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MARKETING *Treasures*

Ideas and Insights into Promoting Library & Information Services

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Designing the Future: The New Logo of the Special Libraries Association

Picture yourself trying to update your organization's image as it enters the new millennium. You're attempting to capture the changing role of information specialists, librarians, and knowledge workers, and the profession's growth over the next 10 to 20 years. Technologies are evolving so quickly that you can't predict with any certainty what that direction will be, but you want to select an image that proclaims the current reality and points to the future possibilities. It has to work well on two-dimensional and three-dimensional media. The image has to be adaptable for a wide variety of uses by the organization, and its divisions and chapters. It has to fit equally well on t-shirts and commemorative plaques, websites and business cards, pins and posters. The graphic representation must be memorable but not boring, suggest change without being chaotic, and not fall back on the old library clichés. Finally, it must be timely but not mired in design fads. You're looking for an image with force, staying power, relevance, and vision.

Sound like a job out of Mission Impossible? It's the task faced by the Special Libraries Association (SLA) in adopting a new logo to bring the association into the 21st century. We talked to committee members and the graphic designer on the project, to report to you how the process evolved and how the final decision was made.

Preliminary Steps

First of all, as in any volunteer organization, a committee was selected. Committee members brainstormed to come up with the kinds of ideas they wanted to convey about SLA for the next couple of decades. That exercise raised a host of complicated issues. How does SLA define its members? What do special librarians do, and how will that change in the near and distant future? What are the most important ideas to convey to the public about SLA?

This process also involved taking a new look at the librarian's job. It's no longer simply that of an information provider or information manager. With the growth in types of information resources, in corporate intranets, and in end-user access to information, librarians are moving beyond the old roles. The committee considered how librarians will be positioned in the future. Other professions are moving from providing data to delivering information. The committee viewed librarians as catalysts: they add value to information so that it becomes accessible as knowledge.

"The committee viewed librarians as catalysts: they add value to information so that it becomes accessible as knowledge."

Design Elements

Once the philosophical groundwork had been laid, the practical requirements were considered. Perhaps the most important was that the new logo had to work well in both paper and electronic media. That's a tall order, and the committee members decided that the best way to fill it was to request a three-dimensional image that could be used dynamically on electronic media and when in print still suggest three dimensions. *continued on page 3*

Pearls of Wisdom

When you've finally turned out that perfect report and want to present it in its best light, a good binder makes a great difference. Dilly Manufacturing Company offers a terrific variety of binders, folders, dividers, and covers for all your paper and electronic products. You can customize colors, imprints, and logos for an eye-catching package. Dilly carries soft- and hardcover binders, expandable post binders (for those constantly updated publications), writing pad portfolios, display binders (handy for presentations and trade shows), and packaging for audio/video products. Order your catalog from Dilly at 1-800-247-5087.

Mousepads are another hot promotional item, and Convergence Corp. offers inexpensive pads with either foam or rubber backing and a choice of 1-, 2-, 3-, or 4-color printing. They also carry counter mats, advertised for point-of-purchase advertising. You've seen them in all kinds of shops, showing you a sampling of products and prices. Consider using counter mats in your library to list your most popular products and highlight your best resources. Call Convergence Corp. at 1-800-433-1782.

Need to spice up your publications or website with some photographs? There's now a source for royalty-free, professional photos. Send for the PhotoDisc sampler. The images can be separated from their backgrounds if you're using Photoshop, allowing you more flexibility in combining images and creating collages. Images relate to business, backgrounds, science, medicine, holidays, and fine arts. Call for the sampler at 1-206-441-9355, or fax 1-206-441-9379.

Your web page can have a truly astonishing background if you are willing to go to Syberia for the artwork. They offer a great variety of colors, textures, and designs, stored on a Kodak Photo CD for either Mac or PC platform. These are also royalty-free images, so you can use them in print or electronically without worrying about copyright issues. Syberia's website is at <http://www.syberia-cd.com>, or you can call them at 1-860-228-9028.

Do you have the 800-number phone directory? If not, it's now available on the Web at <http://att.net/dir800/>. Not only is it arranged like the telephone directory, but it offers keyword and phrase searching as well - features that we librarians really appreciate.



Lamination isn't just for official business anymore. You can use laminated items as promotions for your library, from posters to ID cards, bookmarks to luggage tags. Is it time for you to consider lamination equipment? Contact USI at 1-800-243-4565 for a catalog of lamination equipment and promotional ideas.

You wouldn't want to use a wild and zany font on your standard marketing materials, but sometimes a flyer or memo just cries out for a little fun. Aerotype fonts cover the range from the sublime to the ridiculous. Font names like Fiesta, Looneywood, Witchcraft, Serendipity, and Saloon give you some idea of the variety of styles. The collection includes both solid and outline font - something for every occasion. Call Aerotype at 800-865-2718 for more information.

Tired of the same old interoffice envelopes? Do we have something neat for you—clear vinyl envelopes with different shaped and colored confetti sealed inside. We guarantee recipients will open these envelopes! Select from a range of confetti shapes and colors, including dollar signs (great for "time is money" themes). And the price isn't bad either, 250 envelopes cost approximately \$500. If you really want to get your money's worth, offer a reward or entry into a drawing for everyone who brings back their envelopes to your library—and you can use the returned envelopes again. For information and a sample call Clients First Inc., at 609-428-2331 and ask for

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Clip art used in this issue: All the art used in this issue is from the **Olson's Library Clip Art** collection. The front cover is from our new Volume 4. Pages 2 and 5 are images in Volume 3, Winter.

SLA Logo ...continued from page 1

Another criterion was that the words “Special Libraries Association” be separated from the logo itself. The SLA name can be positioned either beside or below the logo, depending on the use, or the logo can be used by itself. This flexibility expands the possible future uses of the logo as the profession changes and as the organization considers new ways of identifying itself.

The committee also wanted an abstract design. This is a common trend in logos these days—look at the evolution of the NBC peacock. It has gone from a fairly representational bird, through a cartoon stage, to its current quite stylized image. You have to know something about its history to recognize it as a peacock. Exxon has been using the tiger symbol for over 30 years, and these days just the sight of an imitation tiger tail hanging from a car’s gas cap is intended to bring the company to mind. Nike has dropped its name from the logo and simply uses the dynamic check-mark design, frequently paired with the command “just do it.” And the whole world recognizes the Olympic rings, a carefully designed logo, incorporating the colors of all the nations’ flags, that suggests the all-embracing quality of international athletic competition and the links of friendship forged through sport. The logo is so well known, it doesn’t require a word or even a note of John Williams’ music to evoke the Olympic spirit.

Because SLA is a worldwide organization, its logo could not be linked to one geographic location. It had to suggest a global membership and outreach. SLA’s membership is diverse; that dictated a gender- and culture-neutral design. And with satellites facilitating so much information transfer these days, the image should look to the skies, not just the earth.

Color was yet another consideration. The image will be reproduced both in its designated color and in black-and-white, so it must communicate either way. Nor could a multicolored image be chosen, since these can be more expensive to print than a one-color image. A limited palette calls for a graphically interesting design that will not be dull as a black-and-white representation. And the color has to reproduce well on many different paper stocks as well as on fabric, metal, and other materials used for awards or promotional items.

Finally, there were time constraints on the logo design process. SLA wanted to begin the new year with a new image, and had allowed stocks of supplies with the old logo to dwindle in anticipation of having the new one available right on schedule.

The Designer’s Work

Belinda Lee of Zen Creatives was selected to design a logo to meet the specifications. She created a variety of design possibilities using the graphic artist’s vocabulary to convey

the ideas that the committee had put into words. Just as a composer uses sound to evoke certain emotions and ideas, a visual artist uses line and color, balance and shape to convey the emotional and intellectual content wished for the design. Lee considered many different design elements that



Special Libraries Association

spoke to SLA’s current and future presence in the profession and in the world at large.

To suggest the dynamic future of SLA, she offered a variety of energetic designs featuring lines moving across the logo and up towards the right. Where straight lines were used, they were interrupted with zig-zags, indicating movement and excitement. Where curved lines were used, they incorporated an “S” shape to draw the eye up towards the corner of the image and on out into the future. Committee members had suggested words such as “sail,” “wings,” “comet,” and “metamorphosis” as guides to the kind of image they envisioned for SLA. As the design process evolved, these ideas became incorporated as abstract curved lines, flowing up and out of the logo.

An Interactive Process

Part of the formula for a successful design project is good communication between the client and the artist. The committee and Lee

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conferred several times, viewing various proposed images on-screen, in three-dimensional format, to refine their ideas of what they wanted in a design. Lee says that this was one of her most satisfying assignments, because of the good communication she enjoyed with the committee and the opportunities to discuss changes in their requirements.

One feature appearing in many proposed designs was the yin/yang motif, which Lee uses frequently, in part to tie in with her company's name, Zen Creatives. The committee recognized the allusion and felt that it symbolized "information going around the globe"—an important reference to the growth and worldwide impact of the information industry. The symbol is incorporated in the final design, with a highlight where the two arcs meet, giving the logo a three-dimensional appearance. The highlight can be seen as a star or a spark, bringing in the idea of the librarian as catalyst, and of electronic communications.

The final logo design was selected and a color approved. Lee offered several color options, and the SLA board selected a muted purple, a color historically associated with royalty. The committee consulted with the Color Research Institute and learned that purple is regarded as a contemporary, yet stable and rich color—a good representation of what SLA is and will be.

Instructions

The writing of a logo style guide completed the process. This is an informative document that explains exactly how the logo is to appear and provides technical requirements for printing it properly and guidelines for its correct use.

One of the most valuable aspects of the logo guide is that it not only shows how the logo should be used but how it should not be used. There are examples of distortions and of type fonts and locations that should not be employed, as well as examples of correct fonts and placements. Even its use in newsletters and within columns of print are shown.

Should You Try This at Home?

This entire complex process took less time than you might imagine. Most of the planning time was spent deciding what SLA didn't want. Once all the no's were eliminated, the committee worked with the designer to de-

velop the final logo. The committee completed its work between June and October of 1996, and the board voted on the logo design in late October.

Designing a sophisticated logo is definitely a job for a professional. Good marketing efforts can be hurt by a poorly designed logo. As part of integrated marketing campaigns, Chris Olson & Associates has created logos for numerous clients such as Carr Research Group, the National Library of Medicine Grateful Med, and the Program for Art on Film. In every instance, logos set the standards for the visual communications of an organization. Inheriting a weak logo is a designer's worst nightmare. Sometimes bandaids can be applied to fix a logo's faults, but more likely a designer must "design around the logo" in an attempt to make visual amends for a logo's faults. The best logos exhibit a strong visual, highly recognizable and unique graphic, establishing a mental image that can last forever.

Lee points out that since we all select clothing and household decoration for ourselves, we feel at home in the world of visual design and have faith in our taste. That, however, is a long way from being able to incorporate years of training and experience, professional tools, and the complex vocabulary of visual design into a meaningful symbol to represent your business. Just as professional online searchers can do a much better job than inexperienced database users, so can a professional designer better produce an end-product that communicates grace, style, and substance. As Peter Schickele says, "It don't mean a thing if it ain't got that certain je ne sais quoi."

SLA did its homework and now has a new logo rich in meaning, soon to become recognized as the symbol of information professionals worldwide. ■

Thanks to Stephen Abram and Douglas Newcomb of SLA, and Belinda Lee of Zen Creatives, for their generous assistance in preparing his article.

Special Offer for Marketing Treasures Subscribers

Volume 4 of Olson's Library Clip Art

Tucked into this issue of **Marketing Treasures** is a flyer offering our new collection of library clip art at a discounted price. If the flyer is missing, call our offices and we'll get information out to you ASAP!

"Just as professional online searchers can do a much better job than inexperienced database users, so can a professional designer better produce an end-product that communicates grace, style, and substance."

Inside Treasure

Hitch your Wagon to a Star

Tie your marketing campaign to a vendor's product and advertising campaign. You see this technique all around: many brands of computers wearing the "Intel Inside" label; Kodak processing signs on the doors of photo shops; the FTD logo at the local flower shop.

What do these ties accomplish? They associate a lesser known small operation with a large, successful, prominent brand name. Intel microprocessors are the industry standard—a PC without an Intel chip would seem substandard. No matter how hard Fuji and Agfa market, most people still think "Kodak" when they think of photographic supplies. A florist must meet certain product standards and membership requirements to participate in FTD.

In some cases, the brand name association promises quality. In other cases, it only implies an association, which may prove to be less than at first glance. Tom Clancy's Op Center isn't written by Tom Clancy, but the casual fan might be prompted to buy it anyway. Magazine publishers know that circulation rises when certain personalities are featured on the cover. Princess Diana's face sells many more copies than Princess Anne's. Those celebrities wearing milk mustaches are implying that milk brought them their success.

We don't advocate misleading associations, but are simply making the point that people respond to known brands and identities. If you are accessing the power of major databases and well-known information sources, and those names are meaningful to your clients, take advantage of the association and promote your resourcefulness and expertise.

Chart the Information Universe

Start with name recognition. Which database vendors will your clients recognize? This is a subject-specific area. Lawyers will recognize Westlaw, doctors will recognize Medline. In business, the name Dow Jones carries weight; in financial services Moody's or Best's are important brand names. In engineering, IEEE is the fount of wisdom. When you're dealing with larger companies such as Dialog or Lexis/Nexis, focus on individual products—a particular new database or service. Newspaper archives, professional journals, or scientific databanks

may have a larger name recognition than the service that carries them. If a new database doesn't carry a name, pick out a characteristic—such as exclusive subject coverage—and make that the stellar feature.



Be sure you know your clients well. This is the time to appeal to their knowledge—not to your own. Pick brand names, resource characteristics, and product benefits which speak directly and quickly to your clients. It may take a leap of imagination, but marketing always requires this stretch. Just as you react to name brands when you walk through a supermarket, your clients respond to widely-marketed information sources. A nutritionist could select a perfectly adequate small-brand breakfast cereal for you, but if you want Post Raisin Bran, that's what you'll look for and that's the box you'll recognize.

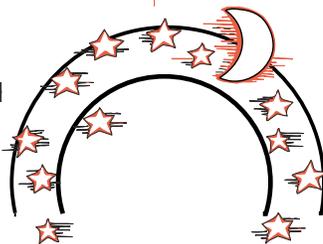
Draw the Constellations

Once you've identified the name brands, how to you associate yourself with them? Scatter them about your standard marketing media. Write up that new database in your newsletter. Display the brand names on your web site. Use posters, mugs, calendars or postcards which you receive from your vendors to exhibit their names around the office. Post the signs on the terminals which access Compendex or Bloomberg's. Repeat the brand names at every opportunity, so your clients will remember seeing them.

Keep an eye on reviews of these products. If a prominent journal in the field writes a positive review, quote it in your marketing materials. Even a neutral to negative review often has one or two good lines—learn from the "soundbites" used to advertise movies. If Siskel and Ebert didn't give it "two thumbs up", maybe the **L.A. Times** said something positive about the casting or cinematography. Selective quotations are tricky to use, but they can be a benefit in reminding your clients that you are using important resources which are being constantly reviewed by the information industry.

Mine your own library resources as well. Your clients may not know what ARBA and RQ stand for, but they can recognize enthusiastic reviews if you excerpt them for your newsletter. A positive write-up in **Online** or **MacWorld** is worth citing to bolster your image as a canny researcher.

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Don't neglect experts. If you can contact the leading researcher in the field, or the chief financial officer of the target company or a journalist who specializes in this industry, use the name when you report your results. In this case, name-dropping tells your client you know who to contact for the authoritative word.

Give Star Billing

When you use a vendor's product in fulfilling a research request, let your client know that the power of Lexis/Nexis, STN or Dun & Bradstreet is behind this information. This accomplishes two goals. One, it gives authority to the information. Like any bibliographic citation, it shows that you went to a reliable and verifiable source for your facts and figures. Secondly, it makes you look resourceful. You're the information expert. You know where to go.

And here's a chance to tuck the materials into a folder provided by the vendor, stick on a label with the database name, or just pen a few words on a notepad carrying a logo your client will recognize. If you've ever looked at the refrigerator in a doctor's house, you'll see magnets advertising all kinds of medications and medical supplies. Savvy vendors provide many small promotional materials to constantly keep their name and logo in the public eye. If the vendor's prominence can make you look good as well, link up and spread the word. The vendor will appreciate being marketed to your clients, and you'll be reinforcing a positive bond in your clients' minds.

Scope Out the Benefits

Always tie marketing features to client benefits. Linking your name with the brand name builds a client's confidence in you. A large part of marketing is reassuring your clients that you know what's best for them. So use the brand names, and then go an extra step and point out exactly how the joint venture has helped your client. This database is updated monthly, so your client receives timely information. That resource accesses grey literature, so your client knows what's going on outside of the usual formal information sources. A news source that provides real-time coverage lets your client get competitive intelligence as the news is breaking, not the next day. International resources inform your client about what's going on world-wide, not just in the local neighborhood. A comprehensive background report from a well-



“A large part of marketing is reassuring your clients that you know what's best for them. So use the brand names, and then go an extra step and point out exactly how the joint venture has helped your client.”



respected source gives your client an advantage going into negotiations. Clients notice results. Show them how your connection with the brand name delivers for the clients.

Trekking into the Stars

Don't rest on your accomplishments now. Keep an eye out for the new stars of information and knowledge. As old brands lose their luster, new ones rush in to take their place. You're the expert who spots the newest sources, evaluates their usefulness, selects the products, and brings them to your clients' needs. A careful campaign of name brand identification with your work will increase your radiance in the information universe.

■ feeding the multitudes ...continued from page 7

them at 1-800-644-2202 or check out their website at <http://www.cpgs.com/sugarless-delite/>.

Gift and Basket Expressions offers colorful executive gifts, including all kinds of snacks packaged in unusual containers, from coffee cups to hanging baskets. Their website is at <http://www.6.interaccess.com/gabe>. You can phone for a catalog at 1-800-351-3331.

Cookies don't come just in boxes anymore. C Clair's Chip Cookies packages its wares in bouquets, boxes, baskets, and mugs. You can even order cookies in a mug sporting your own corporate logo for under \$15. 1-800-233-2171 is the phone number, and <http://www.radiks.net/cclairs/> is the website.

This list just skims the surface of possibilities. For a comprehensive look at food gift options, go to http://www.yahoo.com/business_and_economy/companies/food. Enter "gift" as your search term, and you'll find dozens of options for imaginative gift baskets and snacks. International and regional, fresh and preserved, specialty and ordinary foods are available for gifts, special occasions, or a little treat. ■

Worth Its Weight in Gold

"The honor of your presence is requested..."

Let's face it. Traditional invitations can be dull. Entice visitors to your National Library Week open house with original and entertaining invitations. And use whimsy and creative invitations to deliver the message that this is an open house—not a training session.

Intrigue

Wrap the invitation up in an unusual container. If you send it through the mail spark up the envelope by using stickers, seals and see-through paper (See Pearls for clear vinyl envelopes). For inter-office mail, courier delivery or personal delivery, the sky's the limit.

If you're hosting a lunch, pack the invitations in brown bags. Compose the invitations on inexpensive cloth napkins, roll them up, and tuck a flower into the ring. Tie a note to the string of a balloon.

Just offering drinks? Print the invitation on clear laser labels (available at office supply stores) and put them on coasters or paper cups.

Novelty Fun

The timing of National Library Week begs for a spring theme, so send a Slinky and invite folks to "Spring into the Library". Give out Matchbox cars with the message, "You Auto Come to our Open House". Send a pen with the library logo and the message "The Library is the Write Place". (Okay, you can stop groaning now!)

Print the invitation on business card stock and mount it on a magnet to remind your clients of your hospitality all year long. Look for other novelty items at Whatchmacallit's web site <http://styx.ios.com.80/~elite/> or D B Sales, <http://www.db-sales.com/retail.html>.

Electronic Invitations

If you're using an intranet to send your invitation, consider animating your web site to announce the open house. Change colors or add a pop-up window to attract attention.

Send individualized email to targeted customers; using pictures more than words. Pull out the clip art, emoticons and other electronic graphics and send a compelling message, not just a few words in a standard message. Even your subject line can pull in attention—Punch In! Ham Biscuits! Cookies! can reflect whatever you're serving. ■

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For other invitation ideas, browse through previous issues of Marketing Treasures. If you don't own many back issues, take advantage of our special back issue discount now! Call our offices for a subscriber discount coupon.



Promotion Gems

Feeding the Multitudes

National Library Week is coming soon and offers a great opportunity for gifts and open houses.

Don't wait until Christmas to acknowledge your best clients or to host a party. You can put together a good fruit basket at a local grocery store, pick up snack trays at the deli, or just offer small treats for visitors to nibble on while you show off the wonders of your library.

Fresh fruit makes a wonderful promotional gift at any time, but especially in the winter months. Hale Groves carries citrus and other fruits, as well as candies, cakes, and even a bonsai tree. You can contact them for a catalog at 1-800-289-4253. Indian River Gift Fruit Company also offers citrus for gifts. Contact them at 1-800-FRUIT2U or via their website <http://www.awa.com/fruit/>. A natural foods package is available from Web Snacks at <http://www.websnacks.com>. They offer such delicacies as fruit leather, popcorn, natural sodas, and sourdough cheese sticks. You can order individual items for a healthy open house treat, or the package to thank a client.

Flanders Fish Market will ship fresh seafood nationwide. Thank a special client with live lobsters for as little as \$59.95. You can contact Flanders at 1-800-242-6055 (in Connecticut, 1-800-242-6055).

Another source for regional specialties is Pride of Oklahoma at <http://www.prideok.com>. Jellies, jams, baked goods, and other delicacies from the American heartland are yours to order.

Hospitality Mints supplies individually wrapped and bulk-packed mints in a variety of flavors. The wrappers can carry your custom message or a simple "Thanks a Mint". For a flyer price list, call 1-800-334-5181.

Uncharted Grounds offers a Coffee of the Month business gift program, or one-time gourmet coffee gifts. Even clients in the far corners of the country can enjoy big-city coffee variety with this company. 1-800-242-2226 is their number.

Sugarless treats can be ordered from Sugarless DeLites. They carry gifts for as little as \$10, and offer savory and sweet treats. Call

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Sparkling Reviews

Strategic Management for Public Libraries: A Handbook. Robert M. Hayes & Virginia A. Walter. Greenwood Press. 1996. ISBN 0-313-28954-9.

If handbook reviews were limited to one test, it should be: can a novice use it? In the case of **Strategic Management for Public Libraries**, the answer is a resounding “yes.” While the style is dry and discursive, the content is carefully selected and thoughtfully organized to ease the way for a public librarian learning the strategic management process.

What’s this got to do with library marketing? “Strategic management is that part of general management of organizations that emphasizes the relationships to external environments, evaluates the current status of them and the effects of future changes in them, and determines the most appropriate response of the organization to them.” In other words, strategic management lays out the marketing roadmap.

Even if you only use the book as a marketing resource, it’s well worth reading. “External environments” sounds dull, but the book points out all the stakeholders a public library acquires—patrons, community leaders, businesses, clergy, educators, and Friends of the library. Keeping track of all these folks can be a headache. This book recommends maintaining a database, recording individual data, interests, and links to other organizations. And what do you do with that database? The authors suggest using it for targeted mailing lists, one of the mainstays of marketing.

The book takes the reader through the process of assessing the library’s current value in the community. Careful data collection, surveys, and interviews all play into the process, and help the library determine its market position.

If you stop right there, you’ll have a good idea of who you serve and how to reach out to the current library stakeholders and customers. But strategic management and marketing also look to the future. That can be very tricky because predictions are by nature inexact. Hayes and Walter caution readers about the pitfalls of prediction, while encouraging libraries to look ahead at their communities and themselves, in order to plan for changes and build their markets.

The book is well indexed, has an exhaustive bibliography, and carefully defines its terms.

“...encouraging libraries to look ahead at their communities and themselves, in order to plan for changes and build their markets.”

Treasure Tips

Desktop Paper Choices

Choosing the right paper for a project can be a challenge. Laser, inkjet, glossy, matte, wove, linen . . . the list seems to go on forever. Here’s a little vocabulary to help you determine which paper you need for a job.

Weight: Paper is often listed as having a weight—but what does that refer to? 24-lb paper means that a ream, 500 sheets sized 17" x 22", weighs 24 lbs. That’s a paper weight suitable for letterhead, notepaper, and envelopes. Standard copier paper is usually 20-lb—lighter, less expensive, useful for a great variety of everyday tasks like flyers and memos. Business cards, cover stock (for reports, etc.), and brochures use heavier weights—60- to 80-lbs. Heavier paper can impact mailing costs and it is harder to fold. But here’s a tip. If you have a small quantity of heavy paper brochures to fold, use the back of a spoon (the bowl section) to smooth the crease and make the fold flat.

Fiber: Paper is mainly made from wood pulp, but cotton fiber is sometimes added for greater strength. “Rag paper” means that real cotton fibers are included in the manufacturing process. “Recycled” paper means that scraps from the manufacturing process have been reused. “Post-consumer waste” is paper that has been de-inked before being remanufactured.

Brightness: White is white, right? Wrong. Papers are graded as to brightness. If your project uses mostly text with a few clip art images, or if the inks will cover most of the paper, a lower brightness, such as 75%, will be fine. The lower the brightness, the less expensive the paper. Lower brightness also means the paper may give off a yellowish tint, looking old before its time. If you want a bright white, in the range of 90-95%, it will cost more but the paper will look better.

Finish: You’d think that wove paper is very textured, but in fact it’s smoother than laid (which has a visible pattern of parallel lines) or linen (which has a fabric-like woven appearance). These are all referred to as uncoated papers. Coated paper (it has a shine to it) actually has a thin coating of clay over the paper fibers, giving the paper a smooth feel and permitting fine color and detailed printing. ■