changing the very foundation of digital libraries and scholarly communication. She envisions digital libraries becoming more user-centered, as "bridges" are built to encourage the migration of digital objects from the digital library context to individual and collaborative digital workspaces and classrooms.

This work is a successful, substantial snapshot of digital library development, and one relatively unblurred for having been taken of a subject not only in motion, but *motions.* So much is occurring in the digital library world that the provision of an organized, coherent overview is more than welcome.—*Kevin Cherry, East Carolina University.*

Doubleday, Richard B. *Jan Tschichold, Designer: The Penguin Years.* New Castle, Del.: Oak Knoll; Aldershot, U.K.: Lund Humphries, 2006. 218p. alk. paper, $39.95 (ISBN 1584561785; 0853319464). LC 2006-284193.

On my first extended stay in the United Kingdom in 1966, I remember my surprise and chagrin at seeing row upon row of repetitively designed paperbacks lining the shelves of London booksellers. They were, of course, acres of Penguins—and all of the monotonous subspecies thereof. What a dull and curiously boring country I had found myself in: bland food, bland streetscapes, bland weather, and now, bland books—the final insult to my lively adolescent sensibilities. I should have spent my "junior year abroad" somewhere more colorful.

Happily, I eventually grew up and came to appreciate, even cherish, those seemingly humble volumes for what they were and remain: masterpieces of design and typography. (I should also add that I have successfully outgrown my monochromatic view of the United Kingdom.) The understated elegance and beauty of Penguins in their heyday was in no small measure due to the impact of one of the 20th century's giants of book design, Jan Tschichold. In a brief but eventful three years (1947–1950), the German typogra-

pher did what a native son could probably not have: brought order, discipline, and classical balance to the design formulary of the Penguin imprint.

It must have been difficult to have been a German in Britain in the immediate postwar years. But to have been a German brought in to reform and overhaul the entire design and production operation of a huge, mass-market publisher must have been a major challenge. Tschichold described this challenge forthrightly: "The man who controls typographical design in an English publishing house is called the typographer. The typographer's communication with printers and binders is by letter. Penguin Books uses a large number of printing and binding firms all over the British Isles. Distances are so great that visits even to a firm in London are only occasionally possible … Corrections can hardly ever be made quickly … But now, along came a man who not only wanted nearly everything changed, but also, in this most conservative of countries, produced an entirely new set of typographical rules." This was not a recipe for a long and happy stay. Indeed, his collaborator at Penguin, Eric Frederiksen, remarks in a letter printed as one of the appendices to this volume that Tschichold "knew exactly what he wanted and how to carry matters through in his own way: a rather German way and very different from the English, which often made him feel uncomfortable and lonely … I am sure his stay in England would have been happier had he only tried to understand better the special way of living, so contrary to strict German attitudes." That Tschichold accomplished as much as he did in a mere three years only underscores his well-earned eminence in the history of design and typography.

Created in 1935 by Allen Lane, Penguin Books took as its motto, "Good Books Cheap." However, the genius of Lane was not just in producing an affordable product, but to produce a thoroughly "branded" one as well. Branding is something we hear and read much

of today: every organization, group, company, and corner deli wants to wrap itself in some sort of "branding" design that makes it instantly recognizable in a crowd. Lane realized the power and allure of this decades ago, and made Penguin one of the first major businesses to exploit "branding." The decentralized nature of the Penguin operation, though, meant that the design and execution of the branding was dependent on a host of local customs and craft conventions that could be charmingly idiosyncratic. Moreover, branding's Achilles heel is its tendency to become stale. Over time it needs refreshing to retain its ability to attract and keep a customer base. Postwar Britain encouraged recovery and regeneration across a broad front. Lane, ever the astute businessman, seized the moment.

What Jan Tschichold brought to the task of reforming design and production standards and practices at Penguin were two things: a thorough grounding in the history of printing that expressed itself in a profound love of all that seemed true and right in the past and a Continental instinct for centralization and standardization. In an article in the Penguin house organ, *Signature* (1947), Tschichold noted: "The typographer must use the accumulated experience of typographic history when giving instructions about chapter-openings, or paragraphing, or the layout of plays or poetry. Only the most careful and critical study of the best typography of the past will enable him to notice the details that make such a difference to the whole." He saw himself, in his role at Penguin, as working directly in a line that went from Aldus through Elzevir to Didot. Only the best of the past could save the present from a permanent descent into shabby, inferior products. Closer to home, the model provided by the Insel Verlag earlier in the century was proof that quantity need not trump quality. The genius of Tschichold was to find a way of doing this within the constraints of Penguin's branding and format requirements. He was not given a lot of wiggle

room, but he made the most of what was handed to him.

Richard B. Doubleday's account of Tschichold's interlude at Penguin does not work well as history. For that, the reader should still rely on the dependable work of Tschichold's younger colleague, Ruari McLean. A designer by profession, Doubleday teaches in the Fine Arts program at Boston University. He has no real sense of how history "works" and no apparent interest in narrative. The business of the book barely inserts its base agenda into the text. The author glides over or totally ignores his protagonist's actual experiences at Penguin in favor of potted summaries of printing history. But he can be forgiven all this because his real interest, as a designer and a teacher of design, is in the books themselves. Much of his commentary on Tschichold's actual work is little more than a summary of fonts, point sizes, layout, and the like and will be of little interest to those outside his métier. However, he—and Oak Knoll—have larded the book with a bountiful harvest of marvelous plates that allow the reader to appreciate the skill, care, and exquisite craftsmanship of a master designer. This is a book where the plates themselves must stand in for thousands of words.

The amount of work Tschichold took on at Penguin was staggering. Not only did he have to redesign the core Penguin lines, he also had to take care of the numerous ancillary branches as well: Pelican, King Penguin, Penguin Classics, and the multitude of expanded specialty series that targeted niche audiences in music, travel, architecture, poetry, contemporary issues, arts and crafts, reference, and other subjects. Each had its own distinct "look and feel" within the larger system of Penguin branding. And to do this in the context of a group of hidebound professions and trades that did what they did from time immemorial is truly quite extraordinary. While Tschichold pleaded poverty as his reason for leaving Penguin and the United Kingdom—the pound had collapsed—one suspects that

Switzerland, a less challenging, more welcoming world, might have been the greater impetus.

Doubleday's book comes with a suite of appendices culled from the archives and a full bibliography of and about Tschichold.—*Michael Ryan, Columbia University.*

Edwards, G. Edward, and Patricia Layzell Ward. *Leadership Basics for Librarians and Information Professionals*. Lanham, Md.: Scarecrow, 2007. 246p. alk. paper, $40 (ISBN 0810852292). LC 2006-26885.

According to a recent *New York Times* article, more than 25 percent of librarians will reach the customary retirement age of 65 by 2009. Many respondents to a recent ALA survey are not willing to wait even that long: almost 30 percent of those who plan on retiring by 2010 are ages 45 to 54. This means that many of us may soon find ourselves, by accident or ambition, in a leadership position. If you are reading this and thinking, "But I took that management course in library school," this book, which explains that management and leadership are not the same, is for you. It includes discussions of leadership, borrowing terms and advice from business gurus such as Peter Drucker, and emphasizes the qualities of—and gives practical advice for—leaders in the library profession. The book's three sections are titled "Background," "Developing Leadership Skills," and "The Experience of Leadership." The inclusion of practical tips for the workplace, in addition to advice for personal development, make the work an effective combination of self-help and textbook.

Librarians Evans and Ward open by explaining the differences between a manager and a leader, and many of the contrasts are nuanced and thought provoking (for example, "The manager *does things right*; the leader *does the right thing*"). They emphasize a vexing problem: though most leaders come from the ranks of management, the qualities required in the two positions are almost complete opposites. Acknowledging that leaders come from different backgrounds, the authors inform the prospective or new leader what to do, using general tips that could work in many situations, starting with how to weather others' expectations. Sometimes they offer unusual advice such as asking the opinions of ex- and nonusers of the service or department.

In this first section, the authors analyze the traits of a good leader including traditional academic dissections of the field such as the Behavioral Approach. This is followed by indirect advice from Rudy Giuliani and Irish explorer Ernest Shackleton on how to lead in the post-9/11 world. The traits mentioned serve as a checklist of qualities to develop or hone. Along with inner strengths, the authors wisely mention practicalities, such as frontline experience, that will help in gaining the acceptance of others. Emphasizing that a good leader brings out the best in his or her followers, they describe the differing characteristics of the various generations in the workplace today, and how these parties can be encouraged to accommodate each other. While Evans and Ward maintain that "*everyone* has leadership potential," they acknowledge, in a section that asks, "Do You Want to Become a Leader?," that it is not for everyone. They describe the difficulties involved (such as the effect on one's personal life) and provide tips and tools for self-assessment.

Sprinkled throughout the book are information boxes: those labeled "Try this" invite readers to, for example, consider more and less successful leaders; others quote or paraphrase "The Expert[s]"; "Check This Out" boxes contain annotated citations; and other random boxes are labeled as appropriate.

The book's no-nonsense approach continues in the second section, which begins with an explanation on how to lead a team, and continues with information on developing one's political skills (start on day one!), and how to think and act