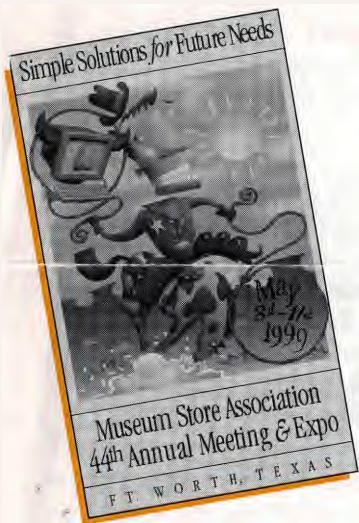


MANAGEMENT



A MUSEUM STORE ASSOCIATION QUARTERLY FOR MANAGERS



**Annun* M cwi lti ng
FAQs**

Answers are on the back page of this issue.

**Itb QIN VIVOrk
goes online!**

Museum Store magazine's popular column is now on the Internet. Visit MSA's Web site at www.msaweb.org —we want to know what you'd do if one of your frontline employees drastically changed his appearance.

Management tip

Encourage customers to spend more by giving them a gift from your excess inventory when their purchases exceed a specific total.

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How to Critique Your Logo Design

The Design & Display column of Museum Store's spring issue details why even small stores will profit from creating effective logos. As a follow-up, Phil Sasso, owner of Marketing communications, Franklin Park, offers some guidelines for critiquing your logo design.

There's a difference between art and marketing. Your logo, although it may look like artwork, is really a marketing tool. A logo provides an organization with its own visual image—a personality—or in marketing-speak, a brand identity. Logos can identify, differentiate, communicate, add value, illustrate useful assets and even serve as valuable legal property.

There are many considerations when choosing one logo design over another. In some cases the decision is based simply on aesthetics; that is, how attractive the design looks. However, there are also some practical guidelines to consider before selecting a logo:

1. Legibility.

Can it be read easily when reproduced in small type or viewed at a distance? Is it in script or an ornate typeface that might be confusing to some readers? Can it be read at first glance? Does it look confusingly like someone else's?

2. Flexibility.

A trademark is likely to be reproduced in a wide variety of situations from high- to low-quality printing. Can the design be adapted easily to both horizontal and vertical formats? Does the logo look as prominent in black and white as it does in color? Do its graphic elements maintain the desired intensity no matter how the logo is reproduced? Will the design work well on everything from stationery and packaging to trucks and signage to hats and key chains? Will it fax well? Does it translate to the Web?

3. Longevity.

After a logo becomes identified in the marketplace it's difficult and expensive to make changes. Will your logo stand the test of time? Type selection is extremely important to avoid obsolescence.

If you use highly stylized or new typefaces, your logo could look outdated in no time. Select standard typestyles and use them in "normal" typographical interpretation.

4. Personality.

The character of the design should reflect the character of your products or services. Does the logo give an impression of your museum's image and reflect an identity that differs from your competition? Is it unique?

**Used consistently,
a strong logo is a
valuable resource
that will add to
brand's overall
market image
and awareness.**

Used consistently, a strong logo is a valuable resource that will add to your brand's overall market image and awareness. But, even an excellent logo cannot overcome poor service or a bad product. A good product with a recognizable logo will draw sales. A bad product with a recognizable logo will lose sales. *

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