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*The only known image of a painter "Shetland Pig," found in a Victorian magazine, shows a family gathered around a table in a well-lit room, where he seems quite at home.*

### The Missing Pig Beyond the Brink

*Richard H. L. Lutwyche*

**W**e can be certain of one thing there is no Shetland breed of pig today. The question remains, was there ever one? Certainly there is proof of pigs in the Shetland islands, both in terms of fossil finds and folklore. There is also ample evidence that pigs and pig meat were never very popular in Scotland and the further north one went, the less so. So let us investigate the breed that was or was not—in any case the Shetland domain that now is no more.

First, consider some reasons that militate against the existence of a Shetland breed of pig, reasons involving both sound practicality and native prejudice.

Life on the Shetlands was always tough, especially in winter when just maintaining cattle was difficult; years ago many cows would have died before the first days of spring arrived to give new life to man's grocery. Likewise, sheep and ponies often perished. Yet pigs are not grazing animals; they have a digestive system very much like man's. They do not readily convert the cellulose of grass and therefore, in many ways, they compete with man for the food they need. They will eat cereals and vegetables, and if driven by hunger can break down all but the strongest barriers with their muscular neck and shoulders to find nutrition. Pigs wanting these islands would

1st • Posterity Press • *Shetland Breeds*

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PART I

## DEVELOPMENT AND EXPANSION OF INSURANCE: Antiquity to the Modern Era

CHAPTER 3

## Raising the Ante: The American Insurance Industry Comes of Age

**T**he maturation of American insurance involved a distinct change, a metamorphosis, as the individual underwriter gave way to the insurance company and an evolving system that would require individual agents and brokers. Generally speaking, both agents and brokers acted (and act) as middlemen between insurance buyers and insurers. They differ in that an agent conducts business on behalf of one or more insurance companies. A broker, on the other hand, provides access to a multitude of insurance companies or markets; brokers are also licensed agents in some states.

The first American insurance agency opened in Charleston, South Carolina, in 1795. Originally called Davis & Reid and later renamed the Vigilant Insurance Office, it advertised "a choice of underwriters, as well as all possible indulgence in the payment of premiums." This office soon represented the new South Carolina Insurance Company<sup>7</sup> and the Charleston Insurance Company, which were formed in 1796 to offer marine coverage. Initially, insurers required brokers to process applications for which the South Carolina paid brokers 2.5 percent of the premium. That requirement was shortly rescinded in favor of a 2.5 percent discount to any purchasers submitting their own applications.

In 1797, Davis & Reid accepted a novel invitation from

<sup>7</sup> An earlier company with the same name did not survive the American Revolution.

2nd • Posterity Press • *Spreading the Risks*

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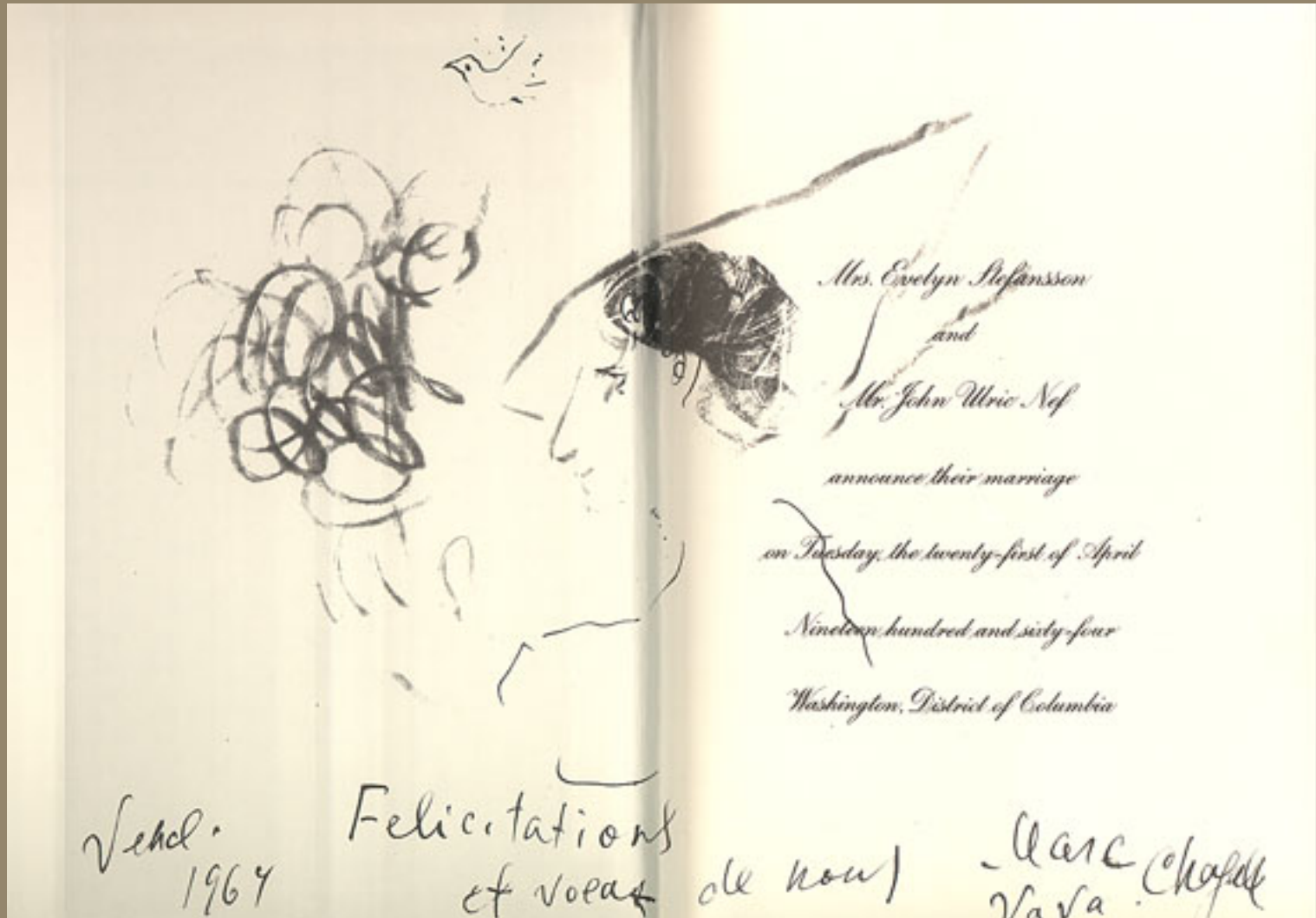
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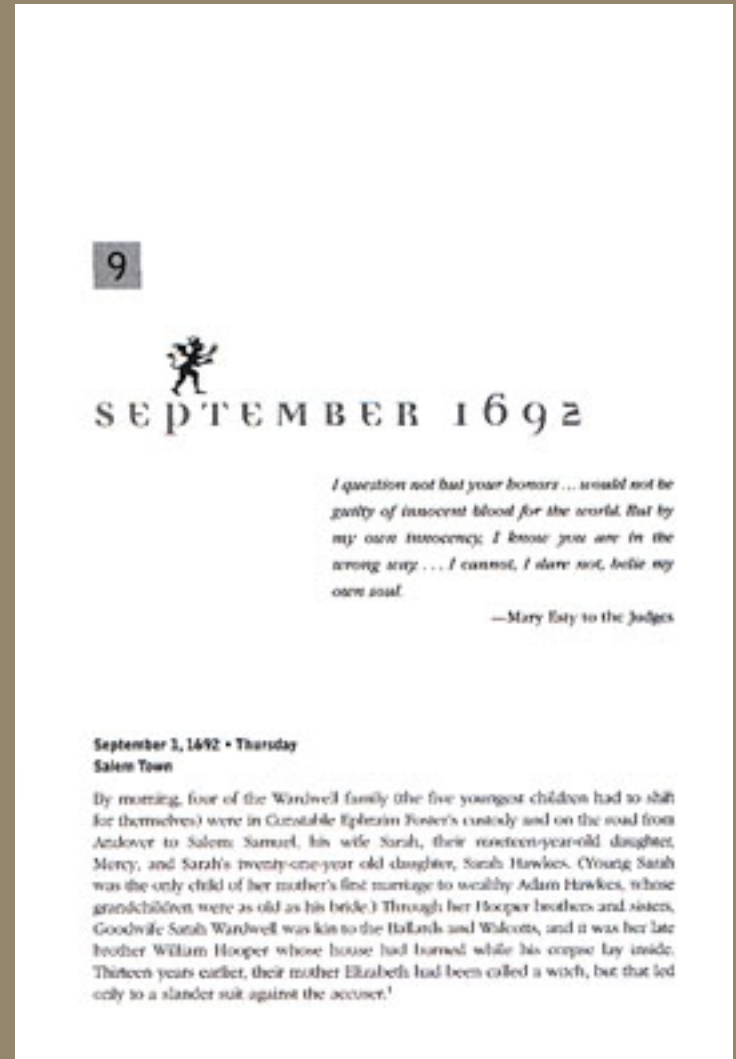
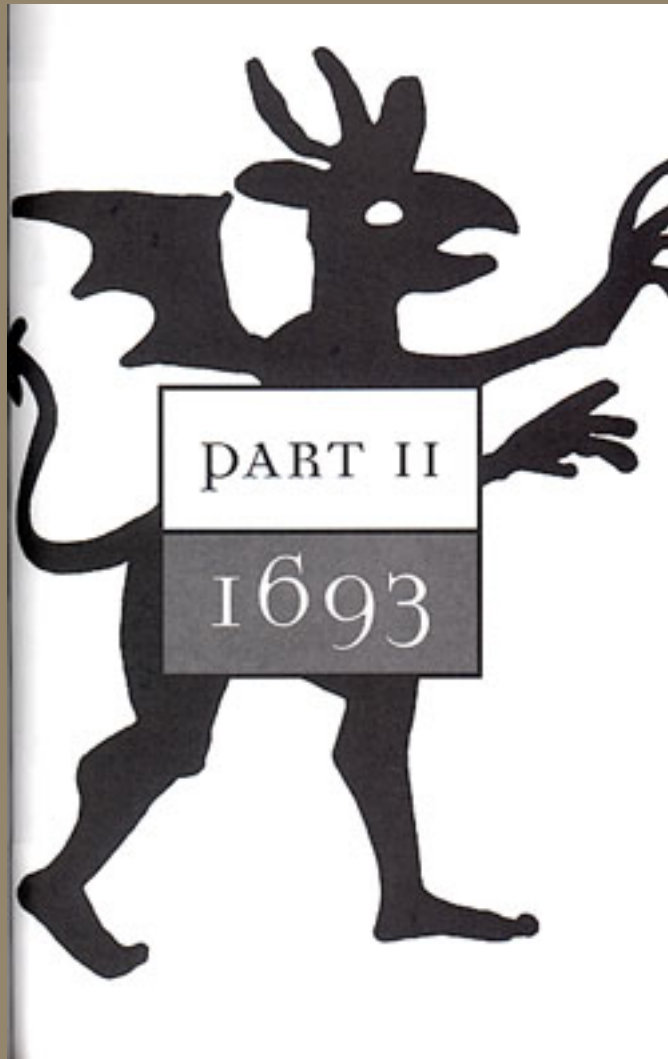
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**1st • The Francis Press • *Finding My Way***

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2nd • Cooper Square Press • *The Salem Witch Trials*



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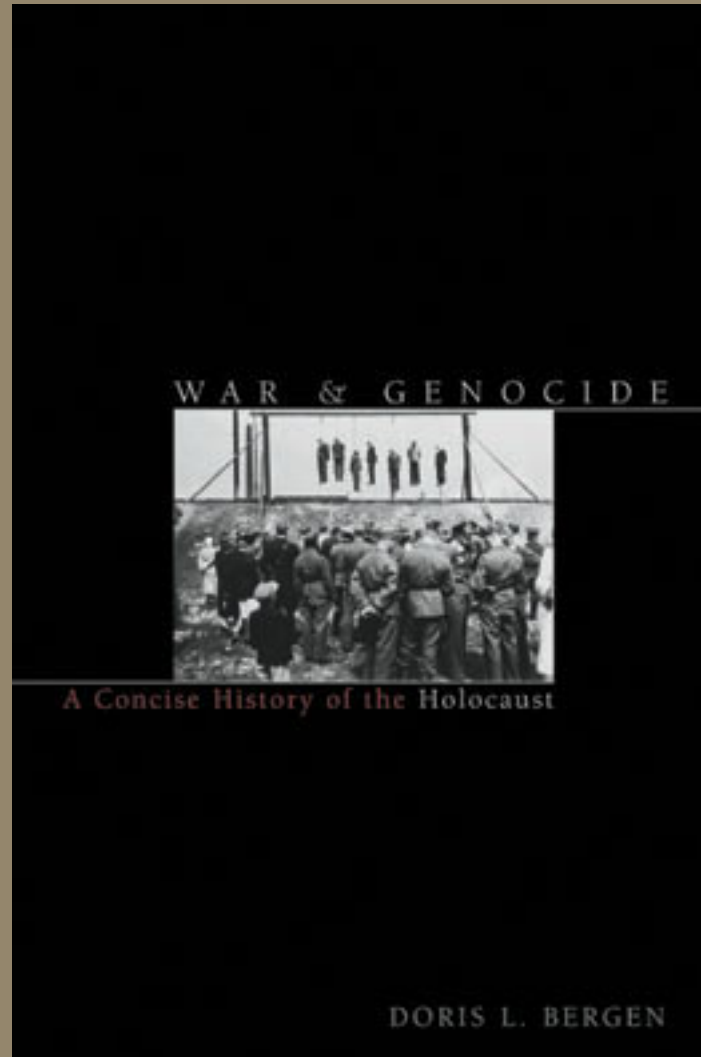
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**1st • Bridge Works • *The Boy in the Box***

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2nd • Rowman & Littlefield • *War and Genocide*

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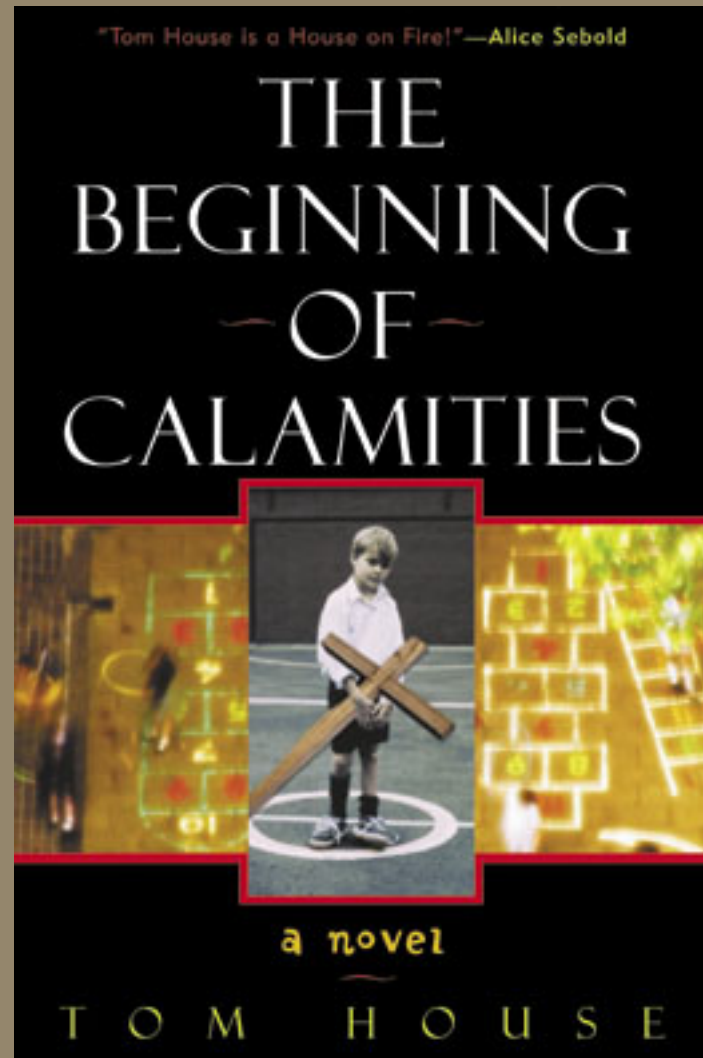
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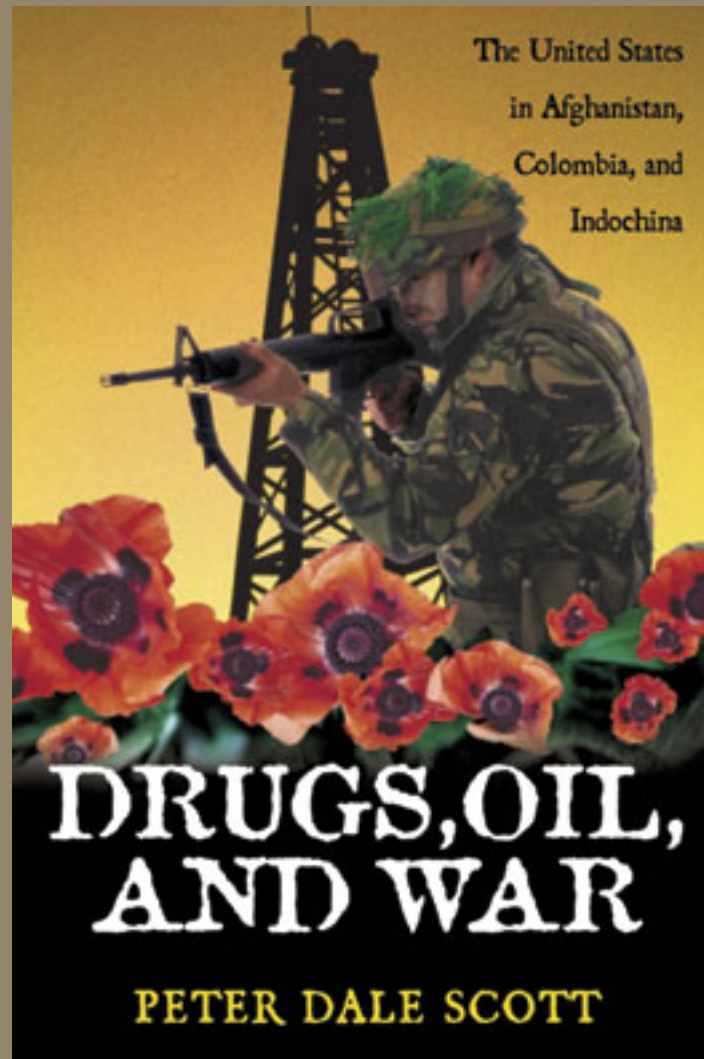
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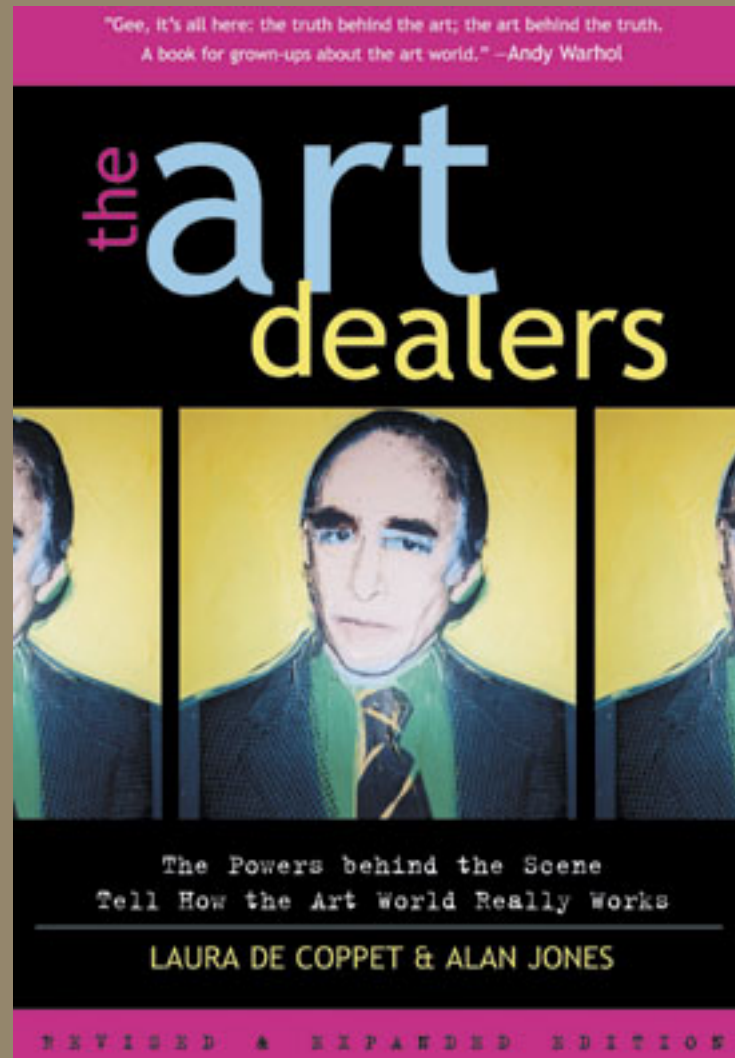
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— 24 —

### MOUNT PLEASANT

Clifton and 17th Streets, NW, southeast corner  
 (1840s—remodeled in 1920s—renovated 1977)  
 Architects unknown

**M**ount Pleasant—one of the original colonial tracts of Montgomery County, Maryland, which now make up part of the District of Columbia—was the name selected by Washington engineer William James Stone for his imposing, four-part country house when it was built about 1840 in the area then known as Washington County, DC. The structure was basically a Federal country house, as evidenced by the prominent hipped roof. Greek Revival elements included the Tuscan Doric columns portico and the pedimented wings.

A native of London, William James Stone legally immigrated to Pennsylvania as a child, with his uncle. After serving as an apprentice to the famous New York engineer Peter B. Wierck, Stone set up business in Washington in 1815 and did most of the engineering needed by the federal government until he retired in 1840. Stone's imposing Federal brick office building, erected on the southwest corner of Pennsylvania Avenue and 16th Street, NW, was partially named to the Washington Evening Star for many years. One of his most celebrated works was the engraving on copper of a facsimile of the original Declaration of Independence for the State Department in 1817. Unfortunately the process he used actually lifted much of the ink from the parchment, thereby permanently damaging the document. His early engraved views of Washington City remain important sources for the study of local history. After his marriage to Elizabeth Jane Lovell, the daughter of a noted Washington builder, Stone's professional and social careers steadily advanced. Stone devoted the remainder of his twenty-five years after retirement to art collecting and sculpting, creating the latter in July in 1847 under Heann Powers who executed a life-size marble bust of Stone, which was donated to the Corcoran Gallery of Art in the late nineteenth century by Stone's widow. Stone also attended lectures on anatomy given by his son, Dr. Robert King Stone, to compare his ability as a sculptor. He executed a number of marble busts and animal figures, none of which are known to survive today.

By the time of the Civil War, Stone's son had become the leading physician in Washington, attending President Abraham Lincoln and other prominent political figures here. Stone

House, no. 301. The senior Stone leased Mount Pleasant to the U.S. Army for use as the Stone General Hospital from 1864 to 1865. After his death in 1865, Stone's family used the estate as a summer residence until they sold it to the office to a real-estate syndicate composed of Sen. John Sherman of Ohio, A. L. Baber and others who divided the 122-acre tract into lots and lot streets through the property. The estate was bounded by Florida Avenue, Columbia Road, 16th Street and 14th Street, NW. Senator Sherman retained the mansion itself as the new residence of Columbia Heights in 1865.

Soon after, Sen. John A. Logan purchased the mansion from Sherman, renamed it Colburn Place, and remodeled the facade, removing the wings and hipped roof and adding a carriage porch on the east and a new porch across the front. Logan, a noted Chicago lawyer, represented Illinois in both houses of Congress and commanded the Army of the Tennessee in the Civil War. He is remembered today for founding Memorial Day in 1868. Near Logan's former residence still exists Circle Green (now Circle) at the eastern terminus of the general post office, created by architect Frederick Simons in 1905. Logan died in 1896, only one year after moving to Mount Pleasant. As a tribute to his family in Illinois paid the mortgage and preserved the deed to his widow, Mrs. Mary A. Logan. A noted local author on agriculture and household management, she lived there until the early twentieth century. Later, finding the house too large for her needs, Mrs. Logan rented it for many years to members of Congress, including William Jennings Bryan, President Woodrow Wilson's first secretary of state and an unsuccessful Democratic candidate for the presidency. The mortgaged house was eventually sold for the Highways department building in 1925.

The title "Mount Pleasant" is preserved today by the neighborhood of that name in Northwest Washington, bounded by Black Creek Park, 16th Street, Florida Street, and Perry Branch Park way. This neighborhood was developed by S. P. Brown, first president of the Metropolitan Railway Company who bought a 27-acre tract of land for real-estate development in 1864 and renamed it Mount Pleasant—also after the colonial tract name.



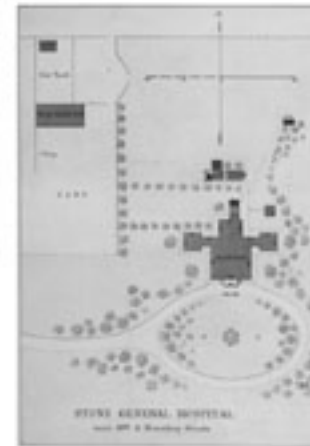
The original owner of Mount Pleasant, William James Stone, stands in top hat and top before his house, which he turned over to the federal service as a hospital at the outbreak of the Civil War.



Mount Pleasant is shown in about 1925, after the estate was subdivided and developed by real-estate promoters. Although the front facade had greatly changed, the original 1840s porch remained intact.

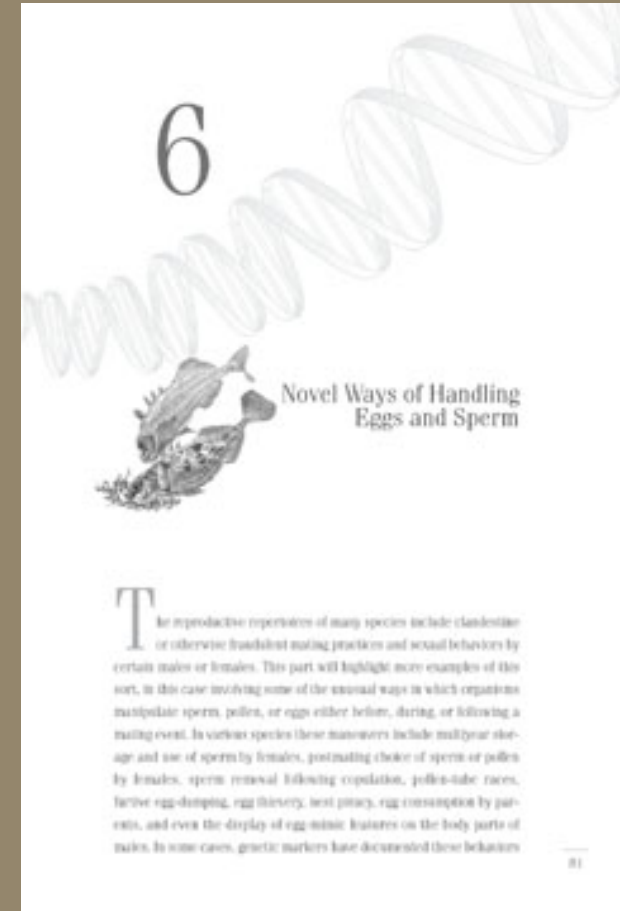
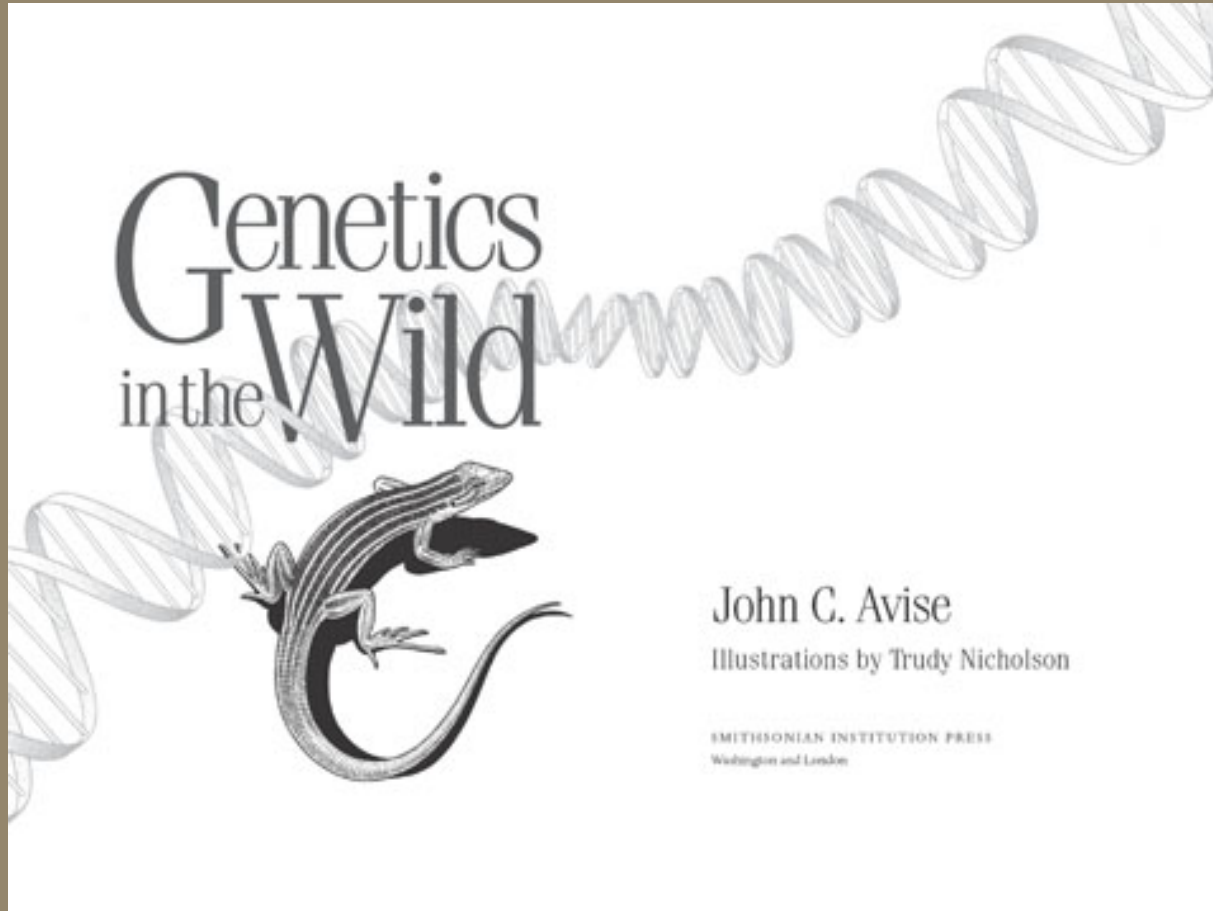
The Civil War site plan shows the use of Mount Pleasant and its outbuildings as a 19th-century hospital.

Opposite page: This handsome marble bust portrait by Heann Powers of the prominent American engineer and pioneer, William J. Stone, graced the library of Mount Pleasant before the Civil War. It was later donated to the Corcoran Gallery of Art by his grandson.



# 1st • Smithsonian • Capital Losses

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**2nd (tie) • Smithsonian • *Genetics in the Wild***

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IT IS NOT EASY TO TURN AWAY from children, near and far, no matter the other obligations that press upon us. We want a future for this world, and when we look at boys and girls going about their ways and days, we are reminded of all that our sons and daughters need to do in the course of their short but important (sometimes momentous) lives spent here among us adults—and so our eyes meet theirs in pictures that become beacons for our moral sensibility, not to mention, our hearts. In Lewis Hine's *Drought Victim from Kentucky* from the early 1930s, the sturdy child holds in his right hand a much needed milk bottle, supplied, in this case, by the Red Cross, the image is a reminder of an enabling assistance.

Russell Lee's threesome at a table is also a portrait of winsome young Americans sitting side by side. Two give us a right-on look, the third keeps his own company, his eyes his very own to direct for objects, activities he sees fit to judge desirable. Beyond our American shores are two more of Lewis Hine's children. A fortunate Turkish lad carries his bundle of Red Cross proffered food at the end of the first World War. Back to our country, a factory boy in Virginia labors at the end of the past century's first decade. He is a slender young man, his body's profile alongside a factory's equipment, under a pile of substantial weight, even an adult busily work in the background. The boy has a lot to keep under his cap, but he is a seasoned worker, doing his level best to build an American economy whose strength would soar in the years ahead, leaving us to wonder about the future appearance and destiny of this child become a man.

LEWIS HINE'S HINE. *Drought Victim from Kentucky*. Gelatin silver print, 1930 or 1931.



2nd (tie) • Library of Congress • *When They Were Young*

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## WARTIME CARICATURIST

Arthur Szyk became one of America's most prominent cartoonists and caricaturists during World War II. Throughout the ages, his images reached millions of people through exhibitions, magazines, and newspapers. During the darkest periods of the war, his work provided Americans with a reason to fight by exposing the villainous threat that Nazis posed to Western civilization, and it boosted morale by glorifying the heroic deeds of the Allied soldiers. Often described as "an American artist," Szyk prided himself on being a propagandist for the Allies. Responding to those who questioned whether propaganda could be considered art, he asserted: "The origin of all art is what we call propaganda. The art of Egypt, Greece, Rome, the Renaissance, was the propaganda of religion. I do not say that art is my aim; art is my means." Thomas Crowe, among America's leading art critics of the day, applauded Szyk and his wartime paintings and drawings.

A patriot and a man of intense conviction, Arthur Szyk has used his artistry on behalf of humanity and in the service of the great war effort. For several years, it has been the privilege of Hitler's death-march through the eastern nations, he has tirelessly depicted in line and color the villainous horrors of fascism and Nazism, and the heroic operations of his Allies and their resisters. . . . It is one of the unique images in which the destructive apparatus of modern warfare has been combined with the strength of a man determined to produce an instrument of truth daily effectiveness.

From his early years in Poland, Szyk had a fascination with portraying current events. As noted, in the years before World War I, he earned a living creating satirical images for the Polish humor journal *Smich*. He lampooned local figures

Art and Book, 2003  
Illustration, graphic, cartoon, caricature, and so on page 100  
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Joseph P. Thompson

1st (tie) • U.S. Holocaust Memorial Museum  
*The Art and Politics of Arthur Szyk*

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## ILLUSTRATED COMMENTARY

Joan Carpenter Tricoli



George Catlin was nothing if not contradictory, and his complexity is the key to understanding his importance as an American artist. In his writings, often just a few pages apart, he can describe his vision of a great Euro-American civilization dominating the Great Plains, with its "splendid seats, cities, towers, and villas, which a few years of rolling time will bring about." At nearly the same moment, he warns that there will be a price for the land appropriated and the treaties broken in the name of Manifest Destiny: "For the Nation, there is an unrequited account of sin and injustice that sooner or later will call for national retribution. . . . American citizens [will] stand, at last, with guilt's shivering conviction, amidst the myriads of accusing spirits, that are to rise in their own fields, at the final day of retribution."<sup>24</sup>

Recognizing the irreversible nature of progress, Catlin could celebrate its achievements even as he measured the inevitable losses. He saw the optimistic Americans, as a people we must acknowledge, as a people who, despite technological and material progress, yet we worry that the price of progress, measured in natural resources consumed, will destroy the very thing that enables us to advance in the first place. Progress required the United States of the early nineteenth century to expand, even at the expense of the wilderness and the Indian communities who lived there. The battle between progress and conservation of wild places continues today, like Catlin, we are always aware of the bargain we have made with nature.

Catlin's words and paintings drew us into his quest to find the true "West," to capture images and stories of Indians uncorrupted by the influence of European civilization. Catlin's best answer to the questions that perplex him is his art. He cannot prevent the loss

of Indian lands and lives, but through his paintings he can "rescue their looks and modes, that they . . . may live again upon canvas and stand forth for centuries to come, the living monuments of a noble race."<sup>25</sup> His words resonate with us because we can see the greatness of his achievement: the Indian Gallery is not "just" about Indians, or "just" about the West in the 1840s, but about America as a whole and for all time.



*Below: George Catlin's View of Indians, a sketch and finished 1834-35, pencil and ink. Smithsonian Institution Archives, Manuscript Division, 1871.262.*



<sup>24</sup> George Catlin and His Indian Gallery

1st (tie) • Smithsonian • *George Catlin and His Indian Gallery*

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## GEOLOGIC SETTING AND PROCESSES OF FOSSILIZATION



The rocks of central Colorado preserve the story of geologic events spanning 1.7 billion years of Earth's history. Against this expanse of time, Florissant's age of 14 million years seems young. Ninety-eight percent of the region's recorded geologic history had already elapsed by the time Florissant's fossils were laid to rest (Figure 8).

Proterozoic rocks of the region consist of granites that formed from cooling magma deep beneath the earth's surface, and of metamorphic rocks that formed as older rocks were altered by intense heat and pressure. These rocks form the basement upon which rest the sedimentary rocks of the Paleozoic, Mesozoic, and Cenozoic Eras.

During the first part of the Paleozoic Era, in the Cambrian through Mississippian Periods, limestones, shales, and sandstones were deposited in shallow seas that covered central Colorado. These rocks often contain marine invertebrate fossils, and occasionally fish and plant remains. During the later part of the Paleozoic, in the Pennsylvanian and Permian Periods, mountain building and uplift formed the "Ancestral Rocky Mountains." The older rocks contained within these uplifts were then weathered and eroded into sediments that were redeposited in surrounding basins along the flanks of the uplifts. Layers of these colorful sedimentary rocks are boldly exposed today at places like Garden of the Gods, along the face of the Front Range near Colorado Springs.

During the early part of the Mesozoic Era, in the Triassic Period, the Ancestral Rockies were eroded to form an upland with low relief. The Morrison Formation, famous for its numerous dinosaur fossils, was deposited by streams during the Jurassic Period. By the end of the Jurassic, the Morrison Formation had completely buried

Left: Detail of a beetle by  
Courtesy of the  
American Museum of  
Natural History.

2nd • Smithsonian • *Fossils of Florissant*

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## REUNION

Sometimes I still hear the call I made on the UHF (ultrahigh frequency) radio. It does not come to me in a dream, but it's entrenched in my mind.

"Sandy 7, this is 8."

I repeat it over and over.

"Sandy 7, this is 8. . . Sandy 7, this is 8."

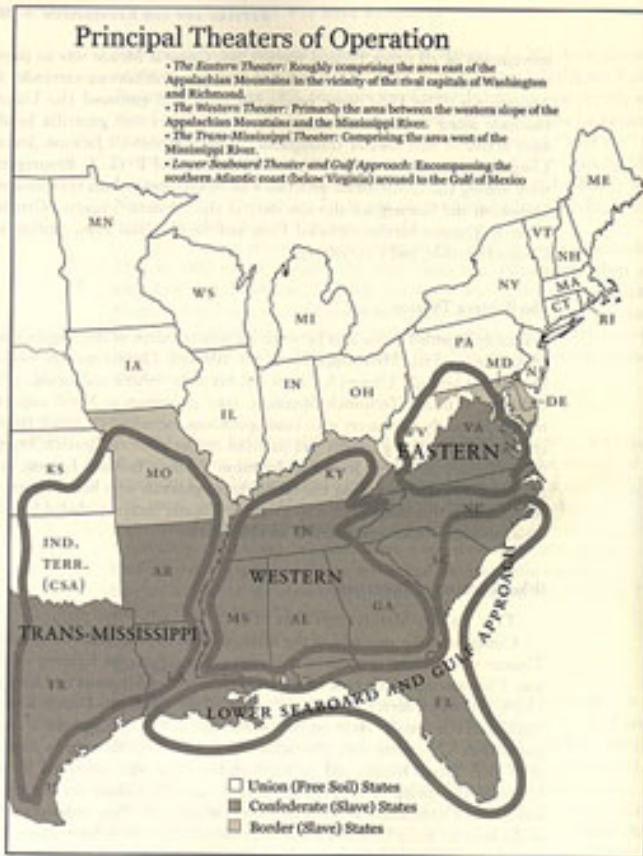
The guns are silent now, the Laotian jungle regrown and green. The American air warriors from the Vietnam era are back home again; that "secret" war is long over. Instead, the call must be a memory resounding in my head, a frantic call I repeat, echoing unanswered across all these years.

Tchepone was only a spot on a map, a tiny village near the intersection of dirt roads and a narrow river in central Laos. In the early evening of May 31, 1968, the men of the 602nd Fighter Squadron flew cautiously over that intersection. A short time earlier, a Navy Corsair A-7 attack jet from the carrier USS *America* had been shot down. A rescue force of four Sandy A-1 propeller-driven Skyraiders ("Sandy" was the call sign our squadron used for rescue missions) and two Jolly Green HH-3 jet helicopters (Jolly Greens had a specific call sign for each of their aircraft, JG 07, for example) arrived as

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Wilson's Creek, Pea Ridge, and Mansfield. The last engagement of the Civil War took place at Palmito Ranch, near Brownsville, Texas.

#### THE LOWER SEABOARD AND GULF APPROACH

Encompassing the southern Atlantic coast (below Virginia) around to the Gulf of Mexico, this theater was the scene of the first volley of the war—at Fort Sumter, in Charleston Harbor—and of many other clashes aimed at controlling coastal defenses and Southern seaports. Important battles that occurred here included Fort Pulaski, New Orleans, Port Hudson, and Mobile Bay.

Every theater of operation encompassed military departments. For the Union, a military department was the basis of army organization in a geographical area, and a department name was usually applied to the military forces operating within each area. For example, the force operating within the Union's Department of the Tennessee was called the Army of the Tennessee—not to be confused with the Confederate Army of Tennessee, which operated in the same general area (see Chapter 5, "The Armies"). Union departments were changed and reorganized during the war. Territorial departments of the Confederacy were also created, discontinued, combined, and reformed according to the war's changing circumstances.

#### Significant Civil War Campaigns and Battles

Clashes between Union and Confederate forces ranged from skirmishes and limited bombardments to huge battles and months-long sieges. Most of these encounters took place in the course of *military campaigns*—a term defined by the present-day U.S. Department of Defense as "a series of related military operations aimed at accomplishing a strategic or operational objective within a given time and space." Significant campaigns and battles during each year of the Civil War are described here, in chronological order. The theater of operation in which each campaign or battle occurred is provided in *italic type*.

The "Battle Profiles" are adapted from Battle Summaries produced by the Civil War Sites Advisory Commission in its *Report on the Nation's Civil War Battlefields* (see Chapter 13, "Studying the War: Research and Preservation," for information on the Civil War Sites Advisory Commission and the American Battlefield Preservation Program). Often, battles were given different names by the opposing armies. When a battle is known by more than one name, the alternate name(s) is also provided.

2nd • Library of Congress  
*The Library of Congress Civil War Desk Reference*

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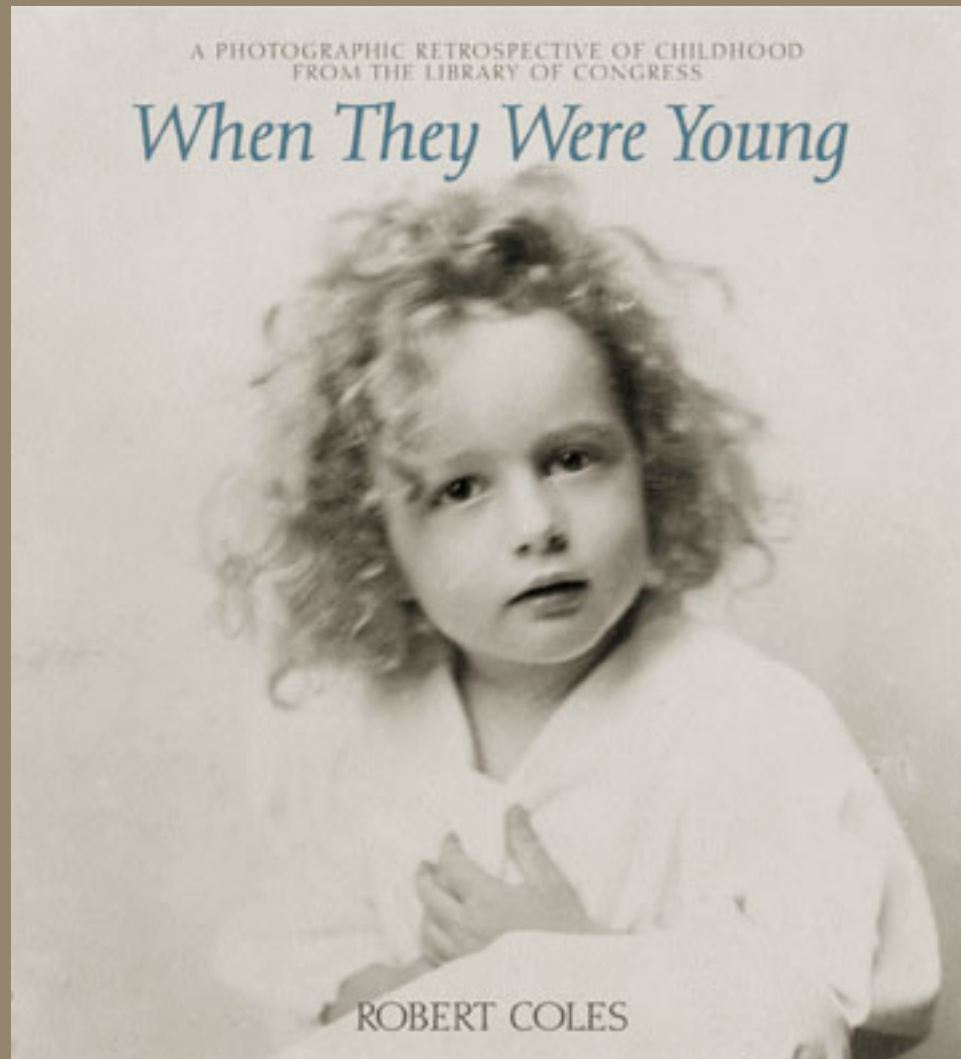
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1st • Freer and Sackler • *Noguchi*

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community has for the projected 3,000 households living in 48 different neighborhoods, each slightly different in character, home size, and price range.

Wentz and the Georgetown Company are making Easton into a 21<sup>st</sup>-century, central Ohio version of Century Club Plaza. Only a short drive from downtown Columbus, and an even shorter drive from the airport, Easton is, like the Plaza, fast becoming the "midtown" focus of the metropolitan region. Like the Plaza, it is also far more than a shopping center. As of now, Easton already included over 4 million square feet (full 3 million-square meters) of office buildings, hotels, power centers, recreational facilities, housing, and a forest preserve. At the core of it all is the 77-acre (3.1-hectare) Easton Town Center, a 3.1-million-square-foot (126,312-square-meter) retail complex of squares, streets, and sidewalks. In site design, the work of the Georgetown Company working with Jageloff Robinson. The buildings themselves were designed by Development Design Group.

#### Community Building in the 21<sup>st</sup> Century

When American cities began outgrowing their initial grid plans in the 19th century, they had no room enough ways, streets, open spaces, and road systems that were inconvertible in the time they were established. In much the same way Century Club District, the Irvine Ranch, and other successful 20<sup>th</sup>-century, suburban master-planned communities have opened new territory without adhering equally to their initial designs or predetermined property restrictions.

Cloward underscored this need for flexibility very well. In describing his earlier work at Central Park in New York, he explained that the people who come "this year or next are but a small fraction of those who must be expected." In this scenario, advanced planning that considered more than "the land use of the next few years."

Flexible planning requires a public realm that leaves the greatest amount which healthy communities grow. It does not matter whether that public realm comes in the form of tree-lined streets bordered by houses set back from the street (as is the case with Cloward-inspired subdivisions), or recreational

open spaces used in common by the occupants of the residences that surround them (as is the case in Radburn-inspired condominium communities), or the busy commercial district of a regional suburban (as is the case at Century Club Plaza). Whatever form it takes, the public realm must be appropriate to the location and people who use it.

The minimal realizations in the 1930s (33-34)2000) provide public spaces in the form that is the raison d'être for this 21<sup>st</sup>-century report. Such realizations would be completely inapplicable in the middle of Los Angeles, particularly on the 50 acres (2.1 hectares) of Baldwin Hills Village with its high density of residences. That region's glorious hillsides are six miles away and its large wilderness parks and recreational areas provide few gathering places. In Los Angeles, the nearly half-mile-long green provides Baldwin Hills Village with a lovely, tree-lined, community building area. But, a village green of this sort would be of little use at a beach resort like Seaside.

In the spirit of such flexible planning this book presents contemporary master-planned communities of every size and variety. They demonstrate that there is no one correct way to design or develop such projects. The good ones provide a public realm as compelling to their residents and responsive to their environment as any created by the Cloward. Many include shared, common open spaces as varied as those created at Radburn or Baldwin Hills Village. The best of them include a marketable mix of lot sizes and buildings as appealing in their flexibility. But all of them have, in their own ways, been successful in achieving a wide range of goals—from traditional neighborhood developments to 100-acre sustainable communities, higher density "urban" villages to scenic, resort-style structures, retail and commercial hubs to areas with a more residential and recreational orientation. Just as Cloward, Stein, and Nichols pioneered concepts in planning and development that later became textbook standards, others continue to build on their legacy using ever-innovative strategies. This second year of present-day master-planned communities presents a broad spectrum of examples, underscoring the belief that there are no more approaches to creating a community as diverse as people who live in them.

1st (tie) • Urban Land Institute  
Great Planned Communities

# 2003 WBP BOOK DESIGN & EFFECTIVENESS AWARDS

Nonprofit/Professional/Trade Associations • Illustrated Interiors, 3 or More Colors



## Constitution

...and this was the first time a woman was seen in a crown in a book. She was a young woman, well educated and deeply political, who had inherited the throne of her father, King Henry VIII. Two things probably kept Elizabeth I from being the next of the Catholic, since Mary I, her sister and second husband's niece, and her popularity with the people of England. When Mary I died in November 1558, Elizabeth I was only 25 years old. Since Parliament was in session, they officially declared her queen first thing the following day at her coronation. With her Council, and together they ruled a new and different England. Included among the new officials was Elizabeth I's friend, Robert Dudley, now Master of the Horse. Mary was hated with due respect and buried in December, and a month later on January 15, Elizabeth rode through the streets of London to receive the will of her people. The next day, January 16, she was crowned.

The details of the event lived long, came down to us in a little book—now known to have been written by Richard Hakluyt—printed eight days later, and giving an eye-witness account. The Queen's Majesty's Passage through the City of London to Westminster the Day before the Coronation. These details may be linked to such information about other documents. It appears that the Londoners felt nothing to share, for they had formed a new order to support the government and determine as early as December 1558. "While not many of the church, Elizabeth I would have been troubled when she visited the Tower of London, Master of the Knights, and had written evidence to the city for the occasion. His name is in the Folger Library, as well as an ink-stamp and being the only one who delivered the declaration to the city and returned to London on the day following the coronation, and his name is in the Folger Library."

Although there are no illustrations, Hakluyt provides a detailed account of the queen's passage through London, accompanied by "gentlemen, barons, and other the nobles of the realm, as also the noblest state of gentry and household ladies." The procession began at one o'clock in the afternoon when the queen was carried in a large four-wheeled palanquin to the Tower on the west side of the city at Fenchurch, where a whole day and night were spent in the coronation of

Richard Hakluyt, Queen Elizabeth I and her reign, London: Printed by I. I. for W. B. 1588.

1st (tie) • Folger Shakespeare Library  
*Elizabeth I, Then and Now*

# 2003 WBP BOOK DESIGN & EFFECTIVENESS AWARDS

Nonprofit/Professional/Trade Associations • Illustrated Interiors, 3 or More Colors



**2**  
**Bowl**  
Final Jōmon period,  
ca. 1000 B.C.  
Earthenware  
h. 5.5 cm, diam. 9 cm  
MC 143

The impressed cord pattern covering the bowl (two-thirds of the bowl's height) is the remarkable economy of this technique over a scale of ten thousand years.

Another interesting feature of the bowl is the upward-protruding rim that resembles the stem of an ancient wooden cup.

It was formerly believed that the Ainu, Caucasian aborigines on Hokkaido, were descended from the Jōmon people. This theory has been largely abandoned because Ainu culture can be traced back, in terms of physical evidence, about three hundred years, leaving a gap of over six hundred years between the latest Jōmon finds in northeastern Japan and the earliest Ainu ones.

Abundant skeletal evidence indicates that the Jōmon people were of basically Caucasoid racial stock. Jōmon culture is classified as Proto-holistic rather than Neolithic because the Jōmon people produced pottery and polished stone tools but did not practice agriculture. Instead they hunted and gathered various game, fish, shellfish, fruit, nuts, and roots for food. A few Jōmon villages were located in the mountains, but the majority were near the sea or beside a river, since marine and riverine shellfish were a significant part of the Jōmon diet. Agriculture became known through contact with later arrivals only during the latest phase of Jōmon culture.

Jōmon pottery has been unearthed all over Japan. There are regional variations, but these are of less consequence than the six stages of chronological development established by Japanese archeologists: Inipient 10,500–8000 B.C.; Earliest 8000–5000 B.C.; Early 5000–2500 B.C.; Middle 2500–1500 B.C.; Late 1500–1000 B.C.; Final 1000–300 B.C.

Jōmon clay was poorly refined and contained many impurities, often including flecks of mica. Vessels were formed by coiling and fired in trenchlike open pits, as the potter's wheel and kiln were as yet unknown. Most of the heat from the brush and kindling burned for fuel was dissipated into the air and wasted. Therefore Jōmon vessels consist of porous earthenware, unsuitable for containing liquids over long periods. Glazes were yet unknown, but a few of the latest Jōmon vessels were coated with a lacquerlike substance.

Much Jōmon pottery was decorated by pressing twisted cord against the soft clay prior to drying and firing, creating rows of impressed dashes on the surface, and the term "Jōmon" refers to this cord patterning. Parallel diagonal lines of impressions are the most common. As the technique developed, cords were wrapped around small pebbles or cylindrical rollers to strike or roll patterns on the clay. Impressed-cord decoration is found on vessels from all six stages of Jōmon chronology.

Other Jōmon decorating techniques included impressing the soft clay surfaces with textured wooden stick ends or the irregular edges of sea shells. Pebbles and rollers with

1st (tie) • Art Services International • *Quiet Beauty*



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**Honorable Mention**

**International Food Policy Research Institute**  
***IFPRI 2001-2002 Annual Report***

**Nonprofit Organizations/  
Professional or Trade Associations**



**Typographic Interiors, 1 and 2 Colors**

**Honorable Mention**

**Society for Human Resource Management  
*Performance Appraisal Source Book***

**Nonprofit Organizations/  
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**Jackets and Covers, 1 and 2 Colors**

**Honorable Mention**

**Brookings Institution Press • *The Chechen Wars***

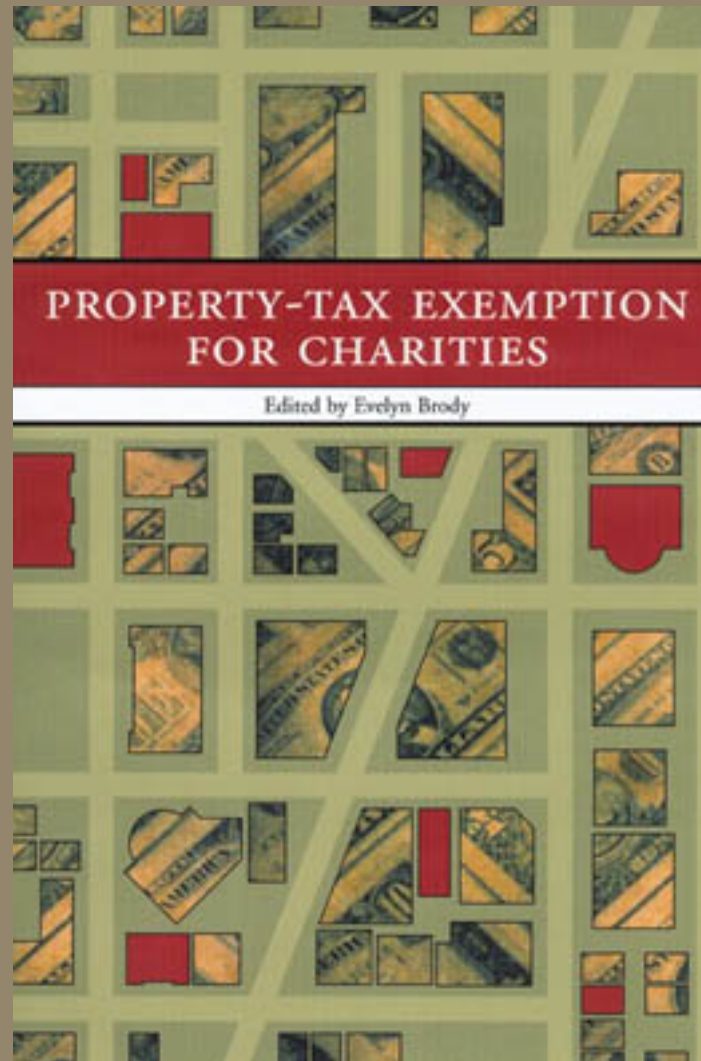
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**Jackets and Covers, 3 or More Colors**

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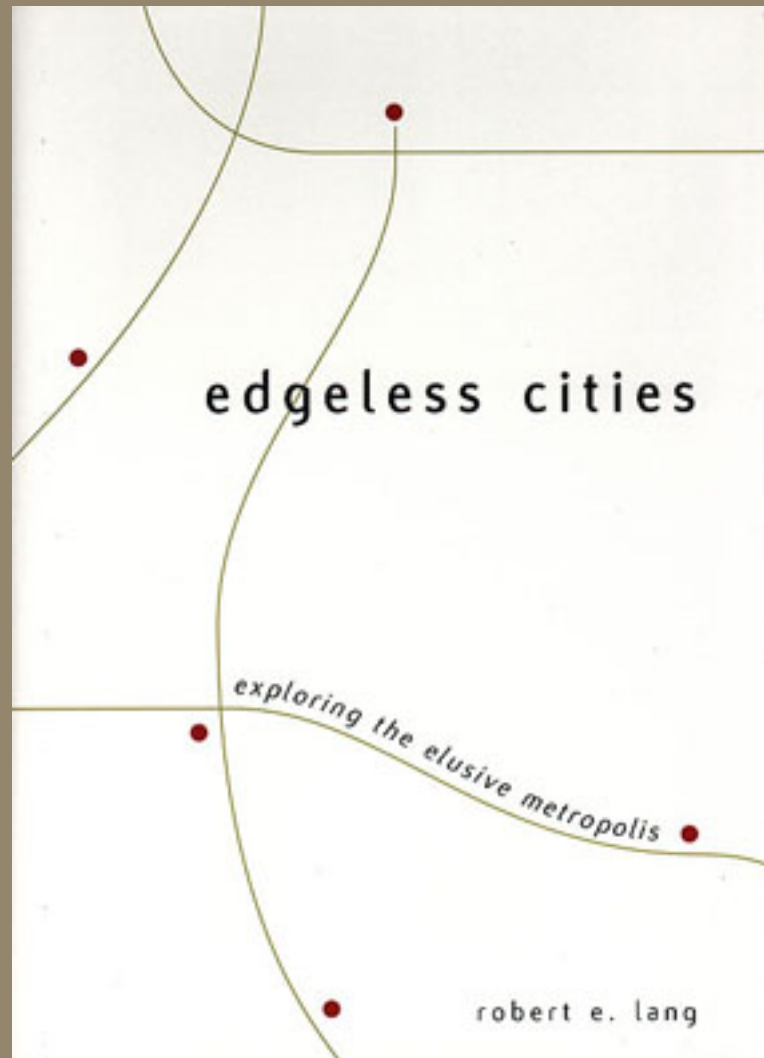
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2nd • Brookings Institution Press • *Edgeless Cities*

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**APA Press • *Flourishing***

**Brookings Institution Press • *May the Best Team Win***

**Georgetown University Press • *Christian Love***

**NSTA Press • *Help! I'm Teaching Middle School Science***



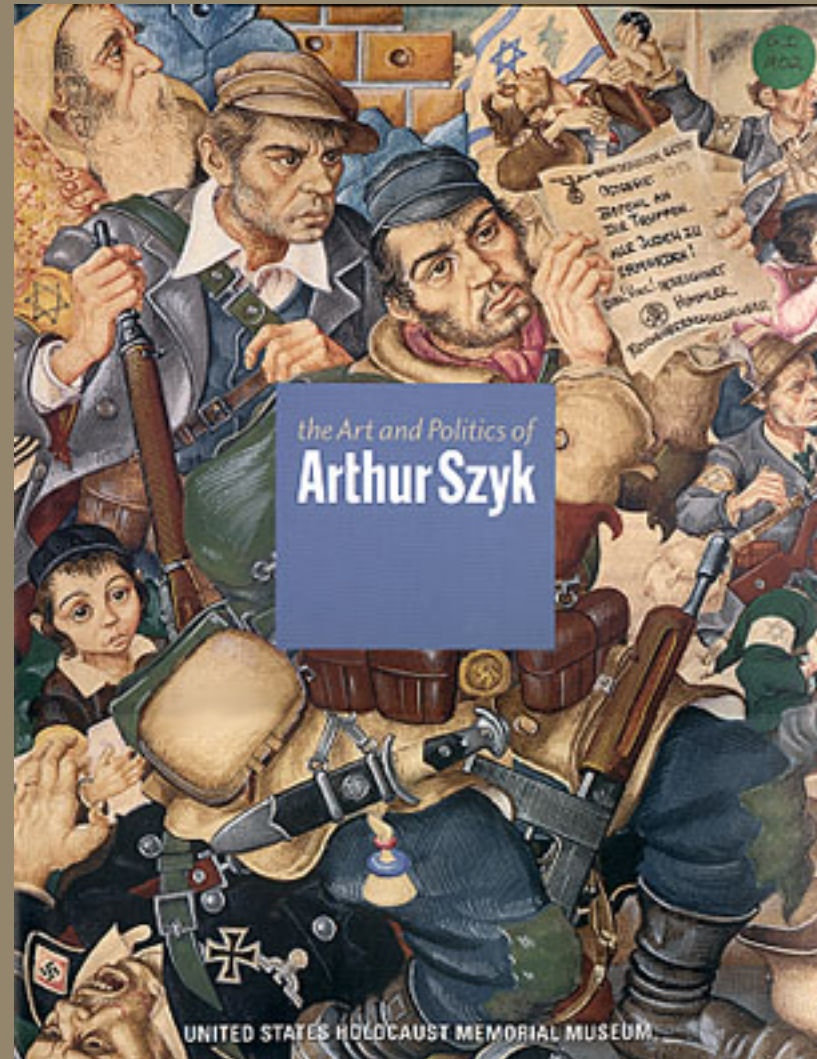
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**Best of Show**

**United States Holocaust Memorial Museum**

***The Art and Politics of Arthur Szyk***

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BEST OF SHOW



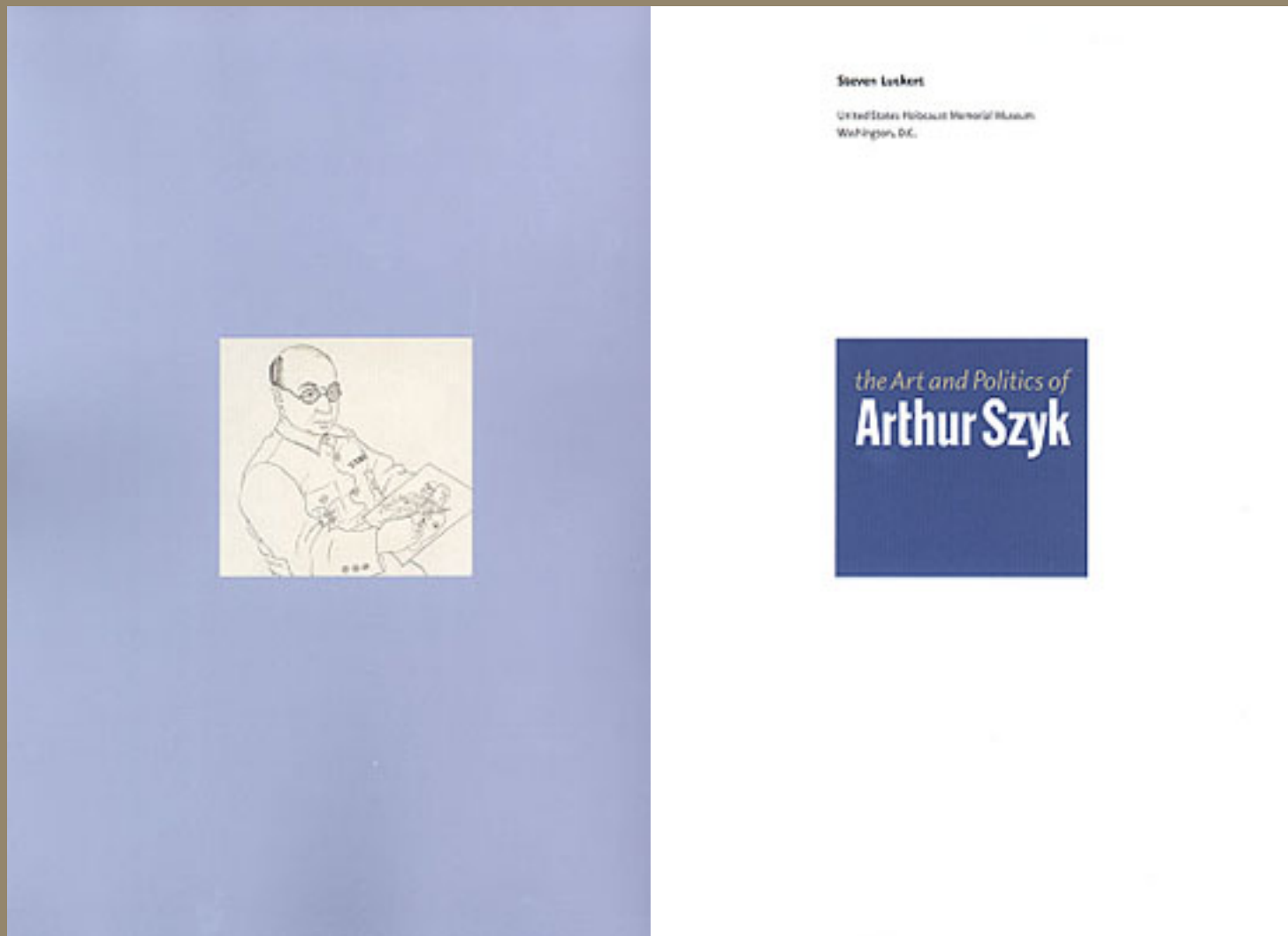
*The Art and Politics of Arthur Szyk*

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BEST OF SHOW**



***The Art and Politics of Arthur Szyk***

**2003 WBP BOOK DESIGN & EFFECTIVENESS AWARDS  
BEST OF SHOW**



***The Art and Politics of Arthur Szyk***

# 2003 WBP BOOK DESIGN & EFFECTIVENESS AWARDS BEST OF SHOW



**Michal and Esther**  
From *The Book of Esther*, 1937  
Illustrated and printed on paper  
Just before the Nazis

Szyk again portrayed himself as the interpreter of Jewish history. Haman, who plotted the mass murder of Shas's Jews, now appeared garbed in black with swastikas emblazoned on his clothing. The final image of the work showed Szyk at his desk, looking at Haman hanging on the gallows built to kill the Jewish leader Wertheimer. The text, which the artist is seen having just completed, reads: "The people of Israel will be liberated from their persecutors." In more than one way, the image serves as a fitting conclusion to Szyk's artistic career. He had witnessed the darkest period in Jewish history, Jewish resistance and heroism, and his people's eventual triumph over their enemies.

THE ART AND POLITICS OF ARTHUR SZYK



**Szyk and Haman**  
From *The Book of Esther*, 1937  
Illustrated and printed on paper  
Just before the Nazis

## The Art and Politics of Arthur Szyk

2003 WBP BOOK DESIGN & EFFECTIVENESS AWARDS

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