



A Graphic Arts Handbook
for the Promotional Products Industry

by
Dennis Burnham, MAS

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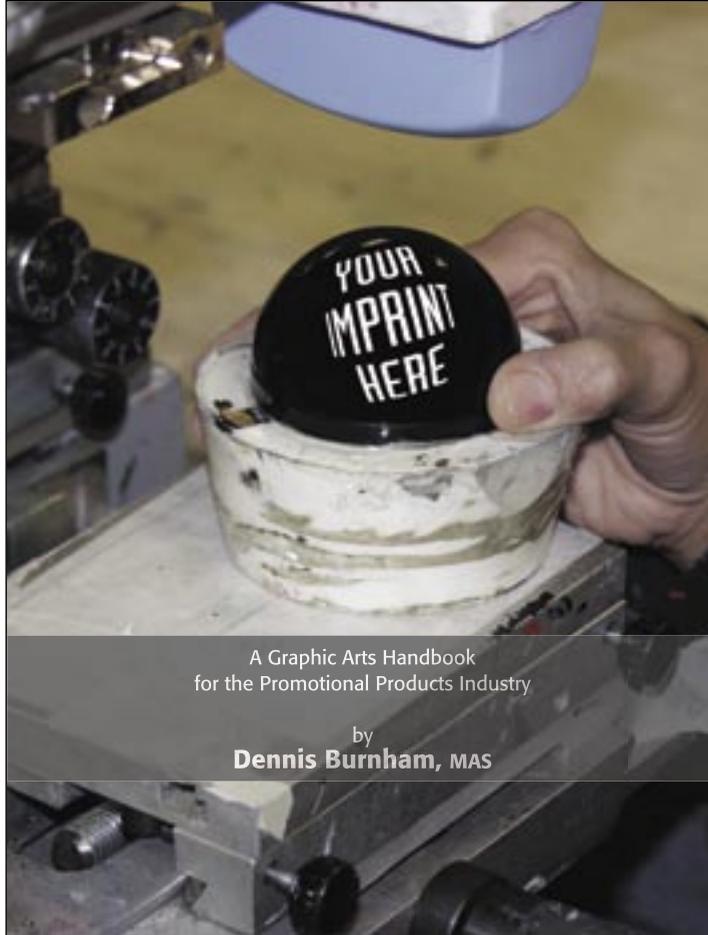
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A Graphic Arts Handbook
for the Promotional Products Industry

by
Dennis Burnham, MAS

Burnham Business Development, Inc.

written and illustrated by Dennis Burnham

edited by Donna Bender

foreword by Mark S. Gilman



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standing on your shoulders.*

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Dedication

to Jackie

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Foreword

I have known Dennis Burnham for around thirty-five years. He first came to my attention at SAA (now PPAI) trade shows in Chicago back in the seventies. He looked (and acted) like a high school sophomore playing hooky for a peek at the inside of the business world.

Dennis was sort of a smart aleck, the way many sophomores are. He was also very smart, the way most sophomores aren't. He was full of questions, and he had an insistent and challenging air about him. He wanted answers to all kinds of questions. He hounded his elders. Well, maybe hounded is too strong a word. But Dennis wanted to know. What are you doing? How are you doing it? Don't you think it can be done better? Why aren't you doing it better? I know it can be done differently. Why don't you listen to me?

Dennis had many admirers, people who knew he was on to something, but they lacked his *chutzpab*. They lacked his articulateness, his vocabulary, his biting sense of humor, his basic understanding of the ironies of life. Dennis never backed away from disagreements or controversy and perhaps, as a consequence, many people in the industry were just a bit leery of him. Nevertheless, I

always looked forward to those SAA Supplier Group meetings at the trade show. Dennis always provided entertaining comments and questions from his seat in the back row. He stimulated thought. He sure did.

Well, time has passed. Dennis still has some of that sophomore spunk, although his appearance is more like that of a professor emeritus. He has mellowed, but not too much. In the past thirty-five years, Dennis Burnham has been a keen student of the promotional products industry. As he has learned, he has taught. As he has become aware of ways suppliers and distributors can work together productively, he has shared his knowledge and his ideas with the industry.

He has been an almost relentless advocate for improvement in the ways industry practitioners design and deliver artwork. He has a company devoted to the concept of turning a profit by doing artwork for us poor saps who just can't seem to get it right on our own. He's led countless workshops on artwork and how to do it. He has written extensively on the topic, most notably for PPAI's monthly magazine, *Promotional Products Business*. The workshops and articles were usually at no charge. Now he has written a

book on electronic artwork for the industry to try to make a little money. I hope he does. It is a good book. I hope everyone in the industry buys a copy. People who design artwork to be reproduced on promotional products really need to read this book.

Let me repeat that: *People who design artwork to be reproduced on promotional products really need to read this book.* And so do people who sell promotional products.

Dennis Burnham has spent his life in the promotional products industry. From the days of his misspent youth to his comfortable days of oncoming maturity, he has been a seeker of better ways to do things. I am personally grateful to him for never giving up. His determination has produced a highly useful and entertaining guidebook for those who are serious about getting better.

Mark S. Gilman, CAS
Gill Studios Inc.

Your Imprint Here

Why not?

Next time I am advised by a friend who says: “*You should write a book.*” I will know what to expect. This has not been easy. As my first book, it may also be my last. Two for one, not a bad deal for a novice!

At first I thought this book might be a compilation of my *PPB* columns over the past decade. What I like most about *PPB* is the professional and considerate way the editorial staff helps me get the job done. Their editors respect my content, something I appreciate both technically and professionally. Pity I can’t say the same thing about *that other* trade publication.

I made the mistake of thinking I could do this in my spare time. Not that I ever have any, but it seemed to make sense in January, 2003 when I began a series of road trips with Alan Goldfarb’s traveling circus. It wasn’t until ten months later than I found a few hours to begin the Preface. After *Corporate Logo* magazine ran my ad this summer, I knew it was time to write this book. I actually had orders for it, so it became a matter of honor and credibility.

When I see a celebrity on television promoting a new book, I wonder how they managed to find the spare time. Even if someone else helped with their research or writing, it still takes more time than I expected. I have a new respect for the craft; I might even do it again if I can think of something different to write about. I enjoy the writing more than I enjoy my other work piling up around me. To those who were

patient, knowing I have been at work on this project as a part-time endeavor, thank you for your indulgence. I hope you find it worth your having waited a few extra weeks.

Is this book for you?

Maybe not. If you make your living in the promotional products industry and you have anything to do with processing orders, you have undoubtedly bumped into problems related to electronic artwork and imprinting. I wanted this book to give you practical tips that would smooth out those bumps in your road, and also provide some historical perspective for those who might exclaim: “*Gee, I never knew that.*” My devoted editor, whose career is in a different arena, informs me that she learned things that relate to her everyday work with various file types. So perhaps there is value here for others who don’t know the meaning of terms like *spec sample*, *Palmer House*, or *left-handed mug*.

This is a handbook for ordinary folks, not an encyclopedia to pass technical scrutiny for my Ph.D. If you find fault with anything I’ve written, start at the back of the book where you will see that I don’t pretend to know it all. What I don’t know I would rather learn than bluff. If you correct me, I will not be bruised.

If you have no interest in how products become imprinted or what goes on inside a computer that manages graphic arts files for printing, consider yourself forewarned.

Preface

One spring weekend forty-five years ago, my Dad put my bicycle in the back of the family station wagon and told me that because I had misbehaved, he was going to take me to an undisclosed location where we were going to dispose of my two-wheeler. I couldn't imagine what crime I had committed and I have absolutely no recollections of what must have been a painful half-hour drive for us both. When we arrived at our destination ... an empty 25,000 square foot new factory loft in Long Island City ... I was treated to the surprise of being allowed to ride around indoors for hours, creating obstacle courses around the columns and being careful to not fall down the elevator shaft.



It was the last time I ever saw that factory empty. A year earlier, my father had sold his business, Burnham Products Corporation, to a giant in the writing instrument field, Scripto, Inc. As the company expanded in the 1960's I came to know many of the machines and the employees, earning a part-time income on weekends and school vacations.

There was no way to escape the fact that my Dad was in the pen business. I remember being dismissed from grade school, sent home with a note from the Principal because I had refused to use a wood pencil. When back-to-school season sent my classmates to Woolworth's for their school supplies, my annual treat was a trip through the sample department where I could gather one of each of my favorite pens and learn to compare the features of each model I chose. In our kitchen at home there was always an abundance of imprinted ballpoint pens. Nobody ever explained

it, but I figured out that Dad's company sold all those pens with advertising copy. I was certain that his best customer was a company called "*Your 3-Line Imprint Here*" ... they bought every pen style the company ever produced!

Dad made one rule about my working in the pen factory but it became difficult to enforce. He constantly reminded me I was not permitted to linger too long in any production department. I was to learn a little about each machine, get to know the people, and then move on to another area. His plan was to expose me to everything while also preventing any problems by my displacing workers who might complain to their labor union. But the plan failed for other reasons.



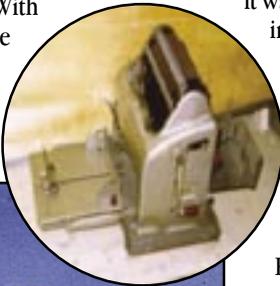
I spent an entire summer in the shipping department when UPS was a new phenomenon serving only a few destinations. A science project that used photo voltaic cells to simulate solar energy made me a die maker's apprentice in the tool room for a series of winter weekends. But my real passion was the printing department where the work seemed more creative than anywhere else. Most of my work, like that of all my co-workers, went into the lacquer spray booth, a highly volatile environment made obsolete a decade later by OSHA and other innovations I was destined to bring to the American pen market. Before the lacquer coating was applied, my errors were easily removed. At the age of 16, my productivity was on a par with my co-workers. Three years later, I had earned enough money to buy my first car.



One of my favorite memories is the week I spent one summer at the machine that put one-line foil stamped letters on hex-shaped stick pens. There was no removing the misprints I made on this machine, and I vividly recall my reprimand for an order that had shipped to a company called Associated Wholesale Hardware Supply. The purchase order gave me permission to abbreviate, and that's what I did: *Ass. Whole. Hdwe. Supply*. Then, around Thanksgiving, I was exonerated for my error when I was told that the customer re-ordered. It turned out to be their best promotion ever.



The roots of my desktop publishing career were on board the M/S Ryndam, a Holland America Lines cruise ship that was home until 1971 to a college program now known as *Semester at Sea*. In the fall of 1970, I was a transfer student and editor of the on-board student newspaper. With an electric typewriter, a porthole wrench (to vent our contraband smoke) and a Gestetner duplicating machine, I managed a staff of four and the daily news



publication, *The Helm*. I also published two magazines: a quasi-radical commentary magazine called *Bullship* and less frequently, a literary and arts publication, *Underwater Addition*.

Less than a year later, my father had created a new pen company after leaving Scripto. While entertaining a business guest from South Africa, we learned

how pens were being screen printed in Johannesburg with new equipment from England. My father recalled similar innovations he had seen in Denmark at Miller Pen Company and sent me on my first business trip to Copenhagen and London to explore the feasibility of introducing screen printed pens to the promotional products industry in North America.

My serious work began in November, 1971 in a crude laboratory on the 6th floor of the Weston Company in Manhattan. I developed the first primitive screens and printed samples in time for the 1972 SAAI Winter Show at Chicago's Palmer House Hotel. Another year later, Roburn Mfg. Corp. had moved to its first factory location in Long Island City, NY. Before outgrowing these facilities in 1977 we were producing more than 2 million screen printed pens each month and screen printing had already become commonplace throughout the pen industry.

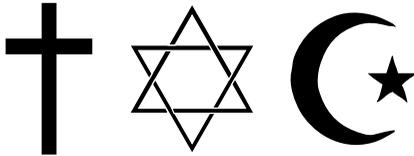
I witnessed the evolution of typesetting from primitive darkroom devices to the Vari-Typer to IBM's Selectric Composer to computers using optics and filmstrips to the first true digital typesetting systems. But it was the introduction of Apple Computer's Macintosh in 1984 that signaled my exit from manufacturing to a new career in graphic design. After several months of practice with Quark Xpress in 1989, a friend put a mouse in my hand and showed me Adobe Illustrator. Suddenly, my love of geometry from high school was rekindled with the ability to create and repair logos and designs of all kinds. I was on a path toward mastery of fonts, PostScript™, image-setting, and the new publishing medium born on the Internet.

From time to time, my work as a consultant has taken me inside the production departments of industry suppliers and commercial printers where the familiar smell of printing ink suggests that my addiction to communication arts cannot be overcome by substituting pixels for pigments. This handbook is intended to share with you my fascination with all that precedes the actual imprinting and decorating of promotional products, whether the message is an elegant graphic design or more simply, *your imprint here in three lines*.

Dennis Burnham
August, 2004

Logos

Have you ever wondered how logos came to be used to symbolize companies, organizations and institutions of all kinds? I admit to some curiosity on this subject, especially when I see a logo that's been in use for many years and has become as recognizable in our commercial landscape as famous buildings and other physical landmarks.



Some people point to religious symbols as the “logos” with the longest continuous use. Indeed the Christian cross, the Judaic Star of David and the crescent moon that symbolizes Islam are the oldest graphic symbols known to mankind, with more people proudly displaying them than any other artistic design. No designer can argue with their simplicity and there is no question that each is recognized instantly, mentally associated with its respective religion so immediately and universally that any modern corporate identity specialist could only be (kelly) green with envy.

During the Middle Ages, royal families began adopting seals and coats of arms, not only to decorate their castles, clothing and furniture but also to identify their armies on battlefields with flags, uniforms and weapons such as shields and armor. These visual symbols helped remind soldiers whose side they were

fighting for and more easily identified the enemy. Many coats of arms, even those that survive today, display a bold, aggressive appearance using vivid colors and symbols like lions, serpents, lances and swords to project an image of strength and dominance.

It is interesting how modern-day equivalents of these heraldic designs have tried to balance war and peace. The American eagle is often depicted, for example, holding arrows in one claw and olive branches in the other. Even the direction the eagle is facing is not just interpreted with a meaning, but actually designed to convey a special purpose and significance.



The idea of a “trademark” became more customary during the Renaissance when many guilds and crafts displayed their qualifications with special symbols that did more than merely identify their trade. These symbols also provided a degree of trust and assurance for patrons, the same way a medical caduceus and Masonic emblem still do today.

As we advanced into the Industrial Revolution, goods and services flourished and it became necessary to identify the products

and their manufacturers to minimize confusion among consumers and create something we would call “brand awareness” today. Competition for public attention was no less important to merchants in the 19th century economy than in our contemporary society. The corporate consciousness may not have been as sophisticated as today, but business leaders knew that they could not advance their enterprises if they did not identify themselves and their products.

The London Underground is believed to be the first contemporary organization to adopt a modern logo



Almost 100 years ago, a logo was developed to symbolize the London Underground and identify its various stations and mass transit vehicles. Today, the famous red circle with its blue crossbar is not only the logo of the transit system but it has become so famous that it actually is known throughout the world as a symbol of the city of London itself.



Contemporary designers appreciate the Underground logo’s elegant simplic-

ity and clarity, but marketers are quick to point out that an enormous investment and considerable time are required to achieve the kind of recognition that such famous trademarks enjoy. In the media-saturated culture of the early 21st century a new logo would be displayed on television, billboards, packaging, point-of-purchase, web sites and indeed, promotional products to gain the brand recognition its owner desires. In fact, one of the most fundamental uses of many promotional products is the introduction of a new graphic identity or the reinforcement of an existing one.

What is a logo worth? How much should a company spend on the creation of a new logo? How does one determine the value of a logo? These are questions that haunt many graphic designers who feel too insecure to demand a fair price for their creativity and then live to regret their insufficient compensation when their work products succeed. Legends abound to describe famous trademarks like Nike’s “swoosh” logo that were allegedly created for \$50 ... while other blue-chip companies have been known to spend thousands of dollars for the design of a “button” for a web page.



Nike’s famous “swoosh” trademark

Perhaps the most frustrating aspect of determining the price of a new logo is our inability to forecast the future. The designer knows that a company’s success can be attributed in part to the quality and integrity of the graphic symbol that identifies it to its audience, whether that audience consists of consumers or a business-to-business clientele. But few new ventures, especially in the realm of small business, are able to predict their success with any certainty. Con-

sequently, there can be a tendency to underestimate the value of a logo at the time it is created. Yet, with the benefit of hindsight, business owners concede that their well-known logo makes a “priceless” contribution to their ongoing success.

Here’s an example. In 1990, I was making plans to launch a new graphic design business for the promotional products industry. The name of the business, *A SNAP!* had already been selected. I was referred to a designer in Manhattan’s Soho district whose reputation for the creation of simple, powerful visual icons was as impressive as the many examples of his work. When we met to discuss the parameters of my new logo project, I added these requirements:

- Because the business was entering a marketplace already “drowning” in logos of all kinds, I wanted something that would be immediately recognized, visually memorable and capable of withstanding the test of time.
- I wanted simplicity; the logo would be in black & white with no color since our primary product was expected to be “B&W camera-ready artwork.”



A logo makes an important visual impression, whose long-term value to an enterprise should not be underestimated.

In short, I was shopping for creativity, and two weeks after the initial discussion I got exactly what I wanted. I was not surprised by the price tag, but whenever I have asked classroom audiences and customers to estimate the cost of the *A SNAP!* logo, their below-

reality guesses indicate the degree to which the value of graphic intellectual property is so widely misunderstood.

Did you guess that the price of this logo in 1990 was under \$100? Most promotional products sales people and distributors think that’s reasonable. Suppliers generally guess a slightly higher price, but the likelihood is that both groups are unable to comprehend the actual “street price” because of the insular conditions within the industry.

In fact, the designer’s asking price was \$5,000. There was no disputing the fact that he had met every design objective, but my initial reaction was the same as yours might be: I did not think I could afford it. Moreover, how could I be certain that my new enterprise would succeed or survive long enough to realize the long-term benefit of something so excellent? I learned more that day about the value of a logo than any day since.

In consideration of the fact that the artist’s preliminary sketches were sufficient (we had the talent to bring the illustration to completion without outside help) we agreed on a slightly lower price that satisfied both parties. However, looking back over more than a decade in which the *A SNAP!* logo has become known to thousands of individuals and companies in the promotional products industry (as well as other markets) there is no question that this logo is worth the price, and with the benefit of 20/20 hindsight the return on the investment has been many multiples of the actual cost.

Is the promotional products industry out-of-step with the mainstream when it comes to the value of artwork? Yes, very definitely. Why this is true requires an understanding of

the way suppliers and distributors have handled artwork in the second half of the 20th century.

Generally speaking, the promotional products industry has not been actively involved in the creation of logos and advertising designs. If a customer has a logo, sales people will typically break the door down to write an order in which that logo can be printed on just about anything. But if the customer's logo doesn't exist, few sales people have realized that a professional service can and must be rendered, otherwise no printing can commence. Unfortunately, too many have hesitated to make that additional sale, preferring instead to suggest that the customer get the logo made elsewhere and call him or her again after the logo has been created by someone else.

Many sales professionals express a degree of fear about becoming involved in the creative process, especially veterans who have not found it easy to make the transition from traditional artwork to the new, electronic forms. Selling artwork involves subjectivity and opinion about the appearance of the ad layout, whereas order-taking is a more objective way to earn a living: select the item, determine the quantity and the price and place the order.

If there is a trend, however, it is one that is moving away from order-taking and more toward the right-brain aspect of salesmanship. One contributing factor is the growing population, since the 1970's, of women in the industry. With a more natural tendency to be concerned about the qualitative aspect of the product than their male counterparts, women seem to be more willing to focus their customers' attention on the artwork and ad layout.

A second factor is the respect given the industry today as a bona-fide marketing medium. Whereas several decades ago people were more tolerant of poorly printed advertising specialties, today it is expected that the way a logo appears printed on a pocket or desktop promotional product is no less important than the quality of its appearance in print, on the Web, or on broadcast television.

Another trend over the past 50 years is the changing nature of the imprints themselves. Until the 1960's only the largest corporations and organizations expressed their identity with any kind of logo. Most small business owners seldom if ever gave serious consideration to the creation of a logo until the last 1/3 of the preceding century. Decorating and imprint methods were more primitive, too, which limited the kind of advertising message that could be displayed on most products other than wall calendars.

As there were few advertisers with logos before 1970, even fewer used logos with more than one color. There was a simple economic reason: any printing of common stationery items such as letterheads, business cards or envelopes would entail burdensome set-up charges and running costs that were hard to justify in a marketplace which did not seem to reward such extravagances. There was, therefore, little perceived need for small and medium-size organizations to create multi-color identities with so few affordable opportunities to print those logos.

During the 1960's and 1970's things began to change. Our culture became more color-conscious and corporate identity reflected this by becoming more colorful. With the growing acceptance of promotional products as a legitimate advertising medium, orders requir-

ing multi-color imprinting became more commonplace. Few suppliers were large enough to install machinery capable of printing in more than one color as a matter of self-propelled innovation. Rather, these new capabilities were added in response to customer orders or competition; usually both. Most of the resources invested in this innovation went toward decorating machinery, since the traditional graphic arts and pre-press technology were already mature. It was the uniqueness of the medium and printing process, not the graphics preparation, which required capital investment.



The Burger King logo in the 1970's, shown as B&W line art

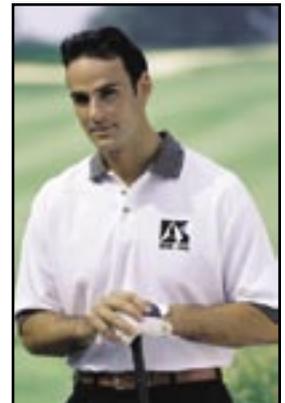
In the 1990's things would become different with the introduction of computers into the art department. Not only did new hardware and software radically change everything about artwork preparation, another new phenomenon appeared as a consequence of the financial boom during the Clinton years. Many companies were literally "born on the Internet" where the display of a colorful logo required no consideration for the technical details of printing. Only after these new web-based companies became successful did it occur to many of their principals that it might

be "cool" to get some business cards or other items imprinted with their colorful identity. Of course, that's when they collided directly with the constraints of many of the printing processes that the promotional products industry relies upon. In deed, there were head-on collisions with traditional offset printers, too, when attempts were made to use web-based images whose resolution was inadequate or whose colors would not reproduce with ink as they do with pixels.



The Burger King logo in the 1990's, shown in composite color. Notice the increased size of the ® symbol.

The popularity of imprinted wearable products is also partially responsible for the widespread use of logos today. It may not have been conceivable 50 years ago that the choice of a company name would be fol-



Imprinted wearables and corporate apparel reflect the growing popularity of logos in contemporary culture.

lowed immediately by its representation as a logo, but today, the creation of a graphic identity is only one step along a path that also includes web sites, press kits, e-mail and many forms of public exposure. Corporate identity and corporate apparel have been on parallel tracks for most of the last 20 years, both reflecting the market's preference to categorize and identify people and companies with easy-to-recognize visual symbols. The advent of inexpensive color printers, affordable graphic software and convenient retail service outlets like Kinko's have turned everyone's friends and neighbors into amateur graphic designers, creating signs, greeting cards, invitations, albums and logos for just about anything imaginable.

Popular culture also uses visual symbols as navigational aids, helping us find our way in a very crowded visual world. Road signs and international symbols familiar to travelers are the most obvious manifestation of these changes in recent years. Turn on any newscast or sports broadcast today and you'll see how producers have split the TV screen to display several subjects at the same time, with miniature icons and logos (many of which are animated, too) to help us sort out the items and change our focus and attention without becoming confused or overwhelmed. Even the devices we carry in our purses and pockets have become miniature computers, using graphic symbols to say in a tiny area what would otherwise require a series of miniature, hard to distinguish, alphabetical characters.

Today, we cannot pick up any supplier's catalog or step inside their trade show exhibit without seeing the prominent display of attractive logos of every size, color and shape imaginable. Whereas it was the exception 50

years ago to see a product imprinted with a logo, today the exception is a product imprinted with nothing more than "straight copy." But as much as the quality of the imprinting in the promotional products industry has evolved and improved over the course of those 50 years, at least this has remained constant: the suppliers are seldom in the business of creating logos for their customers. Suppliers are printers whose primary obligation is to use submitted artwork to produce attractively decorated products.

While it has always been true that nobody is better at fitting artwork to the product than the supplier who produces that product, it is also useful to remember that a supplier has only a passing interest in the aesthetics of the logo itself. Suppliers generally keep to themselves their opinion of the logos they are asked to reproduce on an everyday basis. Surely, the more attractive images are the ones they are proud to display in print, online, in sample presentations and on exhibit displays. But sales professionals must be careful to not judge the supplier's imprinting capability by the artistic nature of the logos that appear on the product. Generally speaking, suppliers print ugly logos as perfectly as they print beautiful ones, and in our modern rush order climate few people have the time to make aesthetic judgements if their order is shipped correctly and on time.

Should distributors offer their customers the service of logo creation by stepping into the realm of creative design? It's a very different arena, one that requires patience and a delicate balance between the subjective analysis of the logo itself and the more objective sense of urgency to process the order in a timely, efficient manner. Compared to traditional mechanical art, electronic artwork makes it much easier to add

creative services to a distributor's repertoire, but there are risks to be carefully considered, too.

We live in a "do-it-yourself" culture in which computers help us do our own taxes, make our own airline reservations and take control of numerous other tasks that previously required outside professional assistance. The low cost and availability of graphics software tends to persuade many people to create their own logo. For those who studied graphic design or commercial art in school, the new tools can be a liberating and exciting adventure. For everyone else, the consequences could resemble the result of their doing their own plumbing, engine repair or electrical wiring.

On the other hand, there is a great dividend to be gained from proper creation and handling of the electronic file that represents a logo. The digital original can be stored and used repeatedly with no loss of quality such as what was experienced when traditional camera-ready artwork was copied time after time, resulting in editions that were so degraded from the originals that they could no longer be used. A properly constructed digital file can support color-separation and printing tasks of all kinds, rendering a perfect result in the hands of experts who know what they are doing.

Doing business by the axiom "whoever controls the artwork, controls the customer" is a compelling reason to make graphic services a profit center in a modern distributorship, especially if the company strives to offset any disintermediation brought about by the Internet. Unfortunately for many, suppliers are responsible for the industry's devaluation of logos and artwork because they have for so many years made graphic services free or at-cost as an incentive to attract new orders.

Too many clients have inherited this dismissive approach to the value of good artwork. A savvy sales person understands that customers cannot get quality results without good artwork and that someone else will get the job of creating the logo if you don't "step up to the plate". Never walk away with a purchase order leaving additional business on the table for your competition because the next time, your competitor may be given the purchase order, too.

As so many have realized, the logo and the advertising message surrounding it are inseparable and are what you're really selling. The promotional product is only the vehicle that carries that message and keeps it visible.

Your Imprint Here is the first and only truly authoritative book about artwork and imprinting by the promo industry's foremost expert, Dennis Burnham, MAS.

With a career in promotional products that began in 1964, Dennis Burnham has established himself as a leader who used his expertise to guide an entire industry into the 21st century. As the principal author of the sm@rt initiative, his Artwork Readiness Guidelines have contributed to a nationwide trend of artwork quality improvement with a corresponding reduction in production costs and improved delivery performance.



Burnham's written style is as fluent and articulate as his educational seminars and frequent columns in Promotional Products Business magazine. Using a combination of his sharp wit and vivid illustrative examples, he makes this otherwise perplexing topic understandable to veteran sales people and novices alike.

*In his Foreword to **Your Imprint Here**, Mark S. Gilman writes: "People who design artwork to be reproduced on promotional products really need to read this book. And so do people who sell promotional products."*

"If not for Dennis Burnham, our art department would still be in the Dark Ages. He equipped us to use an image-setter, upgraded our computer systems, and trained our staff."

– Dan Townes, Shepenco

"Dennis provided us with essential ideas that shaped our plans to upgrade artwork resources for both sales professionals and graphic artists. His detailed knowledge of both technology and the promotional products industry helped ensure our project's success."

– Steven L. Grovender, 3M Promotional Markets



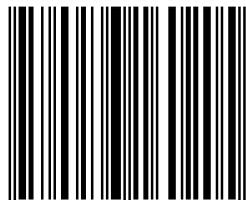
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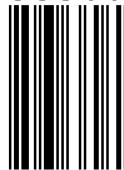
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