas State University-San Marcos to pursue a Master's in Fine Arts with a graduate assistantship to teach in the Communication Design program. Today, Dawn continues to license her designs while balancing teaching, raising her children and producing handmade goods in her bungalow's studio in a historic district of San Marcos. She focuses on living a slow and deliberate life while she tends an organic garden, raises chickens and prefers handwritten letters to emails and postcards to Twitter updates.

Permanent email address: dawn@dawnhouser.com

This thesis was typed by Julie Dawn Houser.