

THE **best** PRINT AND
ELECTRONIC **direct mail**
MARKETINGS

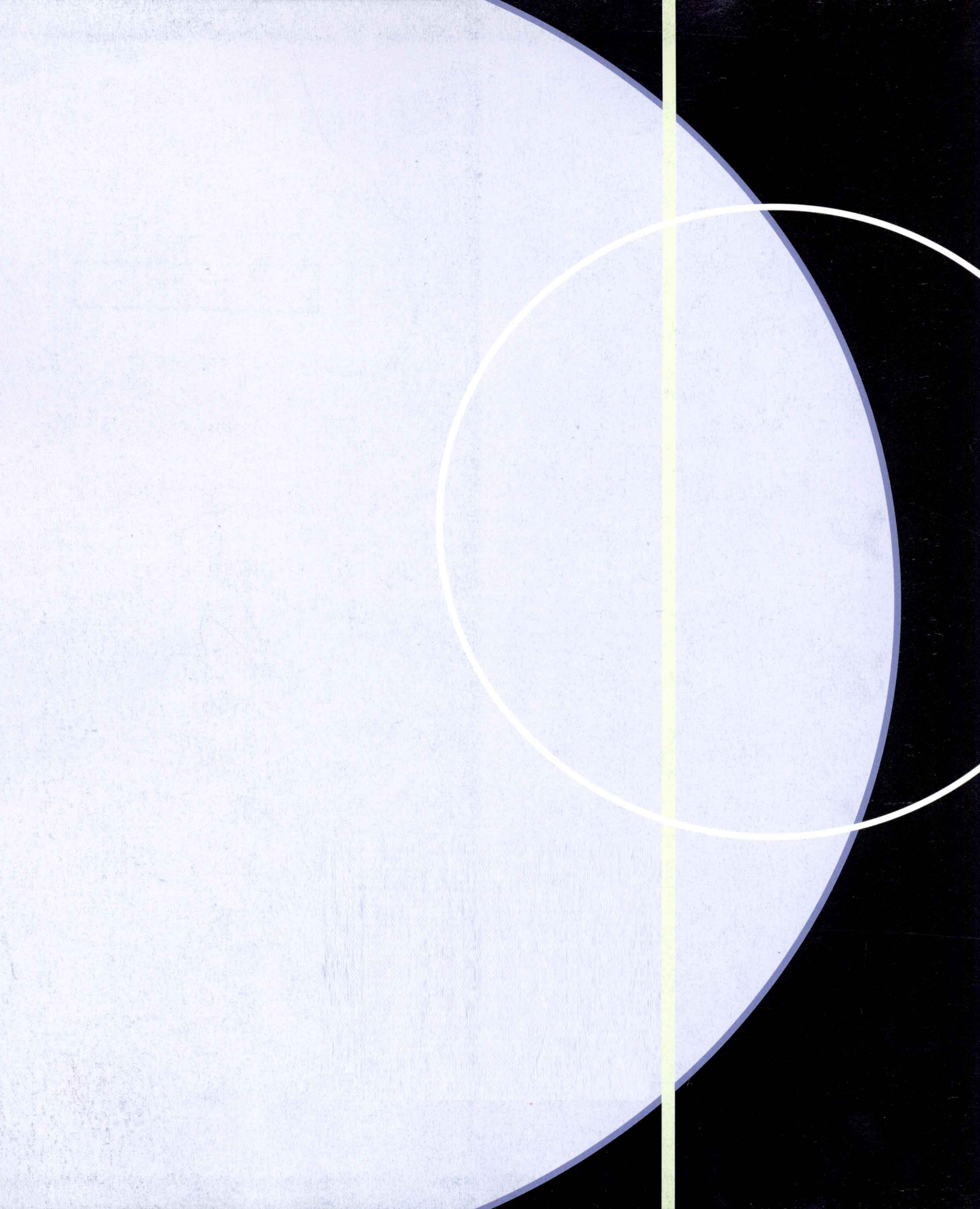
DIRECT **response** *graphics*



Cheryl Dangel Cullen

DIRECT response
graphics





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GLOUCESTER MASSACHUSETTS

ROCKPORT
PUBLISHERS

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Dedication

TO: T.J.C.

WE'LL SHOW
YOU HOW

FOR
FREE

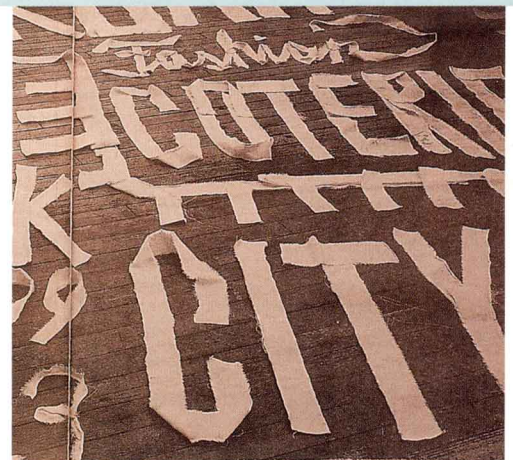
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INTRODUCTION

DIRECT-RESPONSE MARKETING.

If the phrase sounds new, it is. We know it better by the old standby definition—direct-mail marketing. The term *direct mail* now falls far short of conveying the range of options available to strategic marketers today.

It comes as no surprise that direct mail no longer is delivered exclusively by the postal service. It comes in all shapes, sizes, and formats. It can arrive by E-mail or take the form of an idle Internet site, passive until a visitor surfs in. Then, it springs to life, inviting and prompting successive responses at a click of the mouse. For these reasons, direct-response marketing is generally agreed to be the more apt term, but the objective remains the same as always: to bring about a desired response in the target or prospect. The goal might be to persuade the recipients to give their time or their money, to place a telephone call, to make a purchase, or to join an organization. Many

responses are possible, but the overriding question remains: *How does one elicit such responses in a world crowded with dozens of outside influences vying for attention?*

Direct-Response Graphics: The Best Print and Electronic Direct-Mail Marketings was created to provide some answers. In this book, you'll find more than 130 targeted response pieces from over seventy-five designers in studios within fifteen countries. They are effective not merely for their design, but for the results they earned. The pieces in this collection all work because the synergy of the design and copy-writing are on target, so much so that these examples warmed and then won over the prospect to the desired action.

Once warmed to an idea, a target is receptive to action—whatever that might be. The designs on the following pages are excellent examples of how to warm up the otherwise dreaded cold call. To make the process even easier, each chapter opens with a working tip from marketing pro Morgan Shorey, president and founder of The List[®], whose business it is to help members of the creative industry market themselves. Her ideas can help establish some guidelines and erect the framework for a direct-response campaign.

Pleas to give of their time, their money, and their effort barrage consumers daily. A marketing approach that knows how to cut through the clutter and motivate the recipient to read, recognize, and react can mean the difference between a hard-won result and an effort that ends up in the wastebasket or recycling bin before anyone opens it.

Boosting Enrollment and Membership

“Address the benefits of membership or attendance. Be sure the offer of membership offers value and that the value emerges clearly in your pitch. People will be reluctant to join any organization that looks shallow or without real benefit.

“If there is a deadline for sign-up, encourage a timely response by offering a free T-shirt or a discount if they enroll by your target date. Offer incentives for members who bring in new members.

“You may also want to include quotes from industry notables. Someone else who is recognizable to your target audience is the best endorsement possible.”—Morgan Shorey, *The List*®

Whether recruiting members for an organization or attendees for a conference or seminar, or soliciting prospective college students, this form of direct marketing requires a commitment. Given society's demands on our time, direct-response pieces that successfully boost enrollment and membership are those designed with the magnitude of this commitment in mind. Few things are more precious in today's 24/7 lifestyle than time.

Pieces that successfully persuade individuals to give up a day's work to attend a seminar, a year of Thursdays for board meetings, or, in the case of students looking for a college, the next four years of their lives, are those that tout the value of joining. They answer the top-of-mind question, “What's in it for me?” The benefits may be clear-cut and factual, or they may be emotional; either way, effective marketing pieces put the message front and center.

Once a prospect understands the value of joining, the next question is, “Will I fit in?” Few people like to admit that this is important, but fewer still feel comfortable mingling in a room full of people with nary a familiar face in sight. With this in mind, communications that reassure the prospect that the event or organization is tailor-made to their interests and needs strike at the heart of the matter—the emotional connection that binds people to a group. Graphically, designs

achieve this with familiar scenes and happy, fun-loving people enjoying life, work, or college studies; people with whom the prospect can readily identify graphically represent these emotional ties.

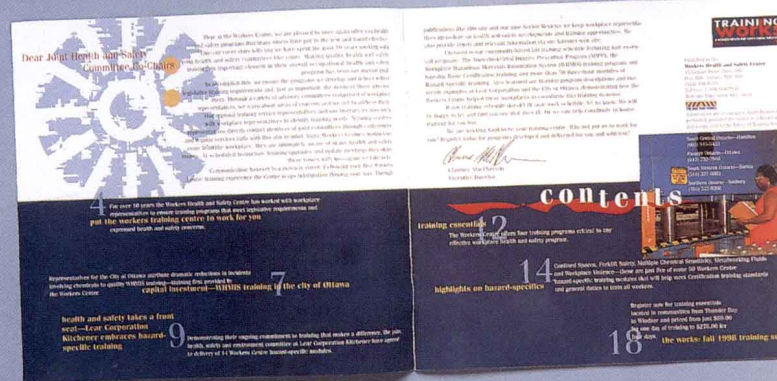
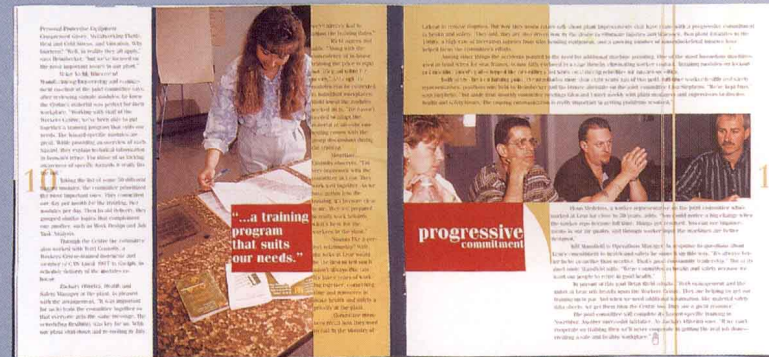
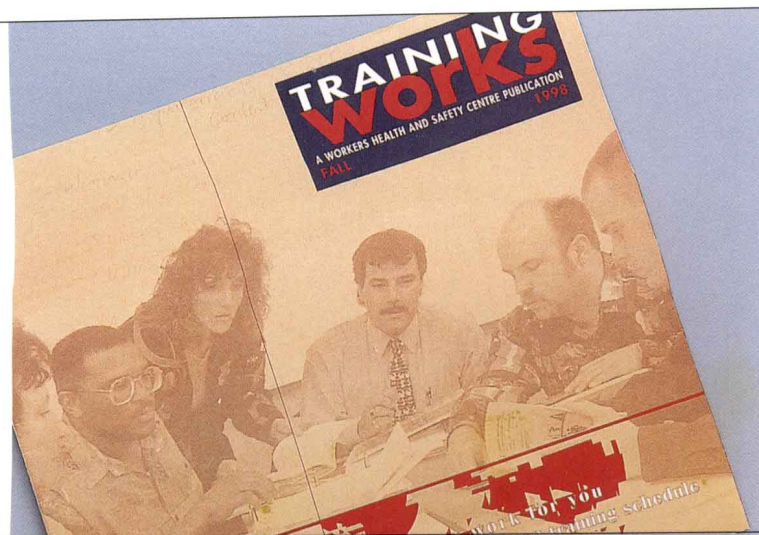
Today, with so much competing for our time—work, family, the Internet, television, radio, newspapers—print and electronic marketing has to speak above the din, communicating its values loud enough to be heard. Taking a cue from the term *membership drive*, successful recruiting tools energize and drive toward success. The recruiting pieces featured in this section achieved their goals with lively graphics, innovative typestyles, and dynamic color palettes, some of which are bold while others warmly reassure. Moreover, these pieces delivered what the recipients wanted and needed in return for their commitment—the promise of value and connectivity.

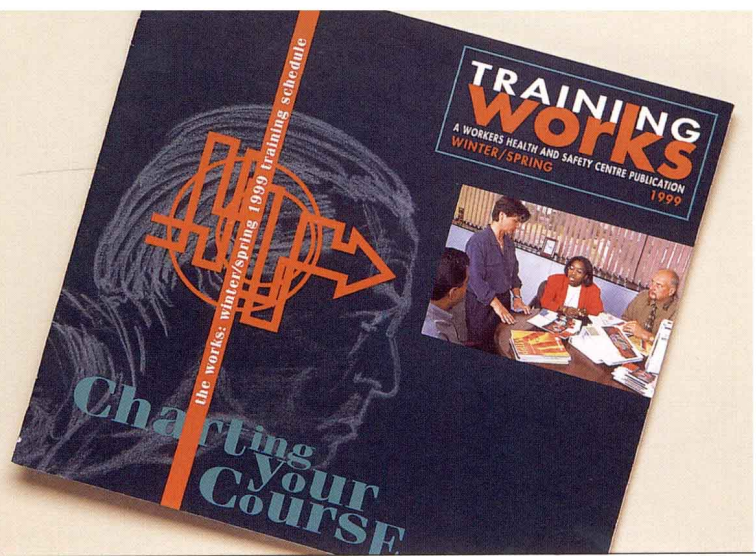
TRAINING WORKS, FALL 1998 BROCHURE

Design Firm: Terrapin Graphics
Art Director/Designer/Illustrator: James Peters
Client: Workers Health and Safety Centre
Printer: MPH Graphics Inc.

Paper Stock: Jensen Satin 80 lb. text
Printing: 4-color process, sheetfed
Print Quantity: 50,000

Terrapin Graphics designed this brochure to invite representatives from management and labor to participate in the Workers Centre courses on health and safety. "The client wanted a piece that would be distinctive and would, by its appearance, filter itself out of all the other mail received," said James Peters. As a result, Peters opted for an unconventional size and a magazine format that presented the information in easy-to-read articles. The mailer was so successful that extra courses were added to accommodate demand.





TRAINING WORKS, SPRING 1999 BROCHURE

Design Firm: Terrapin Graphics
 Art Director/Designer/Illustrator: James Peters
 Client: Workers Health and Safety Centre
 Printer: MPH Graphics Inc.

Paper Stock: Jensen Satin 80 lb. text
 Printing: 4-color process, sheetfed
 Print Quantity: 50,000



The Workers Health and Safety Centre decided not to mess with a good thing following the success of the autumn 1998 brochure/mailler designed by James Peters of Terrapin Graphics. So the Centre and Terrapin kept the format of the spring 1999 issue intact but updated the graphics. Once again, the brochure succeeded. The Centre had to add classes to accommodate enrollment. Some recipients, impressed with the brochure's appearance, contacted Terrapin Graphics for their own design needs.



BROKERAGE EVENT INVITATION

Design Firm: Anne-lise Dermenghem
Art Director/Designer: Anne-lise Dermenghem
Client: Association for Technical Coordination
in the Food Industry (ACTIA)

Paper Stock: Papier couché Matillant 200 g.
Printing: 4-color process plus 1 PMS color, offset
Print Quantity: 3500

This invitation's clean, fresh, and organized layout demands notice. The cover presents the date and event's title cleanly—in both French and English. Inside, the program is unintimidating, uncluttered, and easy to follow—even though every line of copy is presented in two languages. One would think that, given the generous white space allowed for the introductory copy, the enrollment form would be tight on space. Fortunately, it's not. The reply card is equally clean with plenty of room for even the most expansive handwriting. The design makes it easy to sign up for the event and virtually assures a high turnout.

Project

Registration

N^o

Project

N^o

Surname
Nom

First name
Prénom

Title of Project
Titre du projet

Keywords
Mots clés

Project description
Description du projet

Expertise skills offered
Compétence et expertise offertes

Expertise skills sought
Compétence et expertise recherchées

Prof


PARIS


MAY 7th 1999
7 mai 1999


**BROKERAGE EVENT
FOR SMES
WITH R&D NEEDS**

**CONVENTION D'AFFAIRES
POUR LA R&D DES PME**

**Food
Alimentation
Nutrition
et Santé
and Health**







MERCURY INTERACTIVE SEMINAR SERIES DIRECT MAILER

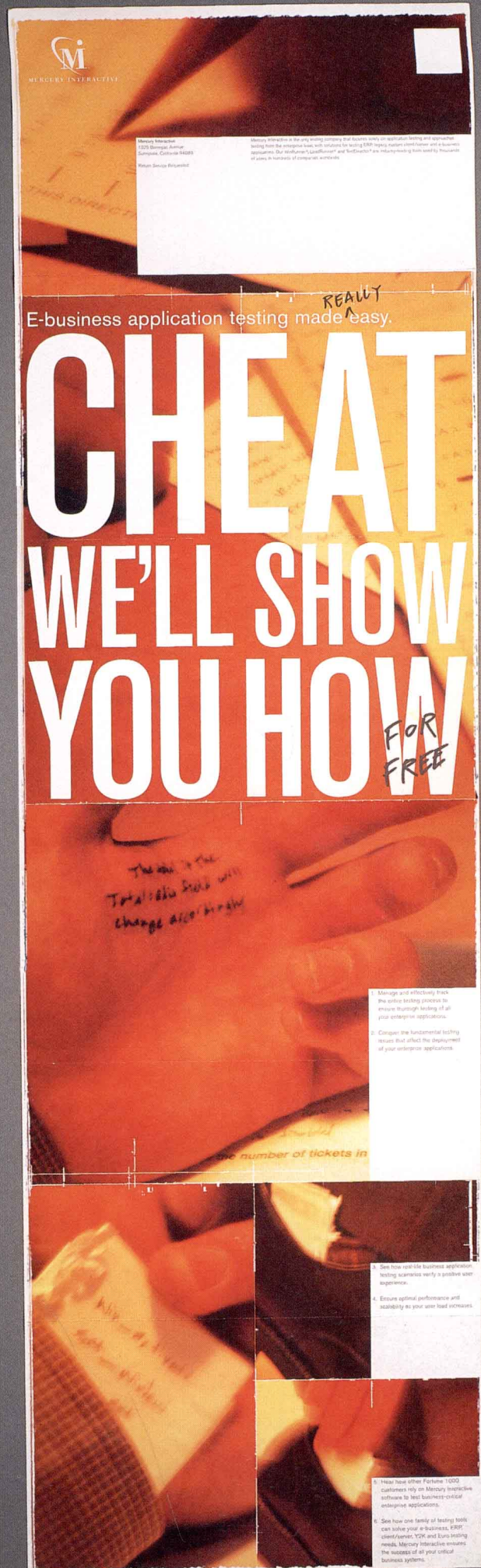
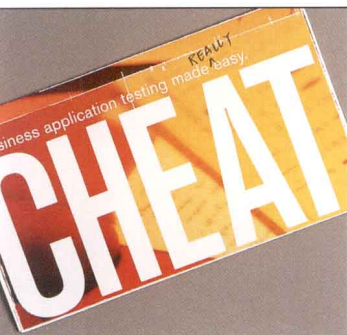
Design Firm: Oh Boy, A Design Company
Art Director/Designer: David Salanitro
Photographer: Hunter Wimmer
Copywriter: Carol Baxter (Mercury Interactive)
Client: Mercury Interactive Corporation
Printer: Nahan

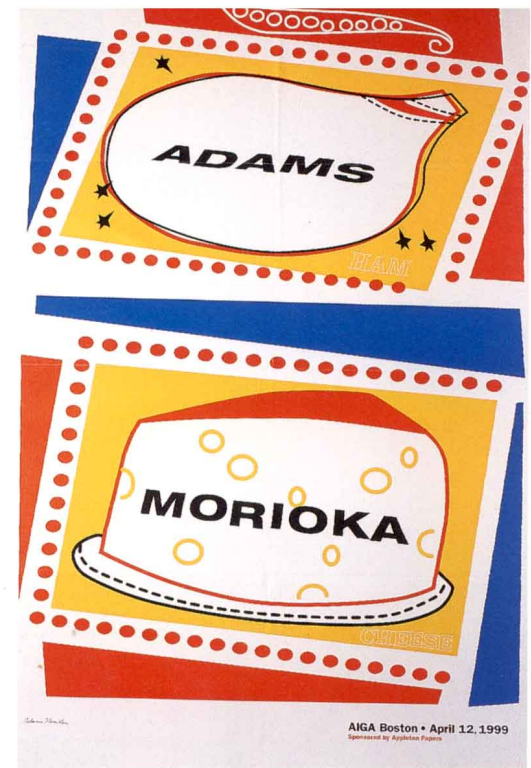
Paper Stock: Eastern Smooth Opaque 70 lb.

Printing: 4-color process, plus 2 PMS colors, and flood dull varnish, full web

Print Quantity: 290,000

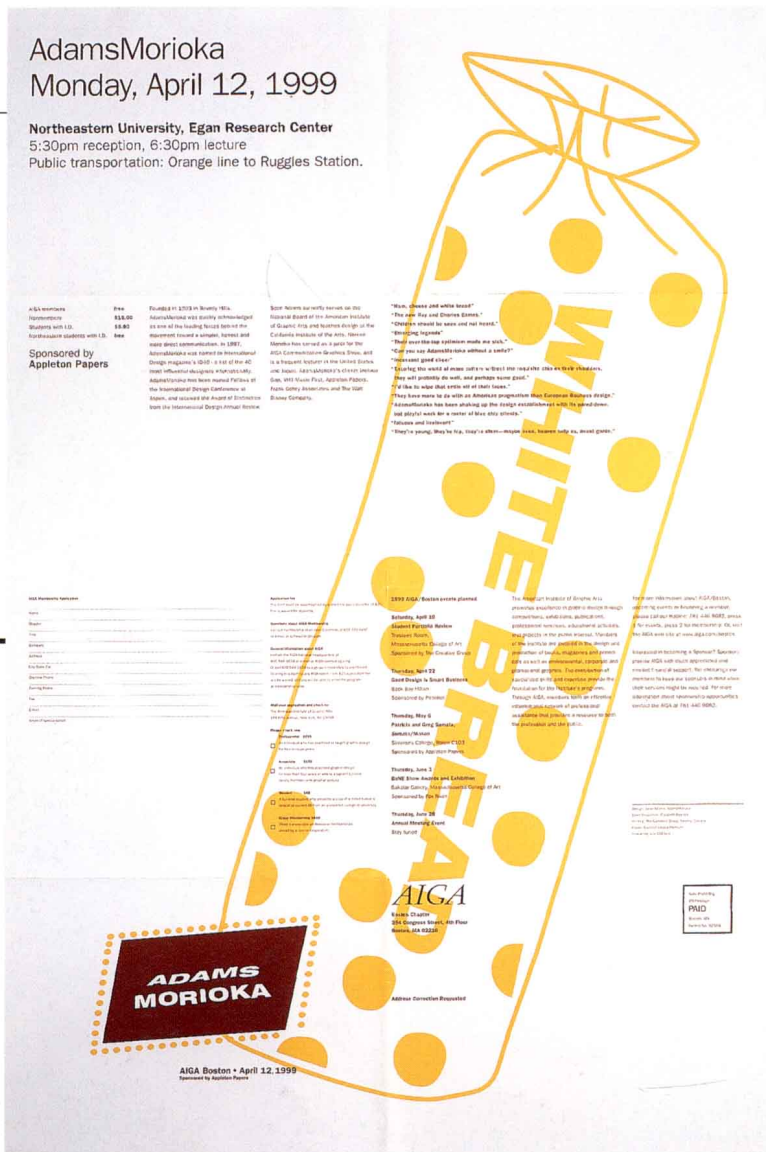
This tongue-in-cheek approach to direct-mail marketing, designed to increase attendance at Mercury Interactive seminars, grabs attention by equating the ease of e-business application testing to cheating. The headline—Cheat, We'll Show You How—is risky. So is the graphic of crib notes written on the test-taker's palm. As a result, the piece accomplished what it set out to do—to increase awareness of the seminars and, thus, to raise attendance.





AMERICAN INSTITUTE OF GRAPHIC ARTS (AIGA)/BOSTON POSTER

Design Firm: AdamsMorioka
Art Director/Illustrator: Sean Adams
Design Firm: AdamsMorioka
Art Director/Illustrator: Sean Adams
Client: AIGA/Boston



Paper Stock: Appleton Utopia Premium Blue White Silk 100 lb. text
Printing: 4 PMS colors and black, offset
Print Quantity: 1000

To encourage attendance at this AIGA/Boston event sponsored by Appleton Papers, designer Sean Adams proposed taking a light attitude—employing a large graphic of white bread as the primary graphic offset with various quotations. “We intentionally used positive and negative quotes from different publications on the backside of the poster,” said Adams. “Rather than using the standard designer bio, ‘tons of awards, big clients, etc.,’ the quotes challenge the recipient to attend the event and [to] make their own decision. Are we saints or bozos?” It worked. Approximately 200 people attended, the largest turnout for the year.