

BROCHURES

Some day you might need one of the following pieces of literature for your business:

Flier - One sheet printed on two sides, sometimes folded. Can be referred to as tear sheets or sales sheets.

Brochure - Can be any size; the most common is 6×9" and 8.5×11"; usually a minimum of four pages

Catalog - Usually 5×8" or 8.5×11" format with eight-page minimum

If you decide to print a brochure, you really need a good reason to do so, as it will be quite costly. The paper stock, layout, copy, and typesetting must be of superb quality to make it effective.

In most cases, your web site will suffice as your brochure. If need be, you can print out your web site pages to create a type of brochure or information packet.

If you intend to design a brochure or flier yourself, you should have had some training as a graphic artist. You will need a computer and a page layout program such as Adobe's In Design. Simple errors make a bad impression on the visually observant.

TIPS FOR REDUCING PRODUCTION COSTS

- ▶ Create a brochure that will fit a standard envelope.
- ▶ Use no envelope: make your brochure a self-mailer. Fold it in such a way that you don't need to put it in an envelope. By today's standards, this is quite acceptable. Contrary to popular belief, it is rare that a mailer gets damaged because of not being enclosed in an envelope.
- ▶ Print on standard stock paper. There is a variety of grades and choices of standard stock to choose from.
- ▶ Get quotes before you design your brochure. After your initial quote, ask more specific questions of the printers you are most interested in. Ask them, for instance, "What do you suggest I change in order to cut costs?"
- ▶ Many printers have "gang-runs" to accommodate those who are not under urgent deadlines. A gang-run means your piece is printed at the same time as someone else's, thus saving start-up charges and other fees.

COMPONENTS OF A BROCHURE

LOGO OR IMAGE

A logo could be a typical painting or an actual indicia you have created to represent your business.

HEADLINE

Sometimes headlines are the only thing one reads! It captures your attention; you read on. For a visual artist, your wordage needs to say everything compactly.

Catchy headlines often have a number: 44 Great Ways to Decorate your Home; 9 Easy Ways to Finish Your Office.

Use The or A: A Simple Discovery to Change Your World; The Last Word on Innovations

Secret words to boost your sales:

At last!	Easy	Guaranteed	How to	New	Last	Chance
Powerful	Proven	Quick	Save	See	Why	

The same attention should be given to a subject line in an email as in the headline of a brochure.

OPENING STATEMENT

An opening statement may or may not be necessary, depending on the type of brochure you are designing. Use powerful and persuasive words when you compose your copy. Some words and phrases can also be used in the brochures:

Bargain	Bonus	Check	Compare	Discover	Quick	Refundable
Safe	Save	Successful	Try	Get one free Act now	Here's news	
Trial offer	Never before	No obligation	You can trust	Special invitation		

BENEFITS

Keep in mind the audience you are addressing. You must appeal to them emotionally. Note the benefits of purchasing of your artwork. Why is your work special? Here are some examples:

- ▶ Honors and recognitions the artist has received
- ▶ High quality of the printing process (if a print)
- ▶ Shipped and packed to insure delivery in perfect condition
- ▶ An additional 10% discount if ordered within a certain time
- ▶ Prices include framing and delivery
- ▶ Scientifically and accurately rendered
- ▶ Guaranteed: if it doesn't fit the buyer's environment, return within 30 days.
- ▶ Lightweight and easy to transport

TESTIMONIALS

Ask some of your previous purchasers to write testimonials for you. You can even tell them what you would like them to say—a statement that highlights one of your benefits, for example. Testimonials are much better than ads. Using a testimonial on your mailer could make a huge difference.

IMAGES

Reproductions of your most representative piece(s) are a must. A photo of yourself can add emotional impact.

STATS

Your name, web site, e-mail and phone number should be included on every piece of material that you print.

TRICKS OF THE TRADE

- Purchase an inexpensive package of foreign stamps (used is okay) and paste them on along with the regular postage. It will catch peoples attention.
- Collect direct mail pieces that you receive that express something you would like to put on your card.
- Use a handwriting font on the postage side of the mailer to show your message.
- Use please and thank you.
- Remind your customers of the particular holiday with which they could give a special gift.
- Add a gift-certificate.

THINK ABOUT

- ▶ Ways to make your audience respond: an order form, return card to remain on the mailing list, etc.
- ▶ Ways to add authority: a testimonial, a list of corporate collections or museums that collect your work
- ▶ Way to make your piece easy to remember: a photograph of yourself, an unusual story, an unusual design, a reference to a recent public event in which you were involved
- ▶ Make your mailer useful and saveable: add hints on caring for artwork, a discount coupon
- ▶ Touch an emotional chord: “You’re missing a lot by not having original art in your home,” or “Support a living artist.”

BUDGET

Within your budget might be the following categories of expenses. At first, no doubt, you will do many of these tasks yourself. In that case, try to network with other artists and exchange critiques before the final piece goes to press.

Writing	Editing	Designing	Typesetting
Proofreading	Labels	Printing	Mailing prep
Postage			

PROFESSIONALISM

- ▶ When listing the size of your two-dimensional artwork on your promo piece, list height, then width: 14×62". Do not put the inch mark after the height, but only after the width. Do not leave any space on either side of the “×”. A sculpture piece would have the depth added last: 14×32×12". Note: Inches are not quote marks.
- ▶ With your copy, do not leave two spaces after a period—leave only one.
- ▶ Have all your work professionally proofread for grammar and typos. Why spend a fortune on a brochure that doesn't represent you well?

COMMON MISTAKES

- ▶ Your mailing list is too generic.
- ▶ The mailer is sloppy or uninteresting and doesn't reflect your professionalism as a fine artist.
- ▶ You are trying to sell an original piece of work. Rarely will a direct mail piece sell a high-priced item. A better aim is to try to get people to come to an exhibit, then sell them your art in person at the exhibit.

HAVE A PLAN

Know all your costs before you commit to a mail campaign:

- ▶ Printing
- ▶ Production
- ▶ Mailing list rental
- ▶ Postage
- ▶ Your time

ANALYZE YOUR PLAN

If I send 100 mailers @ \$1 per card/\$100, four times a year, it costs \$2400.

If you are promoting an Open Studio Event, consider the cost of a salesmen.

What would a 2% return on costs be?

What would a 10% return on costs be?

How many prints or originals must you sell to pay back these costs? How many do you have to sell in order to make a profit?

If from the 100 cards you sent, you had 10% clients attend (10), and 10% (1) purchase an original, would that bring you an income, or enable you to break even?

What did you receive from your mailing efforts?