

5/8"



CREATIVE  
DIRECT  
**MAIL**  
DESIGN:

The Guide and Showcase

PLY MAIL

NYTOWN STATE

Sheree Clark

Wendy Lyons

# Creative Direct Mail Design



The Guide and Showcase

**Sheree Clark**  
**Wendy Lyons**



Rockport Publishers, Inc. • Rockport, Massachusetts



# BUSINESS REPLY

FIRST-CLASS MAIL PERMIT NO. 00000 ANYTOWN STATE

POSTAGE WILL BE PAID BY ADDRESSEE

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10 9 8 7 6 5 4 3 2 1

Art Director: Laura Herrmann

Design Firm: Sayles Graphic Design

Layout /Production: Sara Day Graphic Design

Printed in Hong Kong

5/8"



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**This book is dedicated to John, Gary,  
and the United States Postal Service  
—without whom this book would  
not have been possible.**

**We extend heartfelt thanks to the graphic  
designers who graciously gave of their time  
and talent to make this book possible. We  
appreciate the effort you took to juggle phone  
interviews, send slides and samples, and  
provide encouragement and support. We are  
especially grateful to our dedicated editorial  
assistant, Darcie Saylor, for her unflagging  
enthusiasm and hard work.**

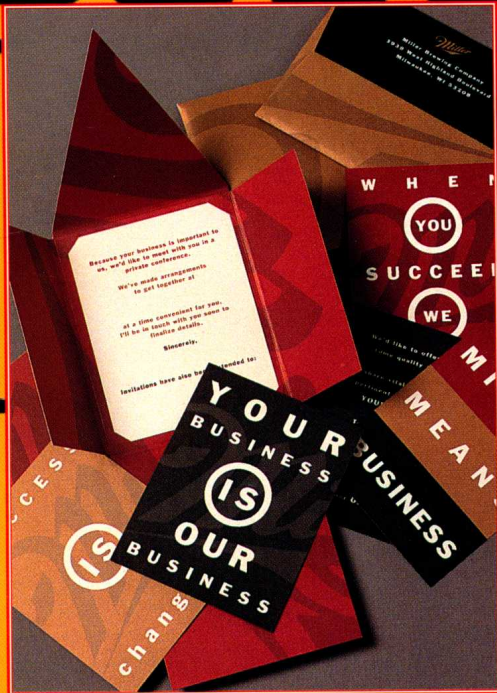
**A special thank you to: John Sayles and his  
remarkable talent in designing the book  
cover and layout.**

**Sandy Seley for inputting the manuscript onto  
disk.**

**Bill Nellans—whose outstanding photography  
makes the feature projects come alive.**



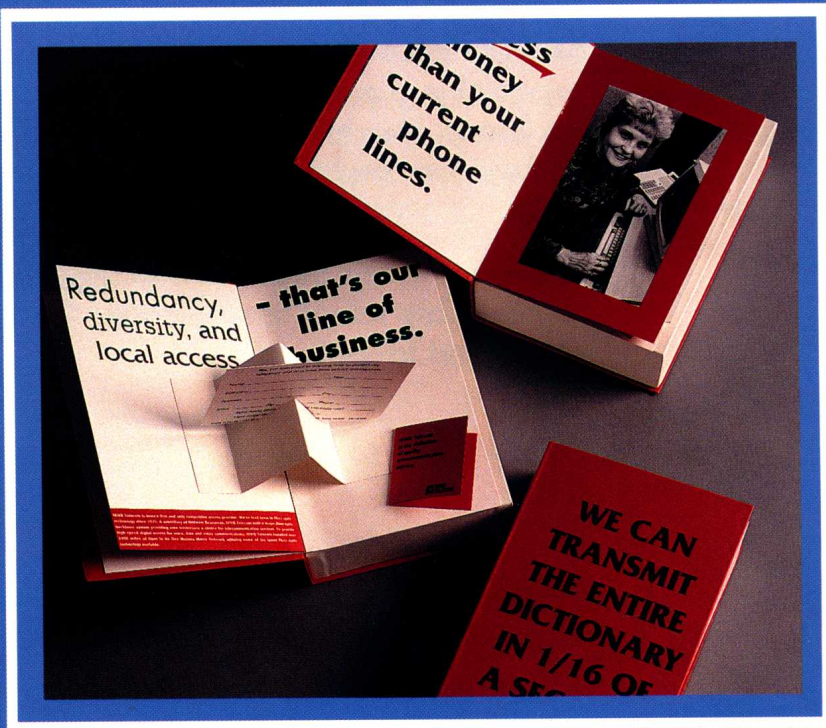




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local sales information  
advertisers  
canadian

Women's 1000 Viewing Households

	1 Quarter	2 Quarter	3 Quarter	4 Quarter
MTV	312	337	371	482
CHRY	186	122	272	222
VH-1	105	112	161	178
CMT	100	101	128	166
NICK	101	86	123	1
ESPN	79	71	113	1
FAM (10/1)				

MTV Networks  
MON-FRI 8P-11P  
Network



**testimonials**

**Allstate Testimonial:**  
Comic View, Video Star, Video Star by Request  
are the most popular shows with advertisers in my market.

**Client:** Ben Bruch  
Allstate, Columbus, Advertising Sales  
Salesperson: 12/100  
City/State: Akron, Ohio, Akron, Ohio

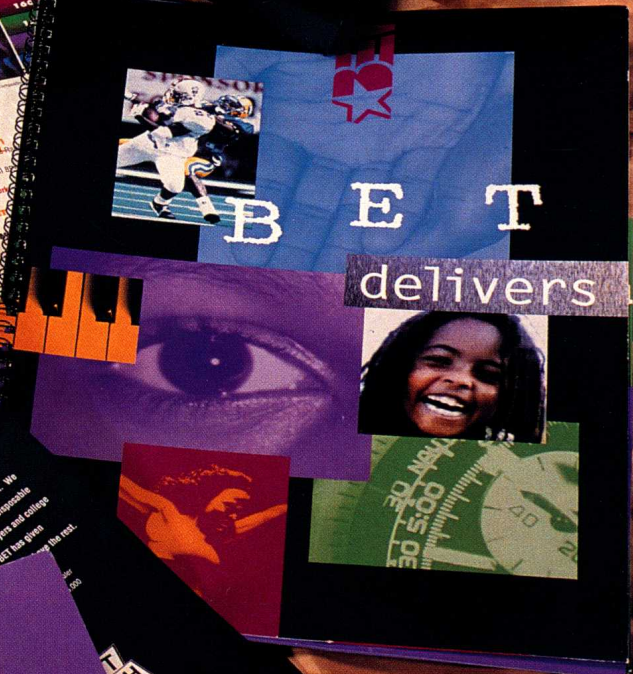
**Client Testimonial:**  
Let's Touch of Class - "I've seen about a 50% increase in my equity sales since I signed up to BET."

**Client:** Let's Touch of Class  
Salesperson: 12/100  
City/State: Akron, Ohio, Akron, Ohio

**Allstate Testimonial:**  
... Brides over \$200 Million in consumer goods in 1991 ... \$700 Million was spent in ad dollars targeting them ... Ad dollars spent targeting black consumers jumped 85% since 1984. I intend to use BET in Southfield, Michigan. Any questions?

**Client:** Target Marketing  
Salesperson: 12/100  
City/State: Southfield, Michigan

**JUST WATCH IT**





# Introduction

NO POSTAGE  
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UNITED STATES

Every day, millions of Americans get it. A majority look forward to getting it. There is probably some waiting for you at home right now. Think about it . . . what is one of the first things you do when you get home from your daily activities? Get the mail! Besides the usual bills and letters, studies show you'll probably find two pieces of direct mail advertising in your mailbox every day. Some of it gets opened . . . so the sender succeeds in getting their message out. Some gets thrown in the trash unopened. If you stop and think about why you open some direct mail and not others, you're taking the first step to designing successful direct mail.

Designing direct mail is a unique, creative challenge: Nine of the country's top direct mail designers are spotlighted here. They'll tell you their secrets for staying on the cutting edge of the industry by creating direct mail that gets results. You'll also find great tips from the copywriters and client service people whose talents contribute to the success of a direct mail campaign.

The nine features that follow highlight successful direct mail campaigns, including business-to-consumer direct mail, business-to-business direct mail, direct mail invitations/announcements, direct mail special event promotions, direct mail

postcards and catalogs, non-profit/association mailings, development/fund-raising mailings, and three-dimensional direct mail. The gallery section showcases hundreds of the most clever direct mail pieces and campaigns ever created.

Direct mail advertising has been around for over a century. Since the 1980s, the direct mail industry has grown phenomenally . . . following a trend in lifestyle changes. For today's dual-income families, convenience has become critical. Consumers have fewer hours to shop, read, and relax, so they tend to spend less of their free time with traditional forms of advertising, such as the newspaper. But everyone looks forward to getting the mail, and they can read it at their convenience.

That is why direct mail has a distinct edge. In today's world, every man, woman, and child is exposed to thousands of advertising messages per day. If an advertiser can cut through the clutter, get the customer's attention, and be available when it's convenient, the customer will be more likely to receive the advertiser's message.

The nature of direct mail makes gauging the response automatic. It's simple to track how many pieces were mailed and how many business reply cards, orders,

donations, or RSVPs come back. Direct mail's success in getting response is evident from the amount of money spent each year by businesses trying to attract consumer dollars. Direct mail is a 27 billion-dollar a year business, producing almost half of the U.S. Postal Service's volume. That's a mountain of 73 billion pieces per year!

Consumers are not only reading their direct mail, they're buying. In 1991, direct mail sales generated 212 billion dollars for American companies. That same year, charities raised close to 50 billion dollars through mail solicitation.

Creative design is another reason the direct mail industry is so successful. Consumers are interested when they find more in the mailbox than just a business envelope with a window. Direct mail pieces featuring samples, three-dimensional mailers, unusually shaped packages, and colorful envelopes start to sell the product before the box is even open.

A Plexiglas product display, a recipe box, a turkey feather, a can of sardines, and a corrugated pop-out football are just some of the unique direct mail design ideas you'll find in this book. So, keep an open mind . . . and you'll discover new and exciting ways to get results with creative direct mail design.





The [T-26] kit actually mails in a recycled cloth bag—originally intended to hold nuts and bolts. In addition to sales materials, the kit contains “favors,” such as a foil-stamped Japanese “wish sheet,” that capture the uniqueness of the font company.

AT LEAST 1"



# Business -to-Consumer Direct Mail

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UNITED STATES

Every business that uses direct mail dreams of a mailing that takes on a life of its own—a piece that gets response by presenting the company's product, mission, and beliefs so well that the recipient takes action—and orders come pouring in.

When designer Carlos Segura and his partner, Scott Smith, established the type foundry [T-26], they wanted it to be more than just a source of type styles on disc for computer users. They wanted to create a new kind of font company, one that could offer low-priced fonts and student discounts, but could also reward its designers with good commissions. Their focus was to give artistic minds from all over the world a forum for self-expression. The resulting font collection is unique, cutting-edge, and personal.

The resulting direct mail piece—like everything else at [T-26]—breaks the rules. Propelled by the tremendous success of the direct mailing, the company is growing faster than Segura and Smith ever thought possible.

[T-26] fonts are sold only by mail-order. The company places ads in consumer publications, such as the music and style-oriented magazine *Raygun*. Less than five years ago only professional designers bought fonts; now, anyone with a computer is a potential customer. Customers call or write for a [T-26] direct mail kit, which includes a font catalog for orders.

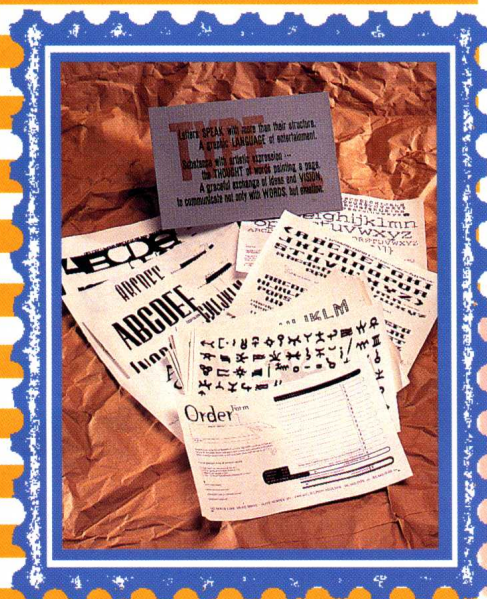
The kit doesn't look like a direct mail piece. Founding designer Segura enjoys collecting CDs, especially CDs with knick-knacks in





## TIPS FOR EFFECTIVE DIRECT MAIL DESIGN

1. Break the rules.
2. DON'T listen to people who say you can't break the rules.
3. See #1.



them, and the kit follows this design lead. Each one comes in a screen-printed cloth bag and includes the [T-26] catalog, a poster, flyer, and assorted [T-26] "favors."

Everything has a message: a napkin indicates that the font collection will make you drool, a yellow crime-scene tape cautions that these fonts will evoke strong emotions, so be careful how they're used. There's even a little drawing done by Smith while he was on the phone. Segura and Smith think the drawing personifies the company's fun, enthusiastic spirit—so they put it in.

The kit's poster and accompanying flyer talk about the company and invite font submissions. The tone of the copy is purposely conversational—to communicate a casual-yet-energetic approach. The font catalog—like the rest of the package—is unique. First, it is unbound; this is a logistic requirement since pages of new fonts are added daily. Second, it's written in verse. Wanting to avoid the traditional, dry catalog copy, Segura and Smith

hired poet Dan X. O'Neil to write the text for [T-26].

A "thank-you bag" completes the package. In it, a golf tee imprinted "26" (tee-26), a towelette for computer screens, and a business card thank customers for their orders. Segura thinks it's important to say thank-you; responses to this part of the kit prove him right. Customers are touched. "Emotions get involved when you give people something that says you're emotionally involved," he explains. "It's back to the good old days of customer service. We care."

In addition to generating great response, Segura and Smith's design has become a hot property. Recipients try to collect the 10 different kits produced so far. They also fax Segura and Smith to say how much they like the mailing, and send gifts and drawings of their own. A typical response, faxed from Argentina, summed up the direct mail magic of [T-26]. It read, "I love the kit's playful and frisky sense of beauty." ■

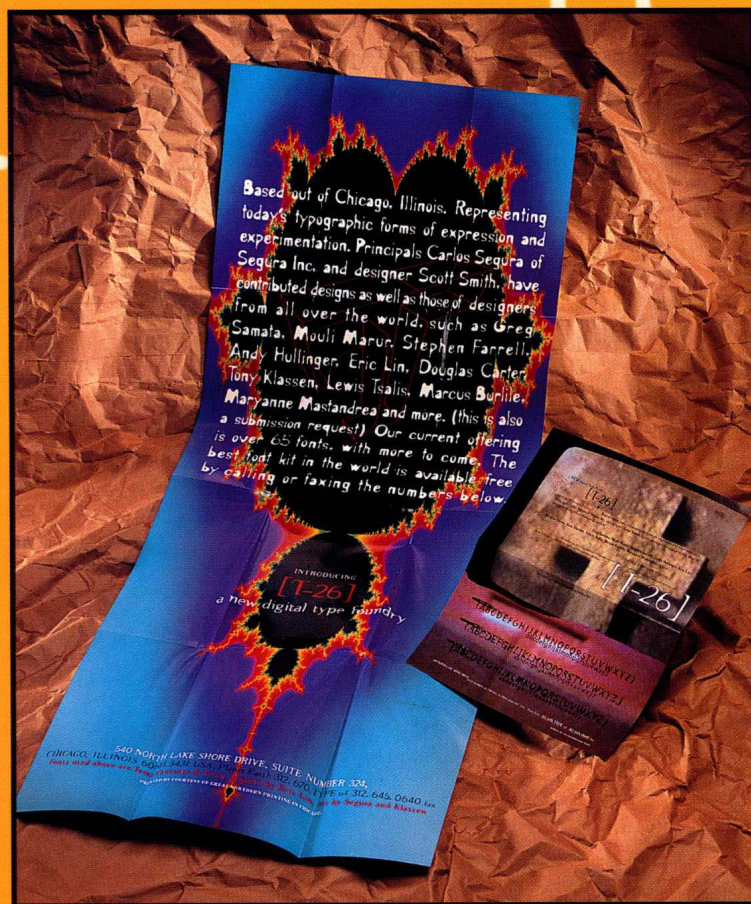
CLIENT:  
[T-26]  
DESIGN FIRM:  
Segura, Inc.  
Chicago, Illinois  
ART DIRECTOR:  
Carlos Segura  
DESIGNER:  
Carlos Segura, Scott Smith  
COPYWRITER:  
Dan X. O'Neil

The font catalog is unbound so it can be updated daily on a computer.

Not less  
Than 1/2"  
Between  
ZIP Code



The "thank-you bag" is included as a gift to the recipient for requesting the kit.

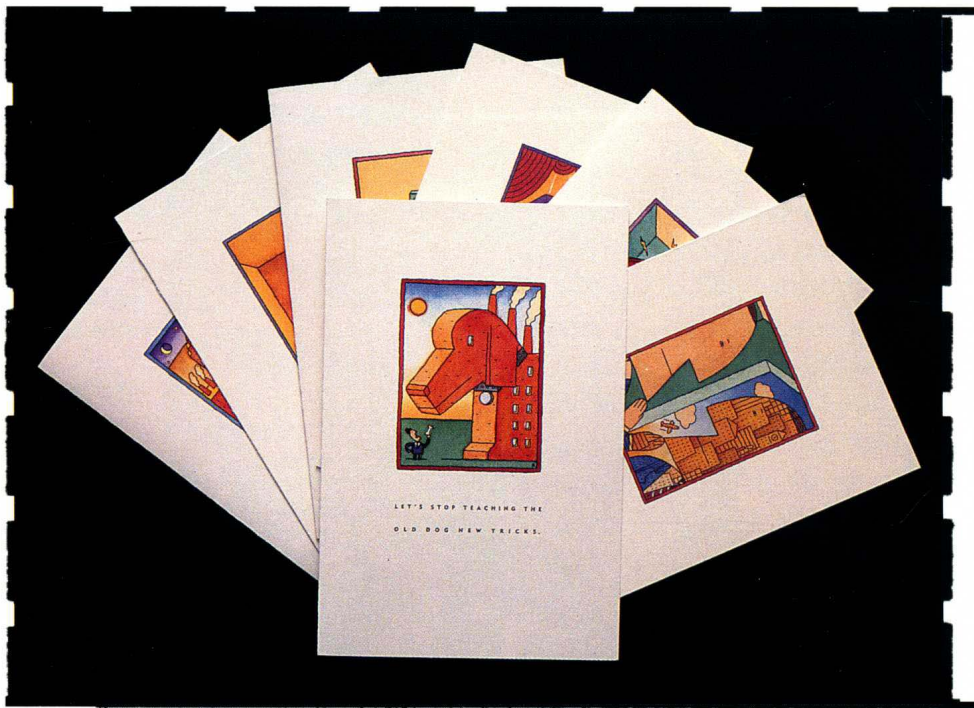


A poster and flyer explain the company's mission and solicit font contributors. Artwork from the poster was also used as a magazine ad to promote [T-26].



The [T-26] mailing is made from recycled materials and found objects. Contents of the kits change constantly—10 have been produced so far—and are quickly becoming collectible.





CLIENT:

**The Wyatt Company**

DESIGN FIRM:

**Pressley Jacobs Design  
Chicago, Illinois**

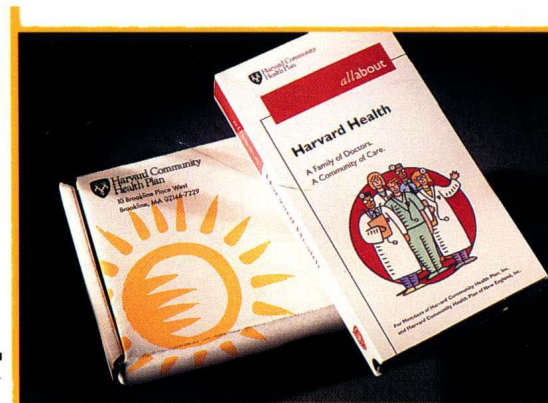
ALL DESIGN:

**Mark Myers**

ILLUSTRATOR:

**James Kaczman**

**This series of mailers uses attractively illustrated clichés as a focal point.**



CLIENT:

**Harvard Community Health Plan**

DESIGN FIRM:

**Clifford Selbert Design  
Cambridge, Massachusetts**

ART DIRECTOR:

**Lynn Riddle**

DESIGNER:

**Mike Balint, Iesa Figueroa,  
Darren Namaye, Lynn Sampson**

ILLUSTRATOR:

**Burton Morris**

**Part of designing a whole new look for New England's largest HMO included the creation of a sleeve and mailer for the orientation videotape.**



CLIENT:

**The Boston Company**

DESIGN FIRM:

**Clifford Selbert Design  
Cambridge, Massachusetts**

ALL DESIGN BY:

**Mary Lewis Chiodo**

ILLUSTRATOR:

**James Krause**

**The Boston Company's direct mail insert reads, "We invite you to listen." Cheerful graphics on the box lid tell the story; inside, an audiotape features experts speaking on global topics and providing recommendations for making the most of economic opportunities.**





CLIENT:  
**Marcam Corporation**  
 DESIGN FIRM:  
**Polese Clancy**  
**Boston, Massachusetts**  
 ART DIRECTOR:  
**Ellen Clancy**  
 DESIGNER:  
**Thomas Riddle**  
 ILLUSTRATOR:  
**Steve Lyons**

**A likely combination:**  
**Computer illustrations are**  
**incorporated into this**  
**international brochure for**  
**computer software.**