

# REPORTER

ILLINOIS LIBRARY ASSOCIATION

APRIL 2012

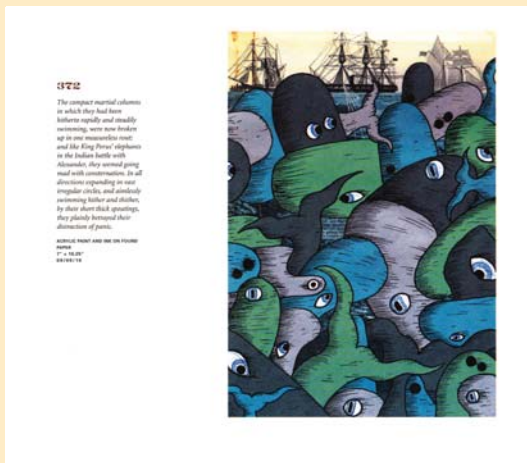
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# The Illinois Library Association Reporter

is a forum for those who are improving and reinventing Illinois libraries, with articles that seek to: explore new ideas and practices from all types of libraries and library systems; examine the challenges facing the profession; and inform the library community and its supporters with news and comment about important issues. The *ILA Reporter* is produced and circulated with the purpose of enhancing and supporting the value of libraries, which provide free and equal access to information. This access is essential for an open democratic society, an informed electorate, and the advancement of knowledge for all people.



## ON THE COVER

Matt Kish is a librarian at the Dayton (Ohio) Metro Library who has been drawing since he was a kid. He's been reading *Moby-Dick* for almost that long, and recently decided to draw a picture a day for each page of Melville's novel. His project led to a book deal with a publisher and a lot of attention. See article beginning on page 10.

The Illinois Library Association is the voice for Illinois libraries and the millions who depend on them. It provides leadership for the development, promotion, and improvement of library services in Illinois and for the library community in order to enhance learning and ensure access to information for all. It is the eighth oldest library association in the world and the third largest state association in the United States, with members in academic, public, school, government, and special libraries. Its 3,700 members are primarily librarians and library staff, but also trustees, publishers, and other supporters.

The Illinois Library Association has four full-time staff members. It is governed by a sixteen-member executive board, made up of elected officers. The association employs the services of Kolkmeier Consulting for legislative advocacy. ILA is a 501(c)(3) charitable and educational organization.

The *ILA Reporter* is published six times/year (Feb., Apr., June, Aug., Oct., Dec.) and is a benefit of ILA membership; the subscription rate for nonmembers is \$25. ISSN 0018-9979. Designed by Verso Design Corp., Joliet, Ill. Printed by Aspen Printing Services. Indexed by EBSCO in *Library & Information Science Source*. The *ILA Reporter* was first published in 1962.

See ILA calendar for submission deadlines for the *ILA Reporter*. Copy should be submitted by e-mail to [ila@ila.org](mailto:ila@ila.org). You are encouraged to include digital or film photos (black/white or color) and graphics (on disk or camera-ready) with your articles, which will be included on a space-available basis.

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# E Is for Elephant... and E-books

**A**s one area librarian said recently, “It’s time to talk about the elephant in the room.” She was referring to the fact that nearly 50 percent of the questions she receives from patrons each day have to do with e-books. In public libraries, many of these questions are about how to use one of the current e-reader platforms (Nook, Kindle, or iPad). Others want to know why a copy of a given title isn’t available if it is in the library’s catalog.

Among librarians, much of the conversation is about which providers to use and the value of consortial purchasing in contracting for e-book services. A recent survey in *Library Journal* reported that 82 percent of public libraries offered e-books in 2011, a 10 percent increase from the prior year; the same survey reported 95 percent of academic libraries offered e-books. These purchases often involve complicated contractual terms that govern not only pricing, but use.

This is new territory for publishers, distributors, and libraries, and as with many library services, there is no one-size-fits-all solution. It depends on your library’s budget and your patron demands. Here is a sampling of what some libraries around the state and nearby are doing to stay on top of this challenging new resource development.

## SOUTHERN ILLINOIS LIBRARIES ON THE GO

When Marian Albers, director of the Mascoutah Public Library, attended the 2009 Illinois Library Association (ILA) Annual Conference, she stopped at a booth that caught her eye. The exhibitor was OverDrive and the product was e-books — commonplace today, a little less so in 2009. She talked to the representative and was intrigued and impressed. She walked away thinking, “I want to get this for my library patrons.”

Albers discussed the idea of purchasing digital content with her board, and they were very enthusiastic, since a few of them had e-readers such as Nooks and Kindles. With their approval, she began the quest to bring e-books into her library. The first obstacle was the expense of purchasing the OverDrive platform for hosting the content as well as purchasing titles. She decided a single library couldn’t do it alone. In spring 2010, Albers invited other southern Illinois libraries to join her in purchasing e-books. Marion Carnegie Library and Herrin City Library were the first to join, followed by C. E. Brehm Public Library in Mt. Vernon. The consortium decided on user and lending policies, filled out the forms OverDrive requires in order to create a platform website to host the consortium’s e-books, and drafted collection development strategies.

[continued on page 6]

dark one. This would allow an attribute that both Atkinson and Jobs wanted: WYSIWYG, pronounced "wiz-ee-wig," another pretty nym for "What you see is what you get." What you saw on the screen was what you'd get when you printed it out. Jobs replied, "They said it would force us to use a phosphor that was less persistent and would flicker more." So Atkinson and Jobs, who came down on his side. The hardware team was divided, but then went off and figured it out. Atkinson said. They of an engineer himself, but he was very good at moving the cursor in any ple's answers. He could tell whether the team required using a sive or unsure of themselves."

One of Atkinson's amazing feats was to make a mouse com-tomed to nowadays that we rarely use. One day, over dinner, he windows on a screen to overlap. Atkinson said that Jobs had fired into the ones "below" it. Atkinson, his first these windows around, just with those below becoming top ones. Of course, on a pixels underneath the windows actually lurking top. To create the complex coding was a tug-of-war between he had seen fact the for told him for the I



[continued from page 4]

They determined that subject headings would be divided, with each library contractually committed to spend a certain amount of money each year on books in that library's subject headings; extra titles that a library wished to purchase could be in any subject. The consortium chose the name "Southern Illinois Libraries on the Go" to convey the ease of checking out titles for the busy patron as well as the consortium libraries' willingness to modernize and change for the benefit and expectations of patrons. Staff members at each of the libraries were trained in how to use the website and download titles; OverDrive offered training through webinars on helping patrons and marketing. The website and promotional designs were approved, and on August 11, 2010, the website and downloadable collection were launched. The site is located at <http://SILibraries.lib.OverDrive.com>.

Interest in e-books and downloadable content has increased significantly since Southern Illinois Libraries on the Go began with its original four library members. The site had ninety-seven titles when it began; after the first month, 124 patrons logged onto the site and there were 108 successful checkouts. Today there are twenty-five participating libraries in southern Illinois, over 2,800 titles, and more than 2,000 patrons using the collection. The collection includes 437 audio books, 2,362 e-books, 17 music albums, and 51 video/movies. As of December 2011, there have been 19,042 titles checked out.

The future is expected to bring more growth, even if book publishers are hesitant about the future of e-books and libraries. Harper Collins has imposed a limit of twenty-six checkouts on their e-books. Penguin recently suspended, then restored, their e-books to libraries. Librarians who purchase digital content are a little wary about publishers' intentions, but patron demand to borrow e-books outweighs the trepidation of buying them.

The digital collection of Southern Illinois Libraries on the Go will continue to increase in the number of titles available. Twenty-five different libraries are continuously adding to the collection. As popularity increases and prices of e-readers decrease, even more patrons will start reaping the benefits of the online digital collection. As other libraries express interest in joining the consortium, there is the problem of being too popular—more patrons are gaining access to the collection faster than titles can be added, creating waits on hold lists and discouraging use. This is a recent problem, and the consortium is still discussing ways to address. As the recently added libraries purchase titles, collection growth might resolve the problem.

Overall, the results are pleasing and satisfying to the libraries and their patrons. The staff at OverDrive has been accommodating, and the consortium is proud to deliver digital content to thousands of patrons across southern Illinois. As more libraries and patrons

“This is new territory for publishers, distributors, and libraries, and as with many library services, there is no one-size-fits-all solution.”

embrace E-books and other downloadable media, the consortium will continue to expand in members, users, and content. Any library interested in more information about the consortium, or about downloadable e-books and other digital content, should contact one of the original consortium members.

## WILBOT AND OMNI

These two consortia count libraries on the Iowa/Illinois border among their members, including libraries in Rock Island County. As with libraries in southern Illinois, the cost of the OverDrive platform has fostered collaboration among libraries who could not afford it on their own. In some cases, Friends' groups augmented collection development funds to enable participation. Despite facing the same challenges mentioned above, most of the participating libraries feel the digital content is something their patrons demand and they are willing to expend the effort to provide it.

## YOU'RE NOT IN KANSAS ANYMORE

As reported in *American Libraries* in early January 2012, Kansas State Librarian Joanne Budler recently allowed the state's contract with OverDrive to expire and switched to 3M's new Cloud Library e-book lending service, still in the beta testing stage. This decision has both legal and other implications, and was not taken lightly or quickly.

Published reports in both library and Kansas media reported that there were two main issues with the new contract from OverDrive: a substantial price increase, along with a provision that would revert ownership of all content to OverDrive when the contract concluded. The controversy is leading other libraries and consortia to examine their own contracts for digital media.

Kansas was reportedly one of the first states to organize its libraries into a statewide consortium to negotiate with publishers, and the state library currently offers at least 2,447 e-books and 7,732 downloadable audiobooks, among other digital content. The state library has been contacting publishers individually to get permission to move content to the new platform, with a significant majority agreeing to the transfer.

## SOME EMERGING ALTERNATIVES

OverDrive has been a natural choice for many libraries wanting to get into the e-book game. The selection and accessibility offered by OverDrive have been unparalleled, thanks to their negotiations with publishers and continuous software development. The service isn't perfect, though—checkout process and device and software compatibility issues are confusing, and questions about ownership of content have left many libraries wondering where else to direct their funding for digital content.

Other vendors have been busy—services that are in development or in beta testing present strong competition, or at least might work to complement OverDrive. In addition to the ever-popular freely available public domain collections like Project Gutenberg, and smaller subject-based collections and aggregators, libraries have new choices in subscription-based models to offer their e-book-loving patrons. No one else currently has Kindle, or the title selection and big publisher agreements of OverDrive, but just about everyone's promising it—thanks in large part to the trails OverDrive has already blazed with Amazon and the publishers on board with library e-book lending.

Managing multiple services presents additional challenges to libraries in marketing e-book collections and managing the user experience. As more users adapt to reading on multiple platforms, it's worth taking the time to carefully plan how to present these options to our communities while we work toward seamless integration across systems.

**3M Cloud Library:** With a selection comparable to OverDrive's, this service from a longtime library partner is a direct competitor. It's a stand-alone-only product, though—no consortia. The service includes fully functional, cross-platform mobile apps, and supporting equipment like in-library Discovery Terminals & E-Readers. Happily for users, content syncs across devices and no Adobe ID is required. Happily for libraries, they retain use of the content they paid for if they leave the service. Cloud Library is now available live with its early adopter partners; here in Illinois, Oak Park Public Library expects to go live as an early adopter this spring.

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**Baker & Taylor's Axis 360:** Librarians can use Baker & Taylor for e-book selection and acquisition—a real plus for the workflow of libraries already using it for physical materials. They've developed partnerships for the library user experience—Blio, a 100 percent ADA-compliant multi-media e-reading software that specializes in enhancing and preserving the look of the physical items in the digital reading experience, and Barnes & Noble for integration with Nook and Nook Color. This service went live with their first beta partner in December 2011.

**Books at JSTOR:** Scheduled to go live in June 2012, Books at JSTOR will offer current and backlist scholarly titles.

**EBSCO E-Book Collection:** EBSCO acquired NetLibrary in 2010, and has been working on improving the user interface for the collections. Specializing in subject collections, largely nonfiction and reference, they offer web-based reading and checkout for offline use.

**Freeding:** This option is offered by Library Ideas, the folks behind the music download service Freegal, with a pay-per-download model. The subscribing library purchases a set number of tokens, and users get a weekly allotment to “spend” on downloads. They offer unlimited simultaneous use, renewals, and a quick download process. But the mobile experience is rough, and their purchasing model would require careful planning to avoid unhappy users and ballooning costs.

**Safari Books Online:** This ten-year-old web-based platform provides access to technology and business titles, with a library subscription product available through ProQuest. In a move to grow with the market, they recently acquired Ibis Reader, a mobile and desktop e-pub reader.

## EBOOK NEWS AND RESOURCES

Chief Officers of State Library Agencies (COSLA). “Survey of State Libraries Finds that 39% of US Libraries Lag Behind in Providing Ebooks,” December 7, 2011. [http://www.cosla.org/documents/Press\\_Release\\_on\\_Downloadable\\_Media\\_Survey261.pdf](http://www.cosla.org/documents/Press_Release_on_Downloadable_Media_Survey261.pdf)

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## IIA

“The future is expected to bring more growth, even if book publishers are hesitant about the future of e-books and libraries.”





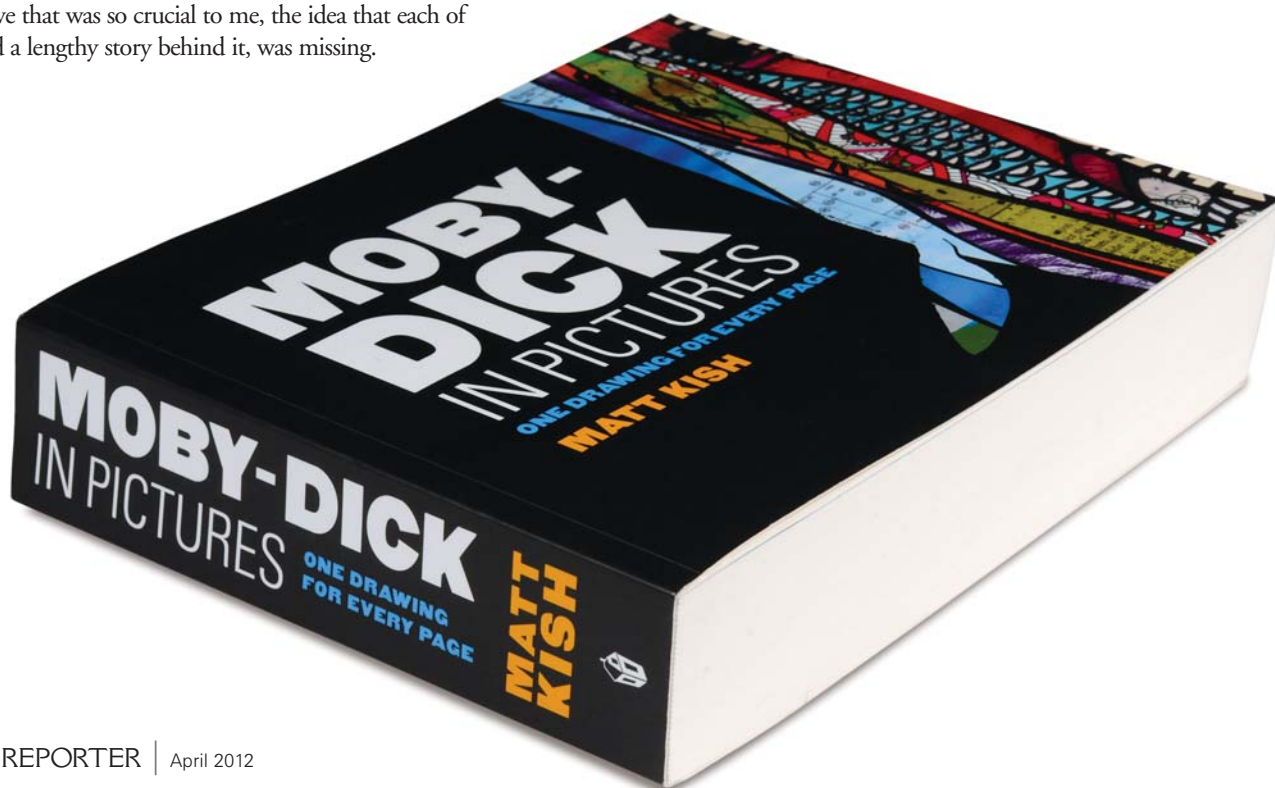
# Drawing *Moby-Dick*: A Librarian's Story

**B**y the summer of 2009, I had been a librarian in the office of collection development for the Dayton Metro Library system for a little over three years. I loved my job, graduate school had really paid off, and my life was changing in ways I had never imagined. I had turned forty in June and it was a convenient reminder to take stock of where I was coming from, where I was, and where I saw myself heading.

I have been drawing ever since I can remember. My earliest and most powerful memories are visual and to this day it is often easier for me to think and communicate in images rather than words. Since the art that had always made an impact on me was primarily narrative in nature, I felt a need to begin illustrating and giving life to my own personal mythology. It was important to simply turn these ideas and stories into something more concrete. But that sense of narrative that was so crucial to me, the idea that each of these pieces had a lengthy story behind it, was missing.

That is where things stood for me in the summer of 2009. And then something strange happened. Through one of those foolish little “notes” on Facebook, one in which I listed the five novels I would bring with me on a desert island, an old friend from my undergrad years sent me a curious comment. It read, in its entirety, “I can’t believe you didn’t mention *Moby-Dick*.”

[continued on page 12]

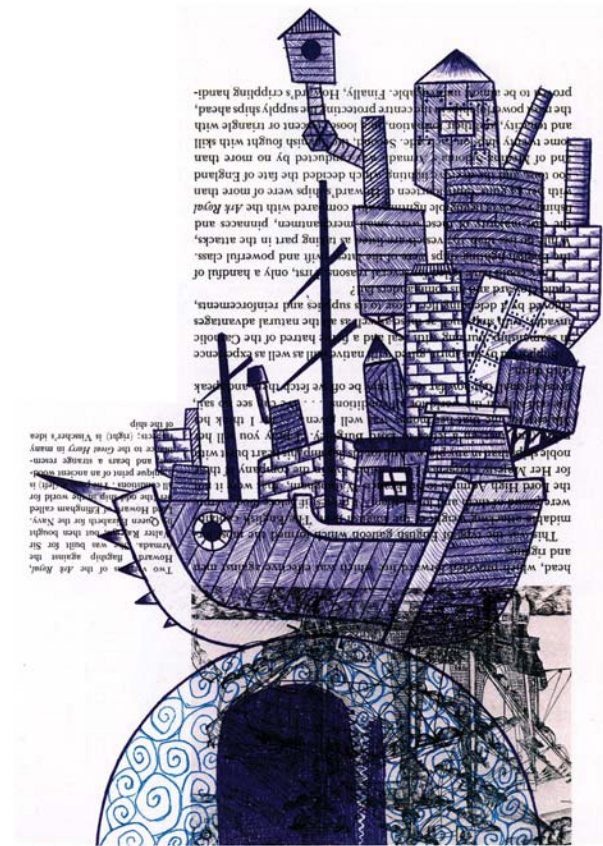




71

...who has also by the stillness and seclusion of many long night-watches in the remotest waters, and beneath constellations never seen here at the north, been led to think untraditionally and independently...

COLORED PENCIL, INK AND MARKER  
ON FOUND PAPER  
7.75" x 11"  
11/12/09



107

...for a whale-ship was my Yale College and my Harvard.

BALLPOINT PEN AND INK ON FOUND PAPER  
7.75" x 11"  
12/16/09

## A BOOK TO DRAW ON

That stunned me. I couldn't believe it either and I spent quite a bit of time thinking about it. Was it because I had read the novel so many times that it has just become too familiar a part of my mental landscape? Or was this some kind of suggestion or hint that it was time for me to read the novel and make that journey again? After all, this novel was a pillar of my identity. It had been a constant companion to me and a guide on my path through high school, college, and adulthood. It was rarely far from my thoughts, and each of the eight times I had read the novel, I found in it eerie parallels to my own life. The book was also apparently magical, since every single reading revealed more and more to me and it never seemed like the same book twice.

I didn't know why I hadn't mentioned the book as one of my desert island novels, but that idea stayed with me for quite some time. I was very familiar with the artist Zak Smith

and his magnificent project illustrating every single page of Thomas Pynchon's novel *Gravity's Rainbow*. The sheer ambition of it staggered me, and it was an idea that I could never really set down.

I wish I could explain, in precise and articulate terms, just how the idea to illustrate every page of *Moby-Dick* came to my mind, but I can't. It was some kind of alchemical blend of ennui, frustration, boredom, and questioning seeded by Smith's own project and sparked into life by a Facebook comment. So, as an antidote to my creative frustration, as a self-imposed final test to determine the true role art would play in my life as a married public librarian nearing middle age, and as a grand and perhaps stupidly ambitious endeavor, I decided with almost no planning or consideration to embark on a quest to create one illustration for each of the 552 pages of my Signet Classics paperback edition of Herman Melville's great novel *Moby-Dick*.

310

*So strongly and metaphysically  
did I conceive of my situation  
then, that while earnestly  
watching his motions, I  
seemed distinctly to perceive  
that my own individuality  
was now merged in a joint  
stock company of two...*

COLORED PENCIL, INK, MARKER AND  
WATERCOLOR ON WATERCOLOR  
PAPER  
8" x 12"  
07/14/10



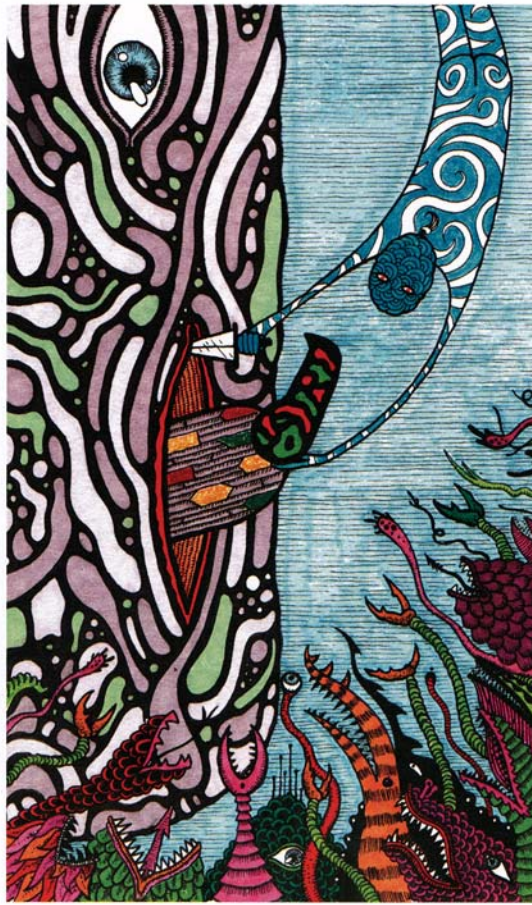
## FIVE HUNDRED AND FIFTY-TWO DAYS OF DRAWINGS

I gave myself only two rules. The first was that I would proceed through the illustrations sequentially, from the first page to the last, and not jump around doing the pieces I thought would be most exciting first. I wanted to see how the illustrations would grow, evolve, and build on one another in that sequential fashion, and I wanted my experience illustrating the novel to mirror the experience of a reader exploring the novel for the first time.

My second rule was to complete one illustration per page per day, and this was an attempt at creative destruction for me. Just as my method of drawing had become very labor intensive, overly detailed and too reliant on rulers and templates, I knew that I would have to almost violently force myself to make images in a different way. I would be forced to work more efficiently, to do more with less, and to learn how to trust my own hand and arm over the rigidity of rulers.

Beyond that, there were no rules. I freed myself up to use any medium and any style of representation that I wanted. Since I knew that there was a possibility that this might be my final artistic endeavor, it became in some ways a kind of love letter to all of the art, all of the images, all of the book covers and comics and paintings that I had seen and loved and absorbed throughout my entire life. All of that was grist for the mill, and nearly all of that would be echoed in these *Moby-Dick* illustrations.

[continued on page 14]



**333**

*Now, how had this noble rescue been accomplished? Why, diving after the slowly descending head, Queequeg with his keen sword had made side lunges near its bottom, so as to scuttle a large hole there; then dropping his sword, had thrust his long arm far inwards and upwards, and so hauled out our poor Tash by the head.*

COLORED PENCIL, INK AND MARKER  
ON WATERCOLOR PAPER  
5.25" x 8.75"  
08/03/10

## FROM SMALL BEGINNINGS TO A GREAT BIG BOOK

I began posting the illustrations online, on a blog, just so I could share the project and the art with a few friends and family members who lived out of state. That was my only intent, and I had no idea the project would become what it did. Within a few months, word had spread and I was getting requests for interviews from people I had never heard of. Certainly most of them were bloggers and not necessarily professional journalists, but each interview and each new mention of the project brought more and more viewers.

In a short amount of time, I had been invited to Brooklyn to give a presentation on the project as part of something called the Open City Dialogues, or OCD. A joke which was entirely intentional. That led to a mention in one of Brooklyn's free papers which caught the eye of a picture book illustrator who mentioned the project to her close friend who happened to be

a literary agent and before I had even completed half of the illustrations, a book deal was struck and this tiny, personal exploration of the great novel had become a 600-page art book.

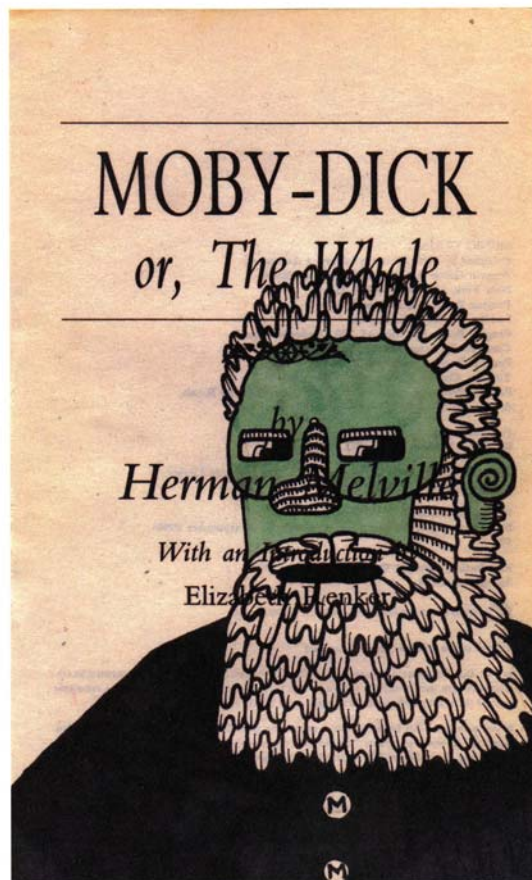
The following year was absolutely surreal. For a time, I struggled with the newfound responsibility and crushing weight of having a book deal, a deadline, and a paycheck associated with the project. Would I have to worry about making the images marketable? Would I have to grapple with readers' expectations of what the art should look like? Had I become a sellout? It got so bad that I actually stopped drawing for two days, which was unheard of at that point. Eventually, I fought my way out of it and back into the studio and resumed work.

The end came suddenly. I never let myself count the pages I had done. I wouldn't let myself look ahead because I knew that to do so would weaken my resolve. I took each page as it came each day, much the way the whalers and seamen on a three-year voyage would. Finally, on Saturday January 29, 2011, 543 days after I began, I finished the final illustration.

**350**

*There are some enterprises in which a careful disorderliness is the true method.*

INK AND MARKER ON FOUND PAPER  
4" x 6.75"  
08/14/10



It was both the easiest and the hardest piece to create. I always knew that it would be an intentional echoing of my illustration for the first page of the novel, so in that sense the piece came very easily to me. But I was surprised at how bittersweet finishing that final drawing was. What I had imagined would be a moment of triumph, of almost unbridled joy, brought me great sadness. The eighteen months I worked on the project had been full of long, exhausting, and solitary days. At times, I resented what it had turned into and was angry about the burden of making it a book.

## FROM MELVILLE TO CONRAD

But even in those darkest of times, the crew of the *Pequod* had been my companions. Through my drawings, they had become as real to me as any of my friends. They were always there for me, and always walked with me. And now our journey together had come to an end. I am not ashamed to admit that I wept when I set the pens down for that last time.

Since that day, I have been able to enjoy the fruits of my labor. The book, *Moby-Dick in Pictures: One Drawing for Every Page*, is an object of great beauty and everything I hoped it would be. I have been able to travel the country talking about my book, Melville's *Moby-Dick*, and my art to more people than I ever would have dreamed. I've had a gallery show and sold more art than I would have thought possible. And I learned, most importantly, that in spite of my great love for librarianship and my dedication to the profession, I am not ready to set my pens down and leave art behind. Besides, I've got to start working on illustrating Conrad's *Heart of Darkness* now.

For more of Matt Kish's art, you can take an inside look on Amazon, or visit his blog where some of the work is for sale. <http://www.amazon.com/Moby-Dick-Pictures-Drawing-Every-Page/dp/1935639129>

<http://everypageofmobydick.blogspot.com/>

ILA



385

*What all men's minds and opinions but Loose-Fish?*

INK AND WATERCOLOR ON  
WATERCOLOR PAPER  
8.25" x 12"  
09/24/10

| Christina Stoll, Special Libraries Association, Illinois Chapter

Mary Martinez-Garcia and Dave Shumaker, NATIONAL ASSOCIATION OF REALTORS® Library

Susan Braxton, Prairie Research Institute Library, University of Illinois at Urbana Champaign

Rita M. Hassert, Sterling Morton Library, The Morton Arboretum |

# From Fossils to Flora and For Sale Signs

**D**id you know that architect Harry Weese designed not only Chicago skyscrapers but also library bookshelves?

Three of Illinois' special libraries—the NATIONAL ASSOCIATION OF REALTORS® Library, Prairie Research Institute Library in Urbana-Champaign, and the Sterling Morton Library at the Morton Arboretum—give you just an idea of the variety of special library types and collections available in Illinois, as well as the histories and stories they tell.

In the world of special libraries, the question “What makes them so special?” gets asked often. While academic, public, and school libraries for the most part have an identifiable customer base, a special library's customers vary depending on the work of its larger organization. A special librarian might work for lawyers, medical professionals, engineers, and/or even animal caretakers, to name a few.

The work within a special library is often specialized, focusing heavily on the area of concentration of its larger organization, with access to proprietary information and databases, only available to its customers. However the core work of research, collection development, and information retrieval that also takes place in a special library isn't much different from what happens within any other type of library.

There are hundreds of special libraries throughout the Illinois library community, and while all work to serve their individual clients, members, and customers, many also offer services and resources that anyone, including other libraries, can take advantage of. Get to know the Illinois special library community as a group, and sample some of the individual libraries—you'll be glad you did!

[continued on page 18]

“The work within a special library is often specialized, focusing heavily on the area of concentration of its larger organization.”



# VAUGHAN'S SEED STORE

26 Barclay St.  
NEW YORK.



VAUGHAN'S  
1894  
GARDENING  
Illustrated

Gardening is an  
Employment for which  
no man is too high  
or too low.



Vaughan's  
California  
Mammoth

## SWEET PEAS.

The entire collection of 20 beautiful sorts, (for names see other side) and one set of the new white sweet pea, Emily Henderson, one large pkt each, for \$1.00 postpaid, (retail price, \$1.40.)

18 VAUGHAN'S PRIZE MIXTURE contains all the above and 20 more sorts. Our Sweet Peas were awarded a medal at the World's Fair.

## SLA IL: A SISTER ASSOCIATION TO ILA

Come to just one meeting of the Illinois chapter of the Special Library Association (SLA IL) to see some of the best networking and information exchanges among library professionals. Inviting to all library types, once the special library community gets you in, it knows how to make you stay.

More than 400 members strong, SLA IL (<http://illinois.sla.org>) welcomes students and information professionals from all library types. The chapter sees a lot of crossover with academic libraries, as well as with solo school librarians and subject-matter experts within public libraries such as business or genealogy librarians. Many SLA IL members are involved with their own community libraries, serving on public or academic library boards. We even have former special librarians who have moved on to other library work, but choose to remain involved in the special library community for its wealth of resources, connections, and opportunities.

In addition to in-person chapter meetings, SLA IL offers webinars, an annual leadership and national conference, and an online newsletter, *Informant*, rich with book reviews, library profiles, research and topical articles, as well as news within the special library community. July 15–18, 2012, are the dates for the upcoming SLA National Conference to be held in Chicago (<http://sla2012.wordpress.com>), and all library professionals are encouraged to attend.

Some of the many ways to connect with SLA IL online include:

- Website and Online Newsletter feeds (<http://feeds.feedburner.com/SlallinoisChapter>)
- Email RSS feed ([http://feedburner.google.com/fb/a/mailverify?uri=SlallinoisChapter&loc=en\\_US](http://feedburner.google.com/fb/a/mailverify?uri=SlallinoisChapter&loc=en_US))
- Twitter feed (@SLAllinois)
- Facebook page (<http://www.facebook.com/?sk=2361831622>)
- LinkedIn profile (<http://www.linkedin.com/groups/SLA-Illinois-Chapter1853503?mostPopular=&gid=1853503>).

“Inviting to all library types, once the special library community gets you in, it knows how to make you stay.”



The Prairie Research Institute is the home of the Illinois State Scientific Surveys.

## HOME ON THE PRAIRIE

<http://www.library.illinois.edu/prairie/>

The Prairie Research Institute Library formed in June 2011 from the merger of the Illinois Natural History Survey, Illinois State Geological Survey, Illinois State Water Survey, and Illinois Sustainable Technology Center Libraries, and is a unit of the University Library of the University of Illinois at Urbana-Champaign.

The library employs four professional librarians with subject expertise in earth and atmospheric sciences, ecology, environmental science and sustainability, environmental education, and natural resources and natural history. Our collection covers these areas, with particular emphasis on Illinois and the surrounding region. We are open to the public, offer in-person and virtual reference service, and participate in I-Share. Illinois residents not affiliated with an I-Share institution may apply for a courtesy card from the University Library to borrow our materials.

Special services include the Illinois Department of Natural Resources “Resource Trunks” for educators. We have trunks on Illinois Trees, Illinois Fossils, and Illinois Invasive Species, which contain specimens, books, kits, and activities appropriate for a wide age-range of learners. Teachers, scout leaders, 4-H leaders or project helpers, and other educators may borrow trunks for up to two weeks free of charge, and a courtesy card is not required for trunk loans. There are additional trunks available from lending locations across the state. For more information about the resource trunks, see <http://www.library.illinois.edu/prairie/trunks/index.html>.

For more information about this library, contact Susan Braxton at [braxton@illinois.edu](mailto:braxton@illinois.edu), or [library@prairie.illinois.edu](mailto:library@prairie.illinois.edu).

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## A "GROWING" COLLECTION

<http://www.mortonarb.org/sterling-morton-library.html>

The Morton Arboretum's living plant collection of more than 4,000 kinds of trees, shrubs, and other plants thrives on our beautifully landscaped 1,700-acre site in Lisle. In addition to this highly visible living plant collection, there is a herbarium collection of more than 170,000 dried plant specimens including 19,000 lichens.

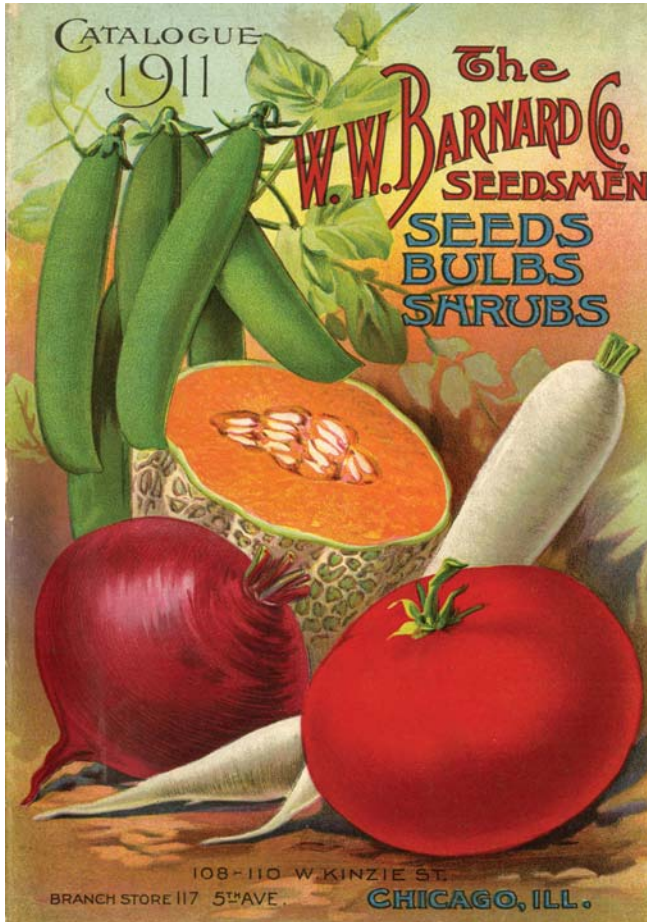
The third member of this triad of arboretum collections is the Sterling Morton Library. Open to all, this collection is devoted to the literature and art of botany and horticulture. The circulating collection housed within the Reading Room, designed by noted Chicago architect Harry Weese, contains over 28,000 volumes on botany, horticulture, natural history, ecology, botanical art, and other allied subjects.

Within our focused subject interests, our resources range from children's books such as *The Lorax* to magazines for avid gardeners, and from field guides for students visiting our Schulenberg Prairie to highly scientific monographs on oaks for botanists.

Less visible is our nursery catalog collection, gathered to help gardeners and horticulturists locate plants of particular interest and merit for their gardens. In addition to current catalogs, we also have historic nursery catalogs including several dating from the eighteenth century, a terrific resource for groups and individuals engaged in recreating historic landscapes.

The Suzette Morton Davidson Special Collections are a treasure within the Sterling Morton Library. Botanical art, rare books, and archives of arboretum papers along with a host of other significant resources are part of this collection. Whether an early herbal detailing the medicinal uses of plants, a planting plan created by Jens Jensen, a hand-colored engraving of a magnolia by Ehret, or the first taxonomic description of a maple species, all of these works combine to create a rich resource to consult and study.

For more information about this library, contact Rita M. Hassert at [rhassert@mortonarb.org](mailto:rhassert@mortonarb.org).





“Recent reference questions have ranged from what impact smoking will have on a house’s price to how best to market a nudist compound for sale.”

## EVERYTHING YOU EVER WANTED TO KNOW ABOUT REAL ESTATE


<http://www.realtor.org/library>

The world’s largest real estate library, NATIONAL ASSOCIATION OF REALTORS® Library, wears multiple hats, serving several users:

- Nearly one million REALTOR® members,
- Local and state REALTOR® boards,
- Staff in Chicago and Washington, D.C., offices, as well as affiliated institutes, societies and councils.

The library is also expanding the collection and preparing to serve the REALTOR® University and Research Center for a pending degree program.

While the role is evolving, the library still maintains its core function as a special library, the premier source for answers to real estate-related questions on topics from appraisal to zoning. Its ninety-year history, along with a commitment to research and technology, gives depth as well as breadth to the scope of the collections and ability to respond to patrons. Recent reference questions have ranged from what impact smoking will have on a house’s price to how best to market a nudist compound for sale.

For more information about this library, contact Mary Martinez at [mmartinez@realtors.org](mailto:mmartinez@realtors.org) or Dave Shumaker at [DShumaker@realtors.org](mailto:DShumaker@realtors.org). 

# ILA Welcomes New Members

We would love to welcome your friends and colleagues, too. By sponsoring a new member, you share the benefits of membership with others ... and help create a stronger and more effective voice to promote the highest quality library services for all people in Illinois.

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**US Veteran Energy LLC**, Mokena

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**Sarah Hill**, Paris Cooperative High School, Casey  
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**Mary C. Theisen**, Glenview Public Library  
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# Distance Education Is Closer Than You Think

**E**merging technology has transformed our lives, including how and where we learn. No longer do we have to leave jobs and relocate our families to pursue our educational dreams. Now, from the comfort of our homes, we can participate in online courses and even earn a degree without ever setting foot on campus.

Graduate students at the San José State University School of Library and Information Science (SLIS) live across North America, and most never visit the campus located in the heart of Silicon Valley. SLIS offers a fully online Master of Library and Information Science (MLIS) degree, with a convenient approach to learning and an ALA-accredited program rich in choices.

Early on, SLIS recognized the benefits of delivering its courses online, including introducing students to the emerging technology they'll encounter when working in the rapidly changing LIS field. As they interact with peers and faculty from a distance, SLIS students are immersed in sophisticated technology, preparing them to serve clients and collaborate with colleagues who live across town or around the globe.



"We know that tomorrow's information professionals will need to interact with virtual teams and use emerging technology to serve clients," said Debbie Faires, SLIS assistant director for distance learning.



***"We're excited about providing students with skills that will make them more employable in today's challenging economic climate."***

Technology has opened up a world of opportunities for SLIS students. They present at virtual conferences and participate in research projects, all without leaving their homes. They gain hands-on experience as virtual interns, interacting with host institutions that may be located anywhere on the continent. For example, a student who lives in Illinois may intern at a high-tech Silicon Valley company without traveling to California.

The San José State University School of Library and Information Science offers two fully online master's degrees, a fully online certificate program, and a doctoral program: Master of Library and Information Science (MLIS), Master of Archives and Records Administration (MARA), Post-Master's Certificate in Library and Information Science, and the San José Gateway PhD Program.

Let the learning begin:  
[slisweb.sjsu.edu/ila](http://slisweb.sjsu.edu/ila)



SCHOOL OF LIBRARY AND INFORMATION SCIENCE



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**Be Loud!**

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Nominating someone for an ILA Award has never been easier!  
Visit <http://www.ila.org> to learn about all of the awards, then submit your nomination form and all supporting documentation via the ILA Web site. No service should go unrecognized, so toot your own horn or tell us who you think is the best! If you have any questions about the ILA Awards, please contact the ILA office at (312) 644-1896, or [ila@ila.org](mailto:ila@ila.org).



Illinois Library Association

**NOMINATIONS FOR ALL ILA AWARDS ARE DUE MAY 15, 2012.**



# Library Jobline of Illinois



<http://www.ila.org/jobline>

**Positions for Librarians and Support Staff**

All employer job openings are listed on the ILA Web site ([www.ila.org/jobline](http://www.ila.org/jobline)) for 30 days and the cost is \$100.



## 2012 ALSC National Institute *LIBRARIES LEADING THE RACE*

September 20 - 22, 2012 | Indianapolis, Indiana  
[www.ala.org/alscinstitute](http://www.ala.org/alscinstitute)

.....

### Authors & Illustrators

Peter Brown, Denise Fleming, Kevin Henkes, Eric Rohmann,  
Gary Paulsen, Bryan Collier, Doreen Rappaport and April  
Pulley Sayre

### Educational Programs

Best practices, competencies, early literacy, library  
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development and much more!

### Networking

ALSC Connection brings together more than 300 children's  
librarians and experts through networking activities.



## ◀ MY TURN ▶

| Jan Chindlund, Columbia College Chicago Library |

# The Portable MLS

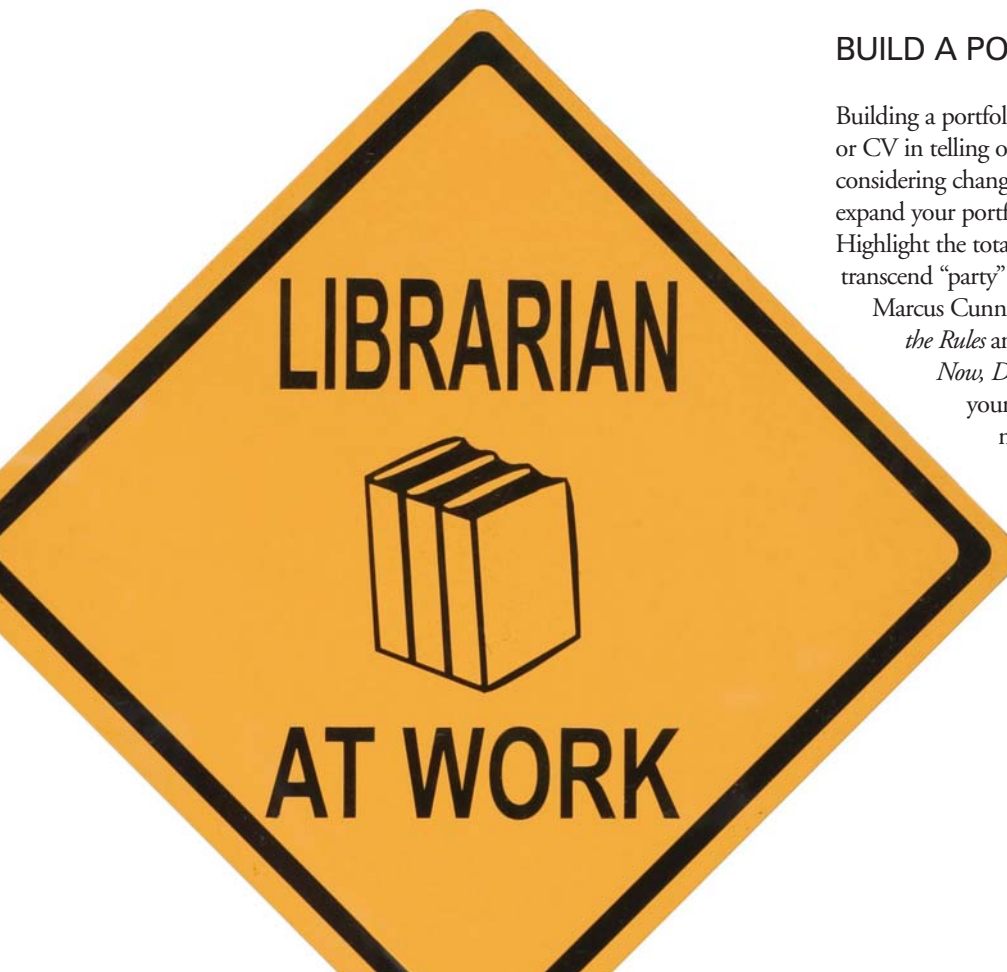
**W**hat we learned in library school, and the competencies developed along the way, are definitely transferable from one library setting to another. The knowledge gained in undergraduate studies plus work experience in any arena enhances the library degree, useful in designing and implementing resources and services for our users. Each of us represents a set of skills, knowledge, competencies, and talents, and the total is greater than the sum of the parts. Being able to see that total and articulate it persuasively enables one to move from one setting to another. Yes, you can transition from one type of library to another successfully.

## ALIGN, ALIGN, ALIGN

The universal truth about all libraries is . . . every library must develop a strategy to align itself with the mission of the institution it supports. This is important for fiscal support and fund-raising opportunities, certainly, but it also allows you to identify your primary users so you can connect as swiftly and purposely with their needs, while also establishing credibility and relevance. Aligning with the mission and goals of the parent organization is absolutely necessary and paramount in special libraries. A special library exists because its services and resources are needed to accomplish specific objectives. And when leadership changes, vision, mission, and goals may change. Be ready to realign.

## BUILD A PORTFOLIO

Building a portfolio of work products enhances one's resume or CV in telling one's story. Another bit of advice to those considering changing from one library type to another is to expand your portfolio and focus on your "body of work." Highlight the totality of your accomplishments, and how they transcend "party" lines. Two books that expound on this are Marcus Cunningham and Curt Coffman's *First, Break All the Rules* and Cunningham's book with Donald O. Clifton, *Now, Discover Your Strengths*. Once you know your talents (not to be confused with skills, necessarily), build them into highly transferrable strengths. Communicate those strengths in your cover letters and resume/CV, resulting in interviews and opportunities.



“The knowledge gained in undergraduate studies plus work experience in any arena enhances the library degree, useful in designing and implementing resources and services for our users.”

## COLLEAGUES AND MENTORS

Developing a web of colleagues and mentors (special, academic, and public librarians) who have weathered changes in their careers is valuable in learning about maneuvering through new cultures and learning techniques for successful transitioning. Successful colleagues usually thrive because of the breadth of their experience and their leadership talents. Many have found their business acumen, subject knowledge, and project management and budgeting skills very valuable. Tap into mentors for long-term relationships or for a short-term engagement to learn about a specific competency needed right now. Agree ahead of time how you will interact and how frequently. Enjoy co-mentoring relationships where each one has knowledge to share.

## ADAPTIVE COMPETENCIES

When speaking with future librarians, I emphasize the need to learn to manage projects, the benefit of being able to speak to groups, and the value of looking for and recognizing opportunities to take on new challenges. Knowing how to manage resources (human, financial, and facilities) helps one run a library of any type. Special librarians are often deep subject experts, used to working on crazy deadlines; as a result they are responsive and timely. They understand return on investment. They are committed to their colleagues and customers. Special librarians are often great project managers. Invite them to participate on your boards. They are experienced in getting work done well and on time, meeting goals, and showing value.

## JOB SEARCHES FROM BOTH SIDES

There are library leaders out there who may not exactly match your search criteria or have the background you think is necessary to be successful, but if you cast a wide net, you may be pleasantly surprised with the candidates that emerge. Likewise when looking for that next position, cast your own net widely, and you may find surprising opportunities.

## HUMAN ATTENTION

As Kevin Kelly of *Wired* magazine noted, “The only factor becoming scarce in a world of abundance is human attention.” We librarians can and do provide that human attention through the services we develop and implement. The people I connect with among all library types—academic, public, special, and school—are the real “treasures” I value within the library community. They are human resources: deeply collaborative, knowledgeable, and generous librarians who simply want to facilitate knowledge creation and sharing. If I were to boil all of librarianship down to one single word, I would boil it down to “access.” Our mission is to provide access through the intentional use of our attention, skills, knowledge, competencies, and talents, no matter what the setting.

ILA

The image shows a logo for BTC Building Technology Consultants, PC. The logo features the letters 'BTC' in a large, blue, serif font. To the right of 'BTC' is the text 'Building Technology Consultants, PC' in a smaller, blue, sans-serif font. Below the logo is a circular graphic divided into several segments, each containing a small image and a label. The labels include: 'Roofs', 'Construction Oversight', 'Evaluation', 'Forensic Investigation', 'Building Facades', 'Structural Distress', 'Historic Preservation', 'Parking Garages', 'Plaza Decks', 'Capital Review Plans', and 'Repair Design'. The word 'LIBRAR' is written across the center of the circular graphic. Below the circular graphic is the text 'Expert Evaluations | Innovative Solutions | Better Building'. At the bottom right of the image is the website 'www.btcpc.com', the phone number '(847) 454-8800', and the names of two principals: 'Kamli Farahmandpour, Principal' and 'Joshua Summert, Principal'.



Illinois Library Association

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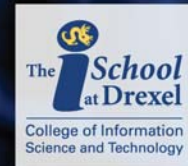
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