WASHINGTON BOOK PUBLISHERS

Book Design AND Effectiveness Awards

COMMERCIAL PUBLISHERS

Illustrated Text

Taylor Trade Publishing
Love You When
Honorable Mention

National Gallery of Art, Published in Association with Lund Humphries

Shock of the News

Third Place

10

ARTHUR DOVE
The Critic
1925, newspaper, paper, commercial ornament, fabric, cord, yarn, watercolor, and graphite on board; artist's frame: 19 ½ × 13 × 2 ¼ (49.5 × 33 × 5.7), Whitney Museum of American Art, New York, Purchase, with funds from the Historic Art Association of the Whitney Museum of American Art, Mr. and Mrs. Morton L. Janklow, the Howard and Jean Lipman Foundation, Inc., and Hannelore Schulhof

FIG. 6 Raoul Hausmann, *Der Kunstkritiker* (The art critic), 1919/1920, photomontage and collage, Tate Collection, Purchased 1974

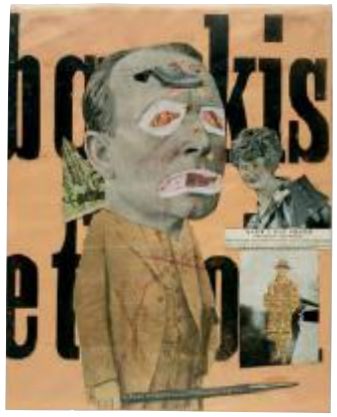
FIG. 7 Detail from Norman Rockwell, *Freedom from Fear*, 1943, oil on canvas, Norman Rockwell Museum Collections

that mark the mass of ephemeral work." In much the way that Braque drew irony from the article about electoral postering, Dove drew irony from Cortissoz's rebuke of "ephemeral work," making it the centerpiece of a collage composed largely of ephemeral newspaper. He portrays an empty-headed critic, vacuum at hand and wearing roller skates, speeding from gallery to auction house in his campaign to rid the world of modernist waste.

Debra Bricker Balken dissociates Dove from the "anarchy of mainstream Dadaist art," but cites *The Critic* as an exception, noting that it "draws on Dada's ironical and frequently sardonic critiques of contemporary culture."[40] There is an intriguing Dada forerunner to Dove's portrait: Hausmann's photomontage-collage from 1919/1920, *Der Kunstkritiker* (The art critic) (fig. 6). Like Hannah Höch (with whom he was romantically involved in 1915–1922), Hausmann used images snipped from the pages of Berlin's illustrated newspapers. His art critic has an oversized head pasted to an undersized body and holds a sug-

7

gestively placed pencil in his hand, ready to puncture the reputations of hardworking artists. Could Dove have seen the work? It is unlikely. Could he have felt a stronger tie to Dada than has generally been acknowledged? Quite possibly, yes.



6

Wartime Strategies

Though one would have expected a global conflict on the magnitude of World War II to generate a flood of newspaper-related art, such was not the case. Newspapers continued to be used as traditional narrative props, as in Norman Rockwell's *Freedom from Fear* of 1943 (fig. 7), but most vanguard artists temporarily abandoned the newspaper as subject and object. Two important exceptions were Hans Richter and Kurt Schwitters. As Germans living in exile, they both had sober responses to the war. Richter took it on like a reporter: asking the questions who, what, when, where, and why, and answering them in the form of a sequence of newspaper articles. Schwitters put himself in the place of a newspaper reader, stunned by what caught his eye and driven to call it to our attention. Their approaches reflect a larger shift that occurred at the time. Faced with the cataclysmic circumstances of the war, most artists adhered to the news and stayed clear of satire.

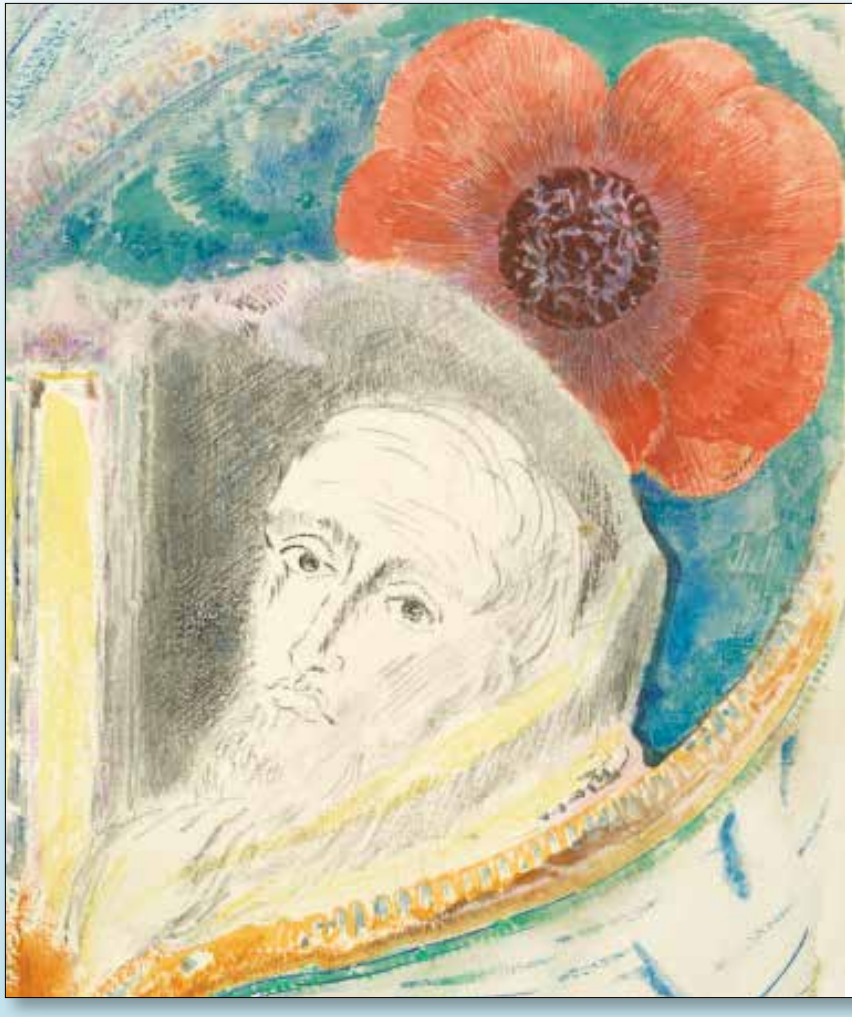
Hans Richter gave the newspaper a primary role in his nearly sixteen-foot-long scroll-like *Stalingrad* (*Victory in the East*) (1943–1944), offering

Commercial Publishers ILLUSTRATED TEXT

National Gallery of Art, Published in Association with Delmonico Books— Prestel

Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac

Second Place



The Nabis and Symbolists

ELIZABETH EASTON

AT THE END OF the nineteenth century a small group of artists calling themselves the "Nabis," after the Hebrew word for "prophets," sought to create a new kind of painting. Inspired by the art of Paul Gauguin, these artists wanted to evoke the sensations of the world around them rather than depict the objective reality that was the core of impressionism. The moment that is most often credited with the consolidation of the Nabi aesthetic was the return of the artist Paul Sérusier from a stay with Gauguin in Pont-Aven, the town in Brittany where the older artist had formed the core of an artistic community. Maurice Denis, Pierre Bonnard, Édouard Vuillard, and others were inspired by a painting by Sérusier on a cigar box cover that depicted a landscape in the Bois d'Amour of Pont-Aven. It was an almost abstract composition, with blotches of bright colors and abstract forms. Labeled the "Talisman," it became the inspirational object of their artistic goals (fig. 1). Denis, whose essays and diaries chronicle the history of the group, recalled Gauguin's words of advice to Sérusier: "How does that tree look to you?...It's a vivid green, isn't it? So take some green, the best green you've got on your palette. And that shadow's blue, really, isn't it? So don't be afraid — make it as blue as you can."[1] This message freed the young painters from the compulsion to paint the objective world, filled with academic rules and conventions, and instead attempt to depict the images in their imagination.

The subject of Nabi drawings embodies an essential paradox that underlies a disparity between "observing," which is central to drawing, and

1 Paul Sérusier, *The Talisman, the Aven River at the Bois d'Amour*, 1888, oil on wood, Musée d'Orsay, Paris, Acquired with the participation of M. Philipe Meyer, through Lutèce, 1985

Commercial Publishers ILLUSTRATED TEXT

National Gallery of Art

George Bellows

First Place

vigorous and loaded brushwork, attest to the continuing influence of Homer, particularly his late seascapes. Bellows surely welcomed the time to portray the water's edge repeatedly, for two years before he had expressed frustration when attempting to capture the raging surf in paint.[22]

By far the greatest change evidenced in the 1913 panels is the artist's self-proclaimed "decided departure in color," exemplified in paintings such as *Vine Clad Shore* (pl. 59), where brilliant greens, rich blues, light peach, and vivid red supplant the tonal, often somber palette of earlier works, for example *An Island in the Sea*.[23] Bellows' assertion that he "got what [he could] out of the modern movement for fresh spontaneous pure color" during this period surely refers to his study of both Maratta's theories of precise color gradations and relationships and the brilliant palettes on view at the Armory Show.[24] However, it must also invoke a more immediate impetus—his engagement with the intense hues employed by two early modernists who were also on Monhegan that summer, his friend Leon Kroll (1884–1974) and fellow Henri student Andrew Dasburg (1887–1979). A comparison of Bellows' *Forth and Back* (pl. 61) with Kroll's *Sunlit Sea* (fig. 2) suggests this synergy: in each, stone is rendered not in browns and grays but in blues and reds, which in turn frame the saturated blues and greens of the water, vigorously painted wet-into-wet and topped by cresting waves of white impasto.

Kroll and Dasburg likely encouraged not only the brightening of Bellows' palette, but also his nascent understanding of how to model form through color relationships in the manner of Paul Cézanne; while in Paris, both were greatly influenced by the French master's work and enthusiastically endorsed it to their fellow American artists.[25] Bellows, for his part, admired Cézanne and would have encountered his distinctive style in works such as *View of the Domaine Saint-Joseph* (fig. 3), exhibited in the Armory Show (and purchased there by the Metropolitan Museum of Art), as well as in publications and other recent exhibitions.[26] In a letter to his Ohio State University professor Joseph Taylor, Bellows all but conjures the artist in describing his new use of strong color to render objects: "I have been trying to discern dignity in [the] powerful colors I have been painting…great, dignified masses can just as well or better often be made with powerful colors as with grays."[27] This approach may be seen in paintings such as *Blackhead and Sea* (pl. 62), which depicts the 150-foot cliffs on Monhegan's north side. Bellows denotes edges, shading, and recessive areas in blacks and darker colors, while describing projecting areas in lighter tones such as orange and tan. Modeling similar to that of Blackhead is evident in *Beating Out to Sea* (fig. 4), in which the sky, rendered in adjacent patches of parallel brushstrokes in pink, green, and blue, clearly pays homage to the French master.

Bellows' boldest statement yet of color and composition appears in *The Big Dory* (pl. 64), one of several 1913 panels highlighting fishermen laboring at Monhegan harbor. After finishing two plein-air sketches, *The Harbor, Monhegan Coast, Maine*, 1913 (Minneapolis Institute of Arts), and *Launching* (fig. 5), he probably completed the final panel indoors, as suggested by its underdrawing of outlines and a grid.[28] The drawing helped him organize the finished painting's complex composition, featuring the vigorous diagonal thrust of the fishermen's bodies and their boat, which contrasts to the friezelike horizontal elements of shore, harbor, distant headlands, and sky as well as to the vertical promontory at left. A comparison with *Launching* reveals the artist's manipulation of topographical detail to "conform to [his] design," as a critic analyzed a related painting.[29] *The Big Dory*'s lowered vantage point and horizon line—combined with the elimination of all but one sailboat from the middle ground and shoreline boulders from far left and right—converges all attention on the vivid color and graceful lines of the vessel's broad hull. Reinforcing this focus, Bellows spread the men to the boat's bow and stern, extending their leaning, straining bodies to meet the edges of the picture plane. The blue shirt of the lone central figure unites him with the water, and the diagonal of his yellow oilskins continues up the rock cliff of Manana.[30] This design conceit is repeated in the other men's heads, which echo the rounded forms of the rocks behind them. The result is an intricate composition masked as a simple and natural scene, a true testament to Bellows' mastery.

Fig. 2 Leon Kroll, *Sunlit Sea*, 1913, oil on canvas, Monhegan Museum Collection, Gift of Remak Ramsay
Fig. 3 Paul Cézanne, *View of the Domaine Saint-Joseph*, late 1880s, oil on canvas, The Metropolitan Museum of Art, Catharine Lorillard Wolfe Collection, Wolfe Fund, 1913
Fig. 4 George Bellows, *Beating Out to Sea*, 1913, oil on panel, Farnsworth Art Museum, Rockland, Museum Purchase
Fig. 5 George Bellows, *Launching*, 1913, oil on panel, Reading Public Museum, Reading, Pennsylvania

LARGE NONPROFIT PUBLISHERS

Illustrated Text

Large Nonprofit Publishers ILLUSTRATED TEXT

The Johns Hopkins University Press
AIA Guide to Architecture of Washington, DC
Third Place

(later demolished) formerly attached to the Kalorama Hospital. The congregation prospered and grew, necessitating the new church by James Renwick Jr., built a couple of decades later. Above the altar are painted glass windows, made in France, depicting saints of African descent, including St. Cyprian, a Carthaginian who became a Christian bishop and martyr.

I18 George Washington University

Primarily between F Street and Pennsylvania Avenue, from 20th to 24th streets, NW

The most urban of Washington's major collegiate institutions, George Washington University does not enjoy a cohesive campus, and partially as a result, lacks a clear architectural identity. Nonetheless, the school includes a number of notable individual buildings. The Law School (1926—Albert Harris and Arthur Heaton; 1967–70—Mills, Petticord & Mills; 1984—Keyes Condon Florance Architects), at 20th and H streets, NW, is interesting as a mélange of quite different structures that seem to have grown together over time. The Lisner Auditorium (1940—Faulkner & Kingsbury) at 730 21st Street, NW, is a stripped classical block with a swoopy, Art Moderne interior that was one of the primary performance venues in Washington before the opening of the Kennedy Center. The formerly undistinguished Marvin Center, at 800 21st Street, NW, now boasts an inviting entrance (2002—SmithGroup) and provides a sense of place amid the otherwise generic campus.

I19 World Bank

1818 H Street, NW

1997—KOHN PEDERSEN FOX ASSOCIATES; Associate architects: NÄGELE HOFMANN TIEDEMANN UND PARTNER, KRESSCOX ASSOCIATES

Kohn Pedersen Fox became famous in the 1980s for designing corporate office buildings that had one foot in the modern movement and the other in the turbid waters of postmodernism. The World Bank Headquarters was one of a series of buildings the firm designed in the 1990s that reflected a kind of retro-modernist approach. The complex takes up an entire city block, and actually incorporates two pre-existing buildings along G Street. The cheerless gray concrete wall that ties the old and new structures together at ground level is the most unfortunate aspect of the design. Above that level, however, things get much livelier, especially along the north façade, facing Pennsylvania Avenue, which is dynamically canted outward and emphatically articulated by horizontal muntins. At several points, distinct volumes break from the main building envelope, providing visual relief from the insistent geometry and marking important interior spaces, such as the board room high up on the northeast corner of the building, which is capped by a swooping, upturned roof.

TOUR J

Downtown / West End

Strategically located between the White House and the elegant neighborhoods of Georgetown and Dupont Circle, the West End was the primary focus of Washington's commercial development during the major post-World War II economic booms. Although development in the old, eastern part of downtown took off again beginning in the 1980s, the area west of 16th Street and north of Pennsylvania Avenue continues to be a prestigious precinct of nonprofit organizations and corporate offices. The area also contains the most consequential stretch of K Street, a thoroughfare synonymous with high-powered law firms and lobbyists. The streetscapes in this neighborhood tend to be rather bland, but they do contain a number of architecturally noteworthy individual buildings.

The Demonet Building, built in the 1880s at the corner of M Street and Connecticut Avenue, with a 1980s addition by Skidmore, Owings & Merrill behind it. The west end of downtown was the first area in central Washington to benefit from the boom in commercial real estate in the late 20th century.

Large Nonprofit Publishers ILLUSTRATED TEXT

The Johns Hopkins University Press

Plants of the Chesapeake Bay: A Guide to Wildflowers, Grasses, Aquatic Vegetation, Trees, Shrubs, and Other Flora

Second Place

HERBACEOUS PLANTS

(From left to right)
Samphire, *Salicornia virginica*, in its crimson autumnal glory. These plants are about 1.5 ft. tall.

The three species of Bay glassworts in late summer. Samphire, Dwarf Glasswort with its fat stems, and Perennial Glasswort, with long, thin, creeping stems.

Dwarf Glasswort, *Salicornia bigelovii*, characterized by very thick stems and diminutive stature; about 10 in. tall.

Glassworts, *Salicornia* species

Glassworts draw attention because they look so unplant-like. There are no typical leaves. Instead, the plant body consists of a series of succulent jointed segments, which can turn a brilliant scarlet color in the late autumn. Flowers are small and project out of the fleshy stem.

DISTINGUISHING FEATURES: Without typical leaves, a population of glassworts looks like pop beads stacked together. Flowers are very small and rudimentary, peeping out from the thick, fleshy stems. Seeds are tiny and fuzzy, perhaps an adaption to water dispersal. In addition to their peculiar anatomy, glassworts are also highly specialized for their habitat. They are halophytes—plants able to thrive in soils of extreme salinity. For this reason they are found in the saltiest regions of the Bay.

But what is glassy about these plants? The name glasswort comes from the ancient practice of burning these and related species for soda ash, necessary in certain types of glass manufacture. The formal classification of this group is in a state of flux, so this treatment must be considered provisional.

HABITAT: These are extreme halophytes. Some are able to germinate in a 45% salt solution so they often form dense stands in marshes where saltwater overflows and then evaporates. There are three species in the Bay, frequently found growing together.

1. Perennial Glasswort, *Sarcocornia perennis*, confusingly also known as *Salicornia virginica* (see description below). Common in saline mudflats, this perennial sends out shoots that root in the mud. Over time the plant develops a mound-like structure as it grows, accumulating detritus and stabilizing the substrate. This species has the narrowest stem of any of our glassworts.
2. Samphire, *Salicornia depressa*, frequently known as *Salicornia europaea*, is an annual. It can be recognized by having the segments of the stem noticeably longer than wide.
3. Dwarf Glasswort, *Salicornia bigelovii*. As this is the most obese of the glassworts, with segments about as wide as long, the common name may seem misleading. It refers to the stature, not the girth of the plant.

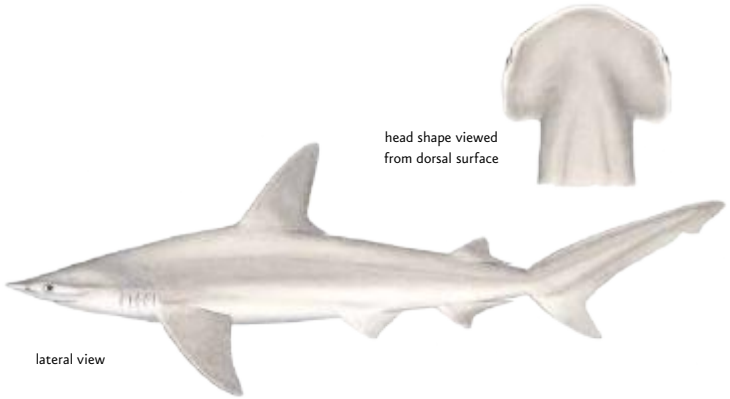
WILDLIFE/ECOLOGICAL VALUE: Little known.

HUMAN USES: In addition to use in glass manufacture that requires soda ash, glassworts are edible and considered a delicacy in some European countries.

The Johns Hopkins University Press
Field Guide to Fishes of the Chesapeake Bay
First Place

Bonnethead - *Sphyrna tiburo* (Linnaeus, 1758)

KEY FEATURES: Spade-shaped head, with lateral expansions of head relatively short. **COLOR:** Gray to gray brown above, light below. **SIZE:** Maximum adult size 1.5 m (4.9 ft) TL, typically about 1.3 m (4.2 ft) TL. **RANGE:** In the western Atlantic, bonnetheads occur regularly in summer as far north as North Carolina (occasionally to southern New England) and throughout the southeastern United States, the Gulf of Mexico, and Central America to southern Brazil. Bonnetheads also occur in the eastern Pacific from southern California to Ecuador.



Bonnethead *Sphyrna tiburo*

HABITAT AND HABITS: Bonnetheads are a shallow inshore species found along the coast, from the surf zone to depths of 80 m (260 ft), in estuaries and channels, and on reefs and in seagrass beds. They spend the nighttime hours on shallow grass flats searching for nocturnally active invertebrate prey and move into deeper water during the day. Bonnetheads migrate north in the summer and south in the autumn and winter and usually occur in small (fewer than 15 individuals) schools. During migrations schools of hundreds or perhaps thousands may form. Sexual segregation is common. **OCCURRENCE IN THE CHESAPEAKE BAY:** Bonnetheads are occasional summer visitors to the lower Chesapeake Bay, particularly in and near Lynnhaven Inlet near the bay mouth.

REPRODUCTION: Bonnetheads are livebearers and produce 4–16 pups after a 4-month gestation. Pups are 35–40 cm (13–16 in) at birth and pupping occurs in

shallow water in late summer and early fall. Bonnetheads take three years to mature. Females apparently produce litters every year.

FOOD HABITS: Bonnetheads consume mostly crustaceans, including crabs, mantis shrimp, and other shrimps. They have molar-like teeth in the back of their jaws that are particularly well-suited for crushing hard-shelled prey. Bonnetheads also feed on mollusks, octopuses, and small fishes.

IMPORTANCE: Bonnetheads are taken in all manner of inshore fisheries throughout their range and are eaten fresh, dried, or smoked. In the United States, bonnetheads are taken mostly as unwanted bycatch. They are the second most abundant small coastal shark (sharpnose sharks are first) in both the commercial and recreational fisheries of the United States.

Smooth dogfish - *Mustelus canis* (Mitchill, 1815)

KEY FEATURES: Teeth small, arranged as tiles in the jaws; first dorsal fin just behind pectoral fin, and second dorsal fin smaller than first; both dorsal fins with rounded apices; anal-fin origin at midpoint of second dorsal fin. **COLOR:** Uniformly grayish dorsally, with pale belly; can change its color with change in substrate (one of only a few sharks able to do so). **SIZE:** Maximum adult size 1.5 m (4.9 ft) TL. **RANGE:** Warm-temperate and subtropical waters of the western North Atlantic from the Gulf of Maine (occasionally) to the Gulf of Mexico and Antilles and in the western South Atlantic from southern Brazil to Argentina.

Smooth dogfish *Mustelus canis*

HABITAT AND HABITS: Smooth dogfish are demersal and coastal and migrate inshore seasonally into the Mid-Atlantic Bight in the spring. Adults can be found in summer from New Jersey to Massachusetts, where they typically inhabit waters less than 18 m

SMALL- TO MEDIUM-SIZED NONPROFIT PUBLISHERS

Illustrated Text

Small- To Medium-Sized Nonprofit Publishers ILLUSTRATED TEXT

Smithsonian American Art Museum

The Civil War and American Art

Third Place

INTRODUCTION

In April 1861 America went to war with itself. At stake was the viability of the republic and the premises upon which it had been founded. The war's causes were multiple and interwoven into the fabric of American society. From 1859, when it was clear war was imminent, through 1876, when the nation sought closure to the conflict at the Centennial, the Civil War was never far from anyone's thoughts. Walt Whitman bemoaned that the "real war" would never make it into the books. By the "real war" he meant the story of the war as it was experienced by those who fought it and by those whose lives were forever altered by it. The history books have told and retold the stories of the war as it unfolded on the battlefield; contemporary poets and authors narrated it from various perspectives. However, most artists could not agree on how best to capture the universal qualities of the conflict in the moment. The moral ambiguities over the war's causes and the often brutal tactics used to advance the conflict undermined the expectations of history painting, based as it was on heroic action conducted for a righteous cause.[1] But what do you paint during the war when there is no way of knowing who was winning, how long it might last, and what might happen next?

The real war will never get in the books.

—Walt Whitman

This book focuses on the effects of the Civil War on American landscape and genre painting, and on the new medium of photography, considering what artists chose or avoided as their war-related subjects. By looking closely at specific works of art, we can better understand how Americans grappled with the impact of the war in the moment, without the benefit of hindsight. My purpose is to tease out the war-inflected layer of meaning in some of the most powerful paintings and photographs made during and immediately after the war years. My intent is to show that these works of art make manifestly clear that this conflict not only unleashed historical events of great moment, but also wrought great changes in the nation's visual culture and character.

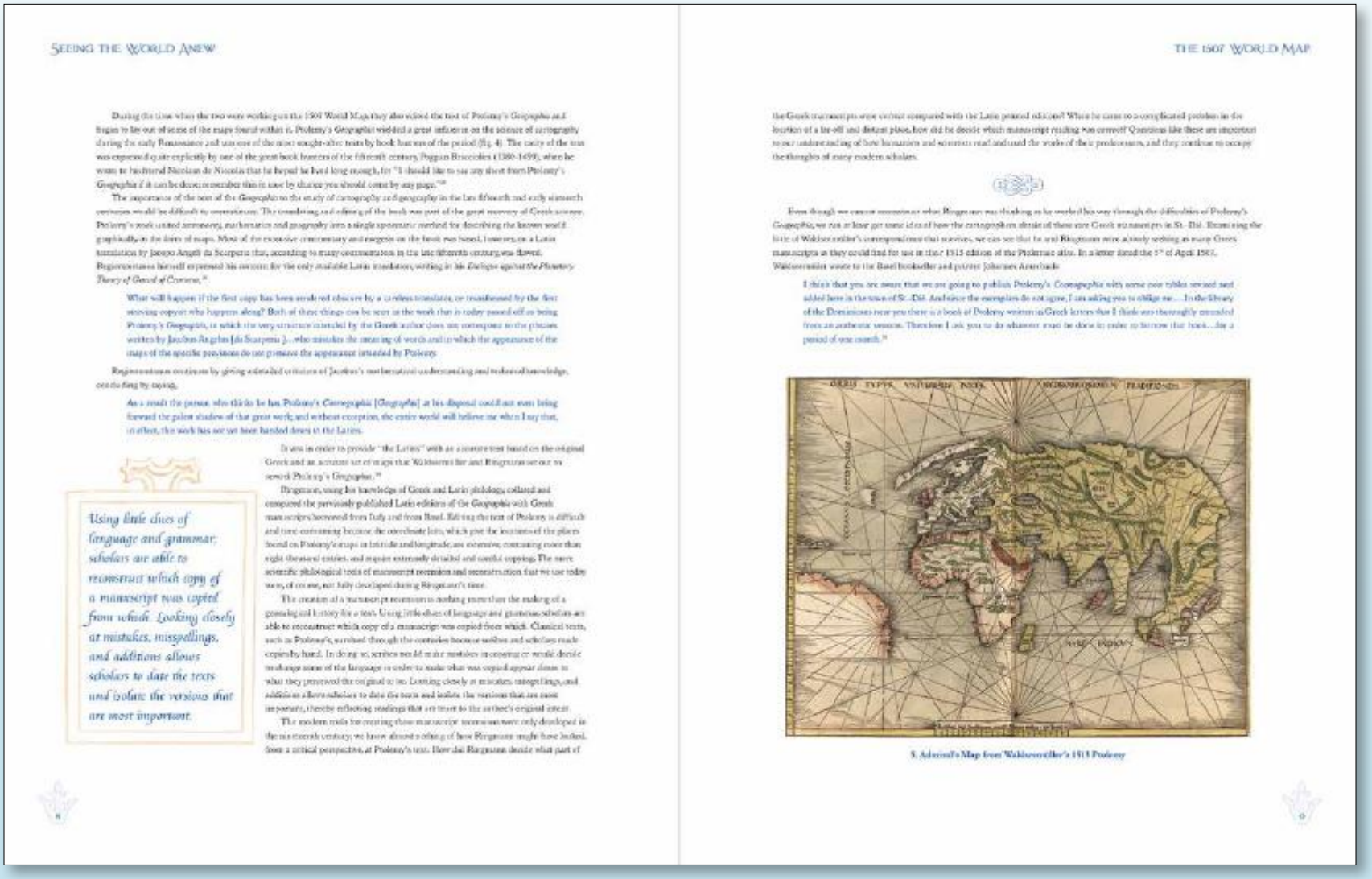
Surprisingly few American painters engaged directly with the war as it was being fought. There was little market for depictions of Americans killing one another, and artists found it difficult to immediately identify heroes and pivotal battles. Without the luxury of time and reflection, these artists approached the Civil War in a more elliptical manner. In some cases the paintings are not specifically about the conflict; nevertheless, the war left an indelible mark on artist and subject alike. To understand the Civil War's effect on American art, we must look beyond the Grand Manner of history painting as it was touted in the European art academies. With little to glorify in this tragic fratricide,

Small- To Medium-Sized Nonprofit Publishers ILLUSTRATED TEXT

Library of Congress/Levenger Press

Seeing the World Anew: The Radical Vision of Martin Waldseemüller's 1507 and 1516 World Maps

Second Place: Tie



SEEING THE WORLD ANEW

Using little clues of language and grammar, scholars are able to reconstruct which copy of a manuscript was copied from which. Looking closely at mistakes, misspellings, and additions allows scholars to date the texts and isolate the versions that are most important.

THE 1507 WORLD MAP

5. Admiral's Map from Waldseemüller's 1513 Ptolemy

Library of Congress/University Press of Kentucky

Mary Pickford: Queen of the Movies

Second Place: Tie

Mary Pickford Chronology

Christel Schmidt

1892 Mary Pickford is born Gladys Louise Smith on April 8 in Toronto, Ontario, Canada, to John Charles Smith and Charlotte Smith (née Hennessey).

1893–1898 Charlotte gives birth to a daughter, Lottie, on June 9, 1893, and to a son, John (known as Jack), on August 18, 1896. John Charles and Charlotte separate in 1895. John Charles dies after a fall on February 11, 1898.

1900–1901 Pickford, billed as Gladys Smith, makes her stage debut (along with sister, Lottie) in *The Silver King* at the Princess Theatre in Toronto on January 8, 1900. She continues to act in local productions for the next year and a half.

1901–1906 In late 1901 Pickford begins touring the United States in third-rate melodramas. Eventually, acting becomes the entire family's trade, and they sometimes travel together in the same production. In August 1905 Pickford gets her first break when she is cast, along with the rest of her family, in *Edmund Burke* with Chauncey Olcott. The show tours until May 1906.

1907–1909 After a brief return to melodrama, Pickford wins a small role in New York producer David Belasco's *The Warrens of Virginia*. Belasco gives her the stage name Mary Pickford, and she makes her Broadway debut on December 3, 1907. She continues acting in the play throughout its six-month New York run and then appears in the national tour, which ends in March 1909.

Pickford at age fourteen months.

Button of Pickford (then Gladys Smith) as a member of the Valentine Company in 1901.

1909–1910 On April 19, 1909, Pickford auditions for director D.W. Griffith at the Biograph film studio in New York. She accepts Griffith's offer to join his stock company of actors, beginning her career in moving pictures. Pickford quickly moves into the front ranks of the company's players and becomes a favorite with audiences. She writes scenarios for Biograph and the Selig Polyscope Company and shows an interest in all aspects of production. She also falls in love with fellow Biograph actor Owen Moore. In December 1910 she leaves Biograph for the Independent Motion Picture Company (IMP).

1911–1912 Pickford marries Owen Moore on January 7, 1911. The couple works together at IMP, where they are often paired onscreen, through the summer. In the fall they join the Majestic Company. In January 1912 Pickford returns (without Moore) to Griffith at Biograph. She resigns later that year after accepting a leading role in David Belasco's Broadway production *A Good Little Devil*.

A 1911 advertisement promoting Pickford and husband Owen Moore in their first film for the Majestic Company.

Poster for My Baby *(1912).*

Small- To Medium-Sized Nonprofit Publishers ILLUSTRATED TEXT

Smithsonian American Art Museum

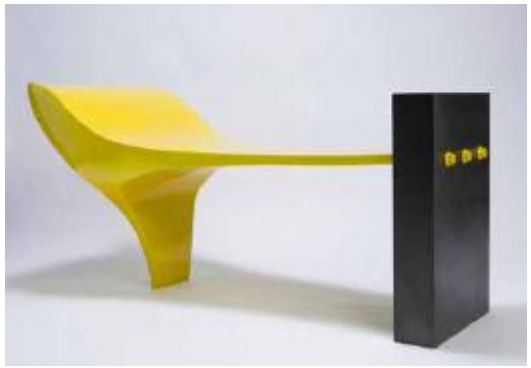
40 Under 40: Craft Futures

First Place

vivian beer

"LIPSTICK AND MUSCLE CARS HAVE A LOT IN COMMON."[1] This statement by Vivian Beer gets under the high-gloss finish on her luscious steel furniture. The tension between these and other design sources—masculine and feminine, historical and contemporary, functional and decorative—are what lend Beer's work its unusual potency. The recent *Anchored Candy no. 1* is a case in point, both luxurious in its seating and brutish in its construction. The choice of materials is an ode to American industry, but more its aesthetic consequence than its technical core. "I'm not a motorhead, but I'm interested in the moment we put a tailfin on a Cadillac," says Beer, who finishes each work in automotive paint. The focus on looks strikes a balance with the material and reveals the tributary relationship of her work: these are sexy things, and they are predicated on a world of sexy things manufactured to make us feel good. » Inspiration for the sweeping curves in her work comes in part from regular visits to the scrap yard, where Beer examines detritus from that manufacturing process. Recently she has focused on the patterns created by the efficient nestling of objects cut into sheet metal. Beer sees parallels between the resulting lacework and historical wallpaper and textile designs—evidence of a sharp eye for style and fuel for her view that all design fundamentals are related and ripe for interpretation. » *Slither. walk. fly.* is a bookend to Beer's early standout, *Filled with Birds and Beasts,* and proof of her talent for conglomerating sources. In the latter, the artist explored geometry in nature by tracing the silhouettes of animals and aviary before compiling snippets of them into a pattern. The newer piece pulls instead from their movements through space, further abstracting the source while celebrating design in motion. It's a fitting cap to the artist's career so far: you don't sit on a Vivian Beer—you ride one. **1<40**

born **Bar Harbor, ME 1977**
resides **Somerville, MA**



OPPOSITE ***Red Rocker no. 2*** **(detail), 2009**

LEFT ***Anchored Candy no. 1,*** **2008, steel, automotive paint, and patina, 27 × 52 1/8 × 20 in.**

BELOW ***Filled with Birds and Beasts,*** **2004, steel, paint, 36 × 54 × 92 1/8 in.**

LARGE NONPROFIT PUBLISHERS

Technical Text

Georgetown University Press
Fundamentos Y Modelos Del Estudio Pragmático Y Sociopragmático Del Español
Third Place

5.2.5 Alargamientos de un sonido

De vez en cuando, un participante alarga un sonido al final o en el medio de una palabra (véase ejemplo [5.7]). El hablante tiende a hacer este alargamiento cuando quiere retener su turno en la conversación, pero está buscando más palabras para completar su juicio de forma exitosa. Para señalar este fenómeno, se colocan dos puntos dobles después de la letra que representa el sonido alargado (por ejemplo, la *a* en "cosa::" en línea 1). El número de veces que se colocan los ":" señala cuán alargado está el sonido.

➤ EJEMPLO 5.7

```
1 N: Que es muy poquita cosa::, muy pe'ñita, ahí, [con un-con una boca
2 M:                                              [Muy fea y muy tontahjaj
```

(adaptado de Gallardo 1991, 7)

5.2.6 Subrayado/acentuación

En las conversaciones, los participantes suelen enfatizar ciertas frases, palabras o sílabas aún cuando no es una sílaba tónica (señalada con o sin un acento ortográfico). Para marcar este énfasis la metodología del AC subraya la sección enfatizada (ver ejemplo [5.8]).

➤ EJEMPLO 5.8

```
1 AC:doña:: Carmen (.) buenas noches
2 G: hola (.) muy buenas =noches
```

(adaptado de Tusón Valls 2002, 138)

En (5.8), el primer hablante pone énfasis en el título *doña*. Esto quiere decir que subrayar una sílaba o una palabra destaca el tono y/o la amplitud de la voz del hablante.

Es importante señalar que cada investigador puede modificar el sistema de convenciones gráficas del AC para representar los fenómenos lingüísticos. Lo que hemos presentado en esta sección es un resumen de las convenciones gráficas más utilizadas, además de las convenciones mayormente respaldadas por los creadores del AC—Sacks, Jefferson, y Schlegoff. A primera vista, estos marcadores precisos parecen ser innecesarios pero de hecho, con estas convenciones gráficas, podemos entender y analizar ciertos aspectos de la conversación más cuidadosamente. Así, con la ayuda de las convenciones, podemos anotar tendencias lingüísticas interesantes y reveladoras.

➤ EJERCICIO 5.2

Con una pareja, lee en voz alta los ejemplos (5.3), (5.4), y (5.6), intentando seguir las gráficas para poder reproducir detalladamente lo que se dijo originalmente.

5.3 CATEGORÍAS DE ANÁLISIS

Los seguidores del AC se centran en ciertos elementos básicos que se encuentran típicamente en las conversaciones donde hay un diálogo entre los interlocutores. Estos elementos son los pares adyacentes, la secuencia, la estructura de preferencia, las reparaciones, y la toma de turnos (que hemos explicado de forma breve en una sección anterior). Definimos y ejemplificamos estos términos abajo.

5.3.1 Par adyacente

Un par adyacente se compone de dos enunciados, normalmente uno de cada interlocutor. Estos tienen una conexión en términos de coherencia y cohesión por lo que el primer enunciado es llamado *la primera parte del par* y el segundo, *la segunda parte del par*. Se asume que la primera parte necesita de una segunda parte. Este es el caso de invitaciones y saludos, entre otros. Veamos el ejemplo de una petición de información abajo:

➤ EJEMPLO 5.9

```
1 María:  ¿Adónde vas?   (primera parte)
2 Juan:   Voy al banco.  (segunda parte)
```

En ese par adyacente, la primera parte expresa una pregunta que lleva a la respuesta en el segundo par. Estos pares adyacentes pueden formar la base de un diálogo. También hay pares compuestos de dos declaraciones como es el caso del ejemplo (5.10), donde hay una valoración, seguida de una reacción a la primera declaración.

➤ EJEMPLO 5.10

```
1 Mara: No me gusta esa película.
2 Sara: A mí tampoco.
```

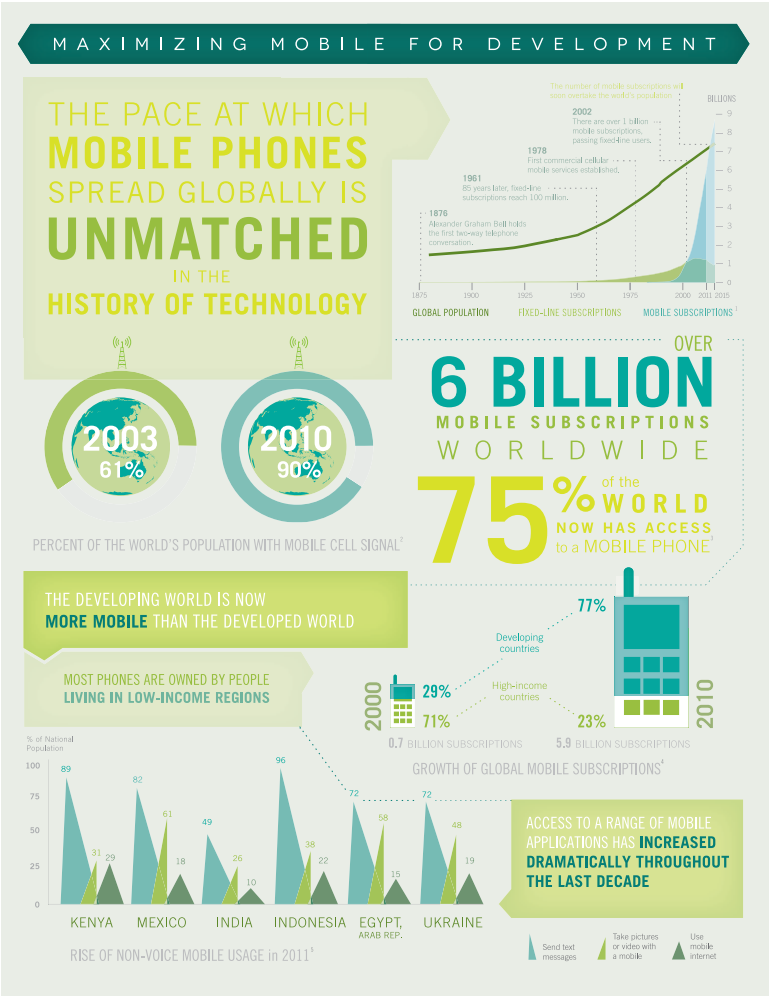
A veces la segunda parte demora un poco en expresarse, inclusive teniendo entre las dos partes otros enunciados como lo observamos en el ejemplo (5.11).

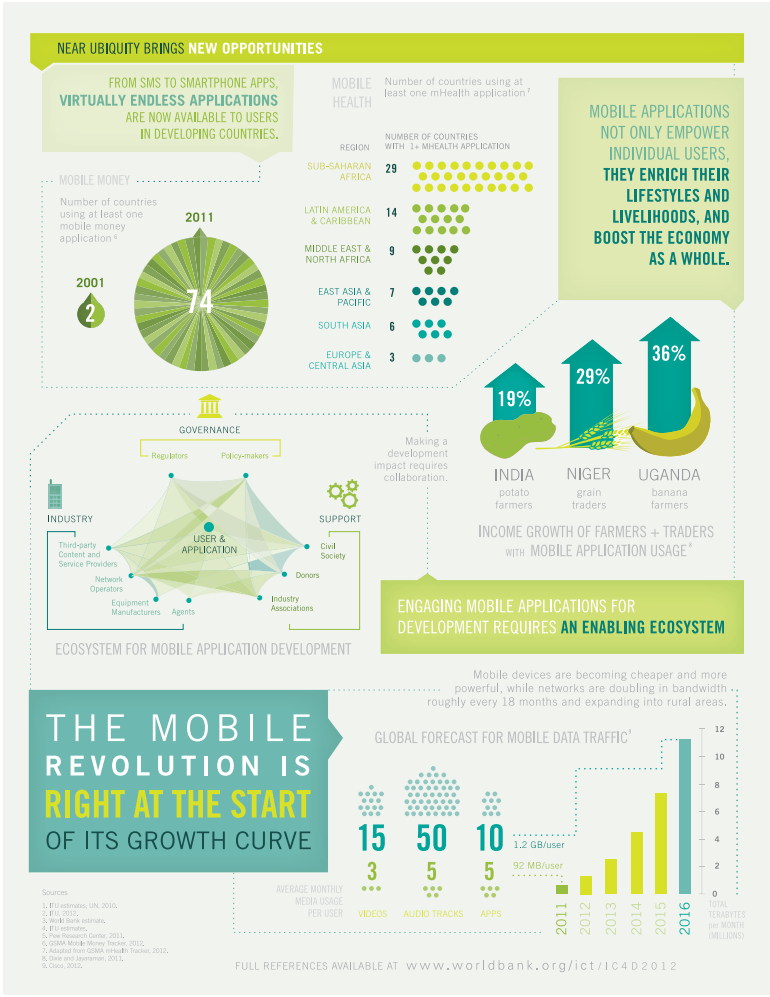
Large Nonprofit Publishers TECHNICAL TEXT

The World Bank

Maximizing Mobile

Second Place





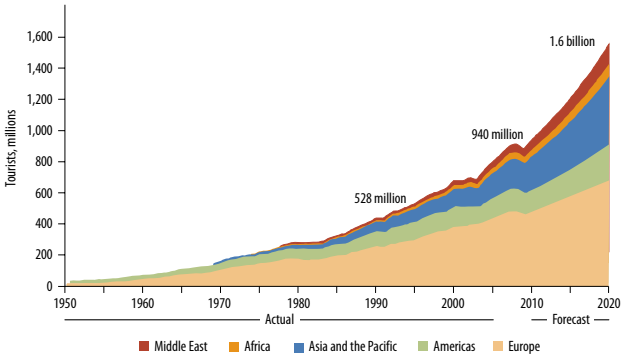
The World Bank

Adaptation to a Changing Climate in the Arab Countries

First Place

FIGURE 6.1

International Tourism by Destination



Source: UNWTO 2011a.

and Persia interacted with each other and with Greeks, Minoans, Mycenaeans, Phoenicians, and Romans from the western Mediterranean to create a rich cultural heritage. By the eighth century CE, the tourism industry was flourishing, with taverns, inns, shops, and services catering to visitors (Ansary 2009). Travel narratives and tours by Thomas Cook and Son initiated a European travel craze to the Middle East in the late 19th century. Beginning in the 1970s, modern tourists have increasingly sought out destinations in the Arab region (figure 6.1; see also Waleed 1997).

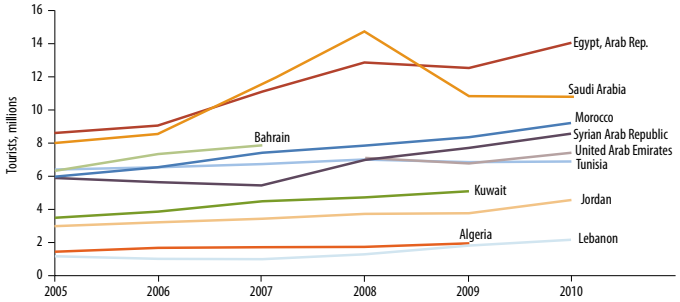
Tourism Provides Significant Economic Value

Global tourism is a major economic sector with great potential for future growth. The United Nations World Tourist Organization (UNWTO) reports global international tourism receipts of US$919 billion from 940 million tourists in 2010. In the next 20 years, UNWTO (2011b) expects the global tourism industry to grow by 3.3 percent per year, a rate only slightly lower than the average since 2005 (3.9 percent). In 2020, UNWTO forecasts 1.6 billion global international tourist arrivals, with an estimated 96 million to 128 million tourists destined for the Arab region on the basis of its current market share (figure 6.2).

Tourism to the Arab region has been growing at a very high pace over the past two decades (figure 6.1). The number of arrivals to the Middle

FIGURE 6.2

Number of Tourist Arrivals in Selected Arab Countries, 2005–10



Sources: UNWTO 2011a, 2011b.

East and North Africa grew from 16.6 million to 54.7 million from 1990 to 2010—equivalent to an annualized growth of 6 percent (UNWTO 2011b). The largest growth happened from 2005 to 2008, when arrivals grew by 10 percent per year (UNWTO 2011a, 2011d).

Interim reports for 2011 indicate an 8 percent overall decline in tourism, with higher losses in countries with greater levels of insecurity related to the Arab Spring (UNWTO 2012).

Arab tourists to the region amount to 52 percent of all international arrivals. At 10 percent of all international tourists, nationals residing abroad represent the largest group of tourists. They predominantly visited Algeria and Morocco. The second-largest group originates from Saudi Arabia (9 percent), with half going to Bahrain (figure 6.3).

European tourists constitute 32 percent of all international arrivals, with the majority being French and German. They arrive mainly to explore exotic and historic sites. The majority travel to Egypt, Morocco, and Tunisia, with each of these countries receiving slightly less than one-third of European arrivals.[2]

International tourists to Arab countries provide significant economic benefits (table 6.1). In 2009, 71.5 million tourists generated US$50.2 billion in revenue, constituting a direct contribution of 3 percent to GDP. If all the indirect economic contributions by tourist-related capital investments are included, the impact of tourism climbs to 11 percent of GDP.

With 27.6 million tourist arrivals, the Mashreq receives the most tourists in the Arab region, resulting in a total contribution to GDP of 17 per-

SMALL- TO MEDIUM-SIZED NONPROFIT PUBLISHERS

Technical Text

Foundation for the National Archives

Genealogy Tool Kit: Getting Started on Your Family History at The National Archives

Third Place

WORKSHEET E.1

MILITARY SERVICE REVOLUTIONARY WAR

The Revolutionary War began on April 19, 1775, with clashes between British Regulars and Colonial American militia at Lexington and Concord, Massachusetts. Over the next eight years, most of the combat, conducted on the American side by local militia as well as the newly established Continental Army and Navy, spread to the middle-Atlantic and eventually the Southern colonies, where combined American-French forces finally defeated the British under Lord Cornwallis at the siege of Yorktown, Virginia, on October 19, 1781. On July 4, 1776, the Continental Congress in Philadelphia adopted the Declaration of Independence, officially proclaiming the United States of America to be an independent nation. The Treaty of Paris, signed on September 3, 1783, ended the war and confirmed American independence.

HOW TO FIND REVOLUTIONARY WAR RECORDS

STEP 1: DID YOUR ANCESTOR SERVE IN A MILITIA UNIT BETWEEN 1775 AND 1783?

☐ **NO**
Go to Step 2

☐ **NOT SURE**
Most militia companies and regiments were identified by county or state designations. If you know the state your ancestor served from, start your

research by checking the following sources:

- ☐ State archives (these institutions may have original militia records, including officer rosters and company muster and payrolls)
- ☐ Published sources (many Revolutionary War militia rolls and related records have been published by the state governments of the original 13 colonies). Published indexes of Revolutionary War soldiers for various states are also available. Check libraries or local/county historical societies for copies of these publications.
- ☐ Online sources (Many of the state archives series have been indexed and/or scanned.)
- ☐ DAR Genealogical Research System (GRS): an online database to identify specific unit information about your ancestor's Revolutionary War service. For more information, see www.dar.org/library/online_research.cfm.

☐ **YES**
Many state militia units were taken into service as part of the Continental Army. If you believe your ancestor's militia unit became part of the Continental Army, go to Step 4.

STEP 2: DID YOUR ANCESTOR SERVE IN THE CONTINENTAL ARMY BETWEEN 1775 AND 1783?

☐ **NO**
Go to Step 3

☐ **YES**
Go to Step 4

STEP 3: DID YOUR ANCESTOR SERVE IN THE CONTINENTAL NAVY OR MARINES BETWEEN 1775 AND 1783?

☐ **NO**
Go to Step 7

☐ **YES**
Go to Step 4

STEP 4: HOW DO I LOCATE MY ANCESTOR'S REVOLUTIONARY WAR SERVICE RECORD?

Transportation Research Board of The National Academies

Rockfall: Characterization and Control

Second Place

FIGURE 4-13
Large rockfall blocks produced where widely spaced joints and thick competent strata are exposed (Woodard 2004).

and included at the bottom of the Ohio Rockfall Hazard Rating Matrix (Figure 4-9).

The remaining two geological parameters, the block size or volume of rockfall and the hydrologic conditions, are equivalent to RHRS Categories 7 and 8 (Table 4-1). The block size or volume of rockfall is determined by using the original RHRS terminology; the hydrologic conditions are qualitatively evaluated in terms of the number of water seeps observed, which appeared to be most appropriate for Ohio conditions on the basis of field observations and experience (Woodard 2004).

The geological parameters thus typically include four observational scores, each ranging from 3 to 81; these are summed and then divided by 4 to produce a geological parameter score ranging between 3 and 81 (as shown by the scoring sheet, Figure 4-10).

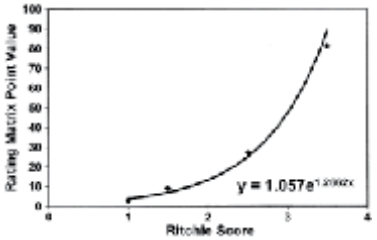


FIGURE 4-14
Relationship between Ritchie score and Ohio Rockfall Hazard Rating Matrix geometric parameter score (Woodard 2004).

8.2.2 Geometric Parameter

The Ohio geometric parameter corresponds to the ditch effectiveness category (Category 2) in the original RHRS. It evaluates the potential for fallen rock material to land and remain on the roadway by following the procedures developed by the New York State DOT to evaluate the SF, as described in Section 4.2. In the Ohio system the New York SF is renamed the *Ritchie score*. Observations at many sites have revealed that this value ranges from <1 when the existing ditch exceeds the Ritchie recommended dimensions to values of around 3.5 for the most inadequate ditches. Thus these Ritchie scores are converted to geometric parameter ratings in the range 3 to 81 either by following the recommended assignments shown in the rating matrix (Figure 4-9) or by using a best-fit exponential equation and graph (Figure 4-14).

Davis and Shakoor (2005) reported the results of additional evaluations of the effectiveness of Ohio catchment ditches. On the basis of evaluations of 100 ditches, they concluded that although the Ritchie criteria provide numerical values for ditch dimensions, the criteria have some limitations and should be used with caution. Their studies used four evaluation methods and found that 48% of the evaluated ditches provided adequate protection, 28% provided marginal protection, and 24% provided inadequate protection.

8.2.3 Traffic Parameters

The Ohio traffic parameters include three components that correspond to RHRS Categories 3, 4, and 5. As with the original RHRS, these components are included to provide an estimate of the hazard posed by rockfall to roadway traffic. The parameters are evaluated according to the original RHRS terminology and methods, with only slight modifications to the definitions of the RHRS classifications for decision sight distance and pavement width.

Table 4-6
Classification of Evaluated Ohio Rock Slopes

Rockfall Hazard Potential	Overall Score	Number of Slopes[a]
Low	<50	26
Medium	50–100	51
High	>100	31

[a]Total number of slopes evaluated = 108.
Source: Woodard 2004.

8.2.4 Rockfall History Parameter

When the Ohio Rockfall Hazard Rating Matrix was developed, rockfall history information for Ohio locations was not available. However, this information was added to the matrix as a fourth parameter because it was considered to be an important aspect of rockfall hazard evaluation and thus these data were expected to be collected and made available in the future (Woodard 2004).

8.3 Compilation of Overall Rating Scores

An overall hazard rating score is computed as the sum of the four parameter scores (geological parameters, geometric parameter, traffic parameters, and rockfall history). Since each parameter score varies exponentially from 3 to 81, the overall score theoretically ranges from 12 to 324. However, since rockfall history information was unavailable during the study that developed the Ohio Rockfall Hazard Rating Matrix, the study scores were based on only the first three parameters and the theoretical range of the overall scores ranged from 9 to 243.

The actual scores for the 108 sites evaluated during the development of the matrix ranged from a low of 22.5 to a high of 156.6, with an average value of 80.3 (Woodard 2004). This finding appears to realistically reflect the range of rock slope conditions experienced in Ohio. Subsequently, it was decided to classify Ohio rock slopes as summarized in Table 4-6. Figures 4-15 through 4-17 show examples of typical Ohio rock slopes with low, moderate, and high potentials for rockfall hazards, respectively.

8.4 Summary of Ohio System

Ohio conditions are typical of many midcontinent regions underlain by relatively undeformed

FIGURE 4-15
Example of a low-hazard-potential Ohio site. The rock slope produces small to moderately sized blocks that are retained in a large ditch (Woodard 2004).

FIGURE 4-16
Example of a moderate-hazard-potential Ohio site. The rock slope produces mostly small to moderately sized blocks; however there is a possibility for some larger blocks. The ditch appears adequate to retain anticipated rockfall volumes (Woodard 2004).

FIGURE 4-17
Ohio rock slope site with high hazard potential that produces large blocks and has very narrow, inadequate catchment area (Woodard 2004).

Small- To Medium-Sized Nonprofit Publishers TECHNICAL TEXT

American Society of Health-System Pharmacists
Understanding Pharmacology for Pharmacy Technicians
First Place

Anatomy and Physiology of the Renal System

The Kidneys

The kidneys are the pair of bean-shaped organs responsible for filtering blood and regulating a number of important processes. Located near the lower back, the kidneys are often described as retroperitoneal organs because they can be found behind (retro to) the peritoneal cavity (Figure 13-4). When a kidney is cross-sectioned, a number of important features can be identified. First, blood is delivered via the renal artery. It enters the kidney through the renal hilus, the concave area in the middle of the organ. The blood vessels spread outward, reaching the outer-most area of the kidney, called the renal cortex. Just beneath the renal cortex lies the renal medulla. Embedded between these two areas are roughly 1 million **nephrons**, specialized units that filter the blood, working together to regulate blood pressure and create **urine**, among other important tasks. Once filtered, the blood and urine leave the kidney through the renal hilus in renal veins and the ureter, respectively.

The Nephron

To understand the kidney's vital role in homeostasis and the creation of urine, we must understand its functional unit, the nephron. Each nephron contains two main components: the **renal corpuscle** and the **renal tubule** (Figure 13-5). Blood entering the kidney travels along arterioles until it reaches a **glomerulus**, a tightly tangled mass of capillary vessels. A membrane known as Bowman's capsule surrounds each glomerulus. Here, nearly all of the blood's water and solutes pass out of the bloodstream and into the renal tubule. The rate at which these substances are filtered into the renal tubule is called the **glomerular filtration rate (GFR)**, an important estimate of overall renal function. This value is used to classify patients into various stages of kidney disease. See Table 13-1 for more details. The remaining blood flows out of the glomerulus and enters the peritubular capillaries. These small vessels closely follow along the route of the renal tubule so that additional solutes and water can be exchanged between the bloodstream and the nephron in processes called **tubular reabsorption** and **tubular secretion**.

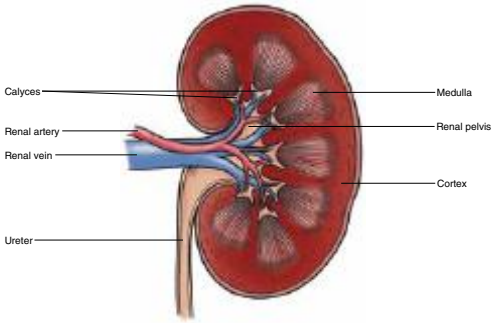


Figure 13-4. Anatomy of the kidney.

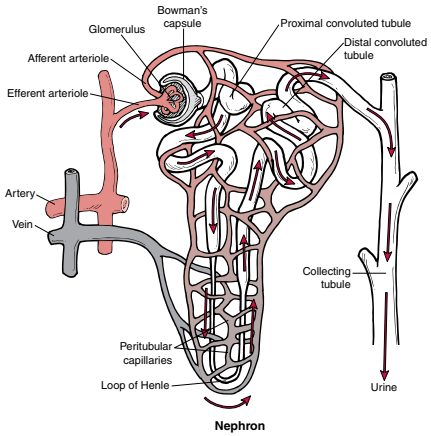


Figure 13-5. Structure of the nephron.

PRACTICE POINT

In a clinical setting, it is very difficult to get an accurate measurement of the GFR. Instead, physicians often check the amount of creatinine in the blood. Creatinine is a metabolic waste product that is filtered in the glomerulus and minimally reabsorbed. The creatinine level can be converted (by an equation) to an estimated GFR (eGFR) or creatinine clearance, giving an estimate of the patient's kidney function.

The first segment of the tubule, known as the proximal convoluted tubule, performs the bulk of the reabsorption. Most of the usable solutes, such as glucose, amino acids and nutrients, are transported back into the blood from the renal tubule. In the reverse direction, tubular secretion causes unfiltered waste products in the blood to move into the renal tubule for excretion.

Table 13-1

Staging of Chronic Kidney Disease

State	Description	GFR (mL/min)
1	Kidney damage with normal or increased GFR	≥90
2	Kidney damage with mildly decreased GFR	60–89
3	Moderately decreased GFR	30–59
4	Severely decreased GFR	15–20
5	Kidney failure	<15 or on dialysis

PART 5

COMMERCIAL and LARGE NONPROFIT PUBLISHERS

Typographic Text

Georgetown University Press

Spying in America: Espionage from the Revolutionary War to the Dawn of the Cold War

Second Place

the major for the intelligence coup. "The present high-level bombsight of the Luftwaffe is useless," Canaris told Ritter. "That is why we're building so many dive bombers, . . . because they are the only planes with which we have been able to be certain we could hit a target. This will revolutionize our whole bombing strategy."[8]

The impact of Lang's espionage could have been tremendous. According to the intelligence historian David Kahn, the bombsight was "Ritter's greatest spy success" and could have provided the Nazis with a "remarkable advantage over other European air forces."[9] The Germans, however, lacked the ability to mass-produce the bombsight. Lang traveled ostensibly on vacation to Germany to brief Nazi specialists on production of the bombsight, but the Germans were never able to fully exploit the fruits of their espionage by producing the instrument in mass quantities.

The Nazis were also unable to devise countermeasures against this accurate bombsight. In 1943 and 1944 the Third Reich was subjected to relentless pounding by almost 10,000 tons of American bombs that wreaked devastation on Germany industry, first obliterating Luftwaffe planes and aircraft factories, and then key industrial targets like oil facilities, steel plants, and transportation systems.

Still, the Norden bombsight could have been one of the most serious American espionage losses in history. The spy operation also reflected the dichotomy of America's melting pot of nationalities. One industrious immigrant had invented a device to defend his adopted country, and another had stolen it and passed it to a foreign enemy. In return for his secrets Lang was invited by the Nazis to resettle in Germany and assist in production of the bombsight. Yet for all his professed love for the Fatherland, he declined the offer, a decision he would later regret.

18

The Double Agent

William Sebold

Gestapo official: "We can use men like you in America."
William Sebold: "But I am an American citizen."

Conversation between WILLIAM SEBOLD *and a Gestapo official.*
Quoted by Sayers and Kahn, *Sabotage*

Hermann Lang was the premier spy in a network of more than thirty sources reporting to Ritter from the United States. Ritter was pressured by his Abwehr superiors to establish better communications with the ring for more expeditious delivery of information. The Gestapo offered him a promising candidate in William Sebold, a German American who was visiting his family's homeland in the Ruhr Valley.[1]

William Sebold was born Wilhelm Debowski in Germany, where he served as a machine gunner in the army during World War I. After military service, he traveled to the United States as a sailor in the early 1920s and jumped ship in Galveston, Texas. He changed his name to Sebold, got married, and found a job as a mechanic in the Consolidated Aircraft Company in San Diego. In 1939 Sebold returned to Germany to visit his family, a decision that altered the course of Germany's prewar espionage in America.

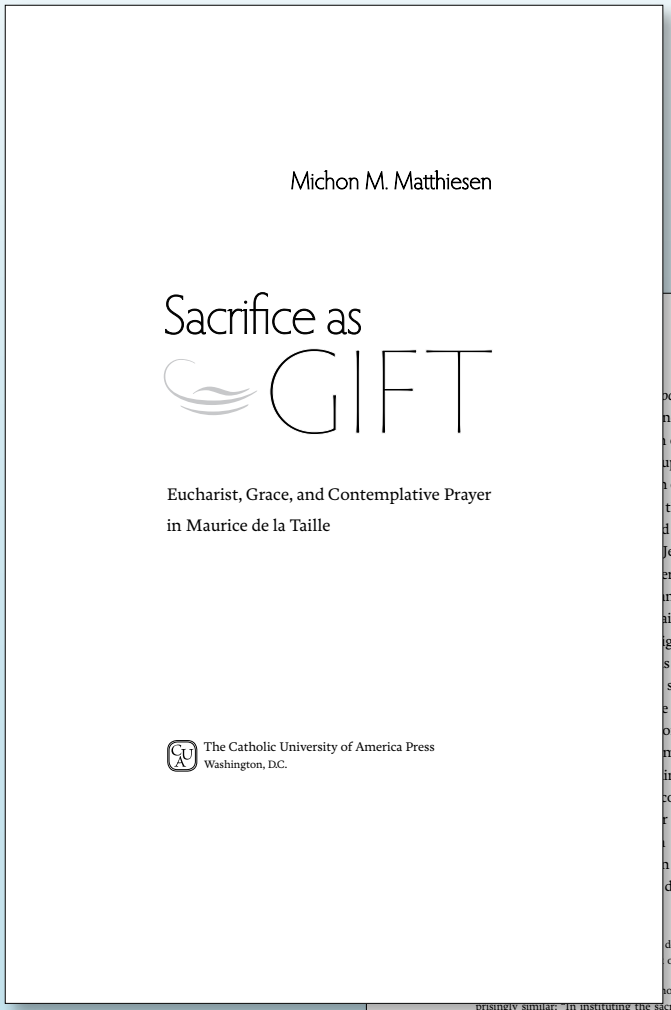
A German American working at a US aircraft plant was clearly of interest to the Gestapo, who summoned him for an interview. Since he was now

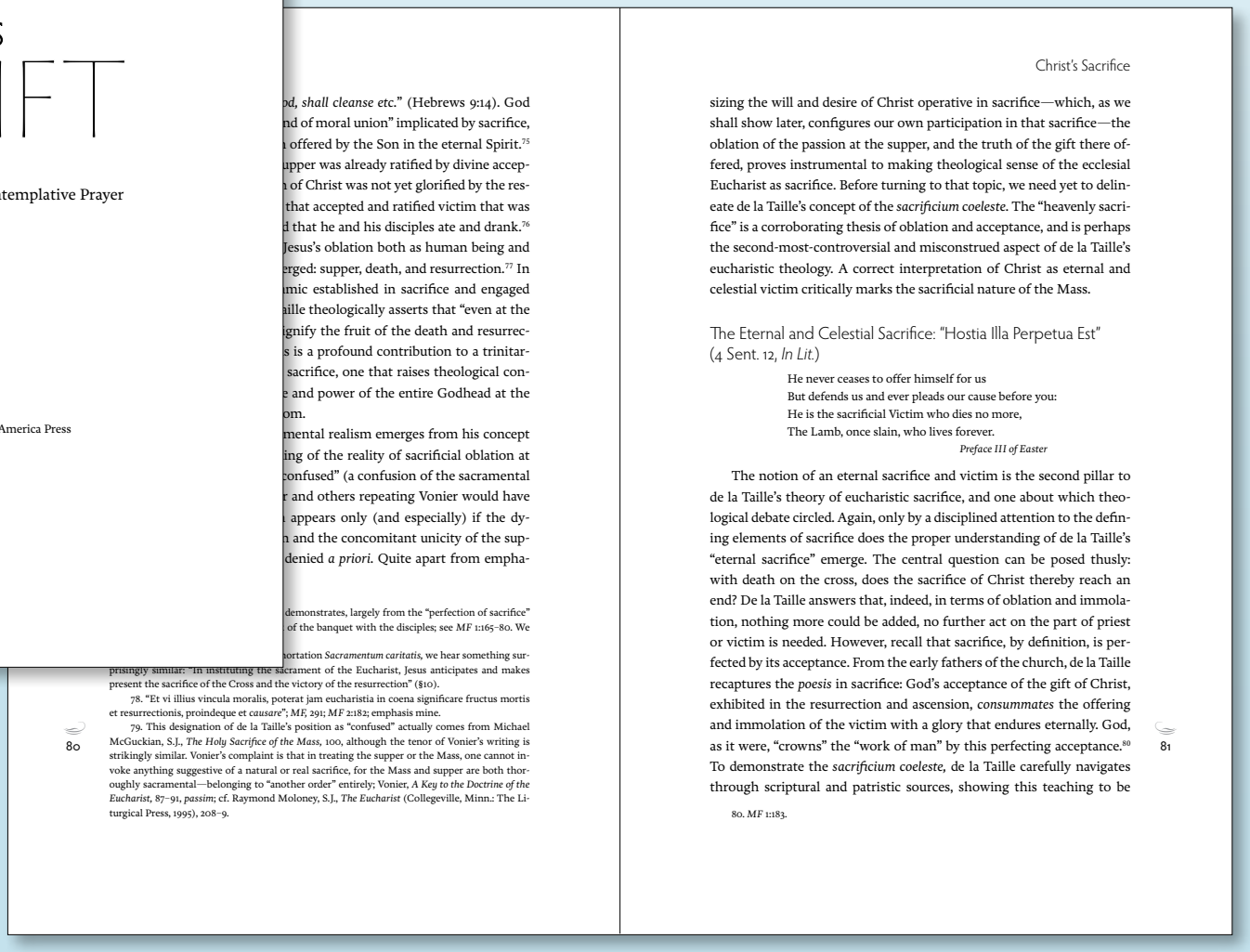
Commercial and Large Nonprofit Publishers TYPOGRAPHIC TEXT

The Catholic University of America Press

Sacrifice as a Gift: Eucharist, Grace, and Contemplative Prayer in Maurice de la Taille

First Place





od, shall cleanse etc." (Hebrews 9:14). God
nd of moral union" implicated by sacrifice,
offered by the Son in the eternal Spirit.[75]
upper was already ratified by divine accep-
of Christ was not yet glorified by the res-
that accepted and ratified victim that was
d that he and his disciples ate and drank.[76]
Jesus's oblation both as human being and
erged: supper, death, and resurrection.[77] In
mic established in sacrifice and engaged
aille theologically asserts that "even at the
ignify the fruit of the death and resurrec-
s is a profound contribution to a trinitar-
sacrifice, one that raises theological con-
e and power of the entire Godhead at the
om.
mental realism emerges from his concept
ing of the reality of sacrificial oblation at
confused" (a confusion of the sacramental
r and others repeating Vonier would have
appears only (and especially) if the dy-
n and the concomitant unicity of the sup-
denied *a priori*. Quite apart from empha-

demonstrates, largely from the "perfection of sacrifice"
of the banquet with the disciples; see *MF* 1:165–80. We

hortation *Sacramentum caritatis*, we hear something surprisingly similar: "In instituting the sacrament of the Eucharist, Jesus anticipates and makes present the sacrifice of the Cross and the victory of the resurrection" (§10).

78. "Et vi illius vincula moralis, poterat jam eucharistia in coena significare fructus mortis et resurrectionis, proindeque et *causare*"; *MF*, 291; *MF* 2:182; emphasis mine.

79. This designation of de la Taille's position as "confused" actually comes from Michael McGuckian, S.J., *The Holy Sacrifice of the Mass*, 100, although the tenor of Vonier's writing is strikingly similar. Vonier's complaint is that in treating the supper or the Mass, one cannot invoke anything suggestive of a natural or real sacrifice, for the Mass and supper are both thoroughly sacramental—belonging to "another order" entirely; Vonier, *A Key to the Doctrine of the Eucharist*, 87–91, *passim*; cf. Raymond Moloney, S.J., *The Eucharist* (Collegeville, Minn.: The Liturgical Press, 1995), 208–9.

80

Christ's Sacrifice

sizing the will and desire of Christ operative in sacrifice—which, as we shall show later, configures our own participation in that sacrifice—the oblation of the passion at the supper, and the truth of the gift there offered, proves instrumental to making theological sense of the ecclesial Eucharist as sacrifice. Before turning to that topic, we need yet to delineate de la Taille's concept of the *sacrificium coeleste*. The "heavenly sacrifice" is a corroborating thesis of oblation and acceptance, and is perhaps the second-most-controversial and misconstrued aspect of de la Taille's eucharistic theology. A correct interpretation of Christ as eternal and celestial victim critically marks the sacrificial nature of the Mass.

The Eternal and Celestial Sacrifice: "Hostia Illa Perpetua Est" (4 Sent. 12, *In Lit.*)

> He never ceases to offer himself for us
> But defends us and ever pleads our cause before you:
> He is the sacrificial Victim who dies no more,
> The Lamb, once slain, who lives forever.
>
> *Preface III of Easter*

The notion of an eternal sacrifice and victim is the second pillar to de la Taille's theory of eucharistic sacrifice, and one about which theological debate circled. Again, only by a disciplined attention to the defining elements of sacrifice does the proper understanding of de la Taille's "eternal sacrifice" emerge. The central question can be posed thusly: with death on the cross, does the sacrifice of Christ thereby reach an end? De la Taille answers that, indeed, in terms of oblation and immolation, nothing more could be added, no further act on the part of priest or victim is needed. However, recall that sacrifice, by definition, is perfected by its acceptance. From the early fathers of the church, de la Taille recaptures the *poesis* in sacrifice: God's acceptance of the gift of Christ, exhibited in the resurrection and ascension, *consummates* the offering and immolation of the victim with a glory that endures eternally. God, as it were, "crowns" the "work of man" by this perfecting acceptance.[80] To demonstrate the *sacrificium coeleste*, de la Taille carefully navigates through scriptural and patristic sources, showing this teaching to be

80. *MF* 1:183.

81

SMALL- TO MEDIUM-SIZED NONPROFIT PUBLISHERS

Typographic Text

Borden Institute

Military Quantitative Physiology: Problems and Concepts in Military Operational Medicine

First Place

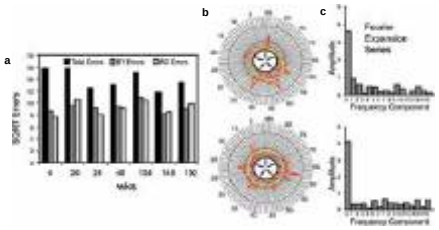


Fig. 5-10. (**a**) FM 100 Hue scores show no trends in total error scores. The frequency composition shows a transition in the distribution from (**b**) first harmonic contribution suggestive of a monopolar blue weighted deficit at 4 weeks postexposure to (**c**) a large f0 undifferentiated error at 192 weeks, suggesting an inability to discriminate color. The axes of the FM 100 Hue test indicated in the center of the radial plots are as follows: B, blue; G, green; P, purple; R, red; and Y, yellow.
BY: blue-yellow; RG: red-green; SQRT: square root error; wks: weeks
Illustrations: Courtesy of the Laser Laboratory, with the technical assistance of André Akers.

Figure 5-10 shows FM 100 Hue color discrimination error scores over 192 days postexposure. There appears to be no trend in total and partial error scores, with all scores well beyond normal limits. The long-term absence of any significant harmonic frequency component indicates that the trichromatic receptor components have been equally affected (Figure 5-10c). This is most likely caused by the Wallerian neuronal degeneration observed in the PMB. These fibers transmit trichromatic cone output from the 3rd-order neuron to higher brain regions that require this input for color discrimination.

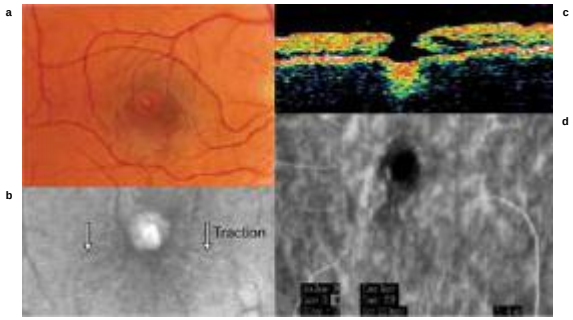


Fig. 5-11. A full-thickness fundus photograph of the macular hole at 3 months postexposure (**a**), corresponding CSLO image showing evidence of traction (**b**), OCT vertical scan through the center of the macular hole (**c**), and a CSLO indocyanine green image with reflections indicating macula choroidal vasculature blockage (**d**).
Photographs: Courtesy of the Laser Laboratory, with the technical assistance of André Akers.

Case 3

Case 3 received unilateral (OD) accidental exposure to a 1,064 nm beam emitted by a battery-operated Nd:YAG laser range finder. The exit port of the range finder was held approximately 0.6 m from the eye. The eye received an estimated TIE of 2.5–3.0 mJ per pulse, which produced vitreal hemorrhage.[32] By 3 weeks postexposure, the vitreous hemorrhage had cleared. A full-thickness 100-µm diameter macular hole with evidence of traction was diagnosed at the 3-month postexposure fundus examination (Figure 5-11a,b). An OCT image taken through the center of the lesion site (Figure 5-11c) revealed total loss of sensory retina in the macula hole and a significant choroidal extension beneath the fovea. Reflectance in the CSLO indocyanine green (a clinical imaging technique using dye to evaluate blood flow in the retina) image indicated vascular blockage (Figure 5-11d). At 12 months, CSLO images revealed a reduction in hole size, the disappearance of traction bands, and changes in the choroidal entity appeared weaker in reflectance but broader in extent (Figure 5-12a). OCT showed evidence of tissue bridging the gap of the macular hole consistent with spontaneous reduction of the macular hole size (Figure 5-12b).

Visual acuity changed concomitantly with evidence of improvement in macular integrity. On presentation, visual acuity was 20/150 OD and 20/20 OS. At 3 weeks, visual acuity improved to 20/60 OD, declined to 20/70 at 3 months, and improved to 20/40 by 12 months postexposure. Color discrimination FM 100 Hue functions were within normal limits at 12 months, with no further change observed at 24 months postexposure. Contrast sensitivity measured using the CSLO technique showed a long-term deficit OD in sensitivity for high-spatial frequency targets (Figure 5-13).

Fixation eye movement patterns at 3 months were dominated by a vertical search pattern (Figure 5-14a). The vertical pattern spans an area greater than that of the foveal region. This pattern indicates a search for sensory retina to attract fixation eye movements. At 3 months postexposure, focal areas of functional sensory retina were unable to produce a strong enough signal to govern eye movements. At 12 months postexposure, the fixation eye movements showed an attraction focus and the development of a significant horizontal component. This component spans the typical ≈150 µm extent. However, the persistence of the vertical component suggests that the signal attracting eye movement visitations is weak (Figure 5-14b).

Case 4

Case 4 received bilateral accidental exposures from an AN/GVS-5 laser range finder with an operating Q-switched wavelength of 1,064 nm producing an

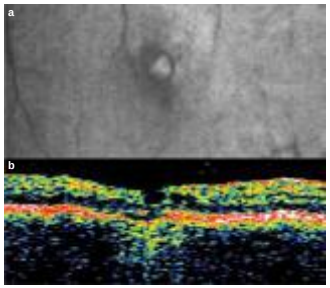


Fig. 5-12. Macula hole diameter is reduced in size at about 12 months postexposure compared with 3 months postexposure (see Fig. 5-11). (**a**) CSLO reveals an absence of retinal traction about the macular hole. Changes in choroidal entity appear weaker in reflectance at 12 months, but broader in extent. (**b**) OCT shows tissue bridging the gap of the macular hole. Photographs: Courtesy of the Laser Laboratory, with the technical assistance of André Akers.

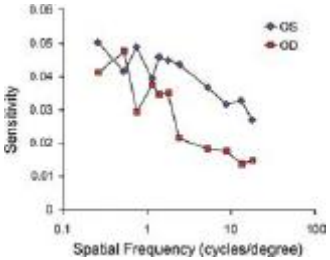


Fig. 5-13. Contrast sensitivity measured using the CSLO technique showed a long-term OD deficit in sensitivity for high-spatial frequency visual stimuli. Note the significant suppression in OD sensitivity from 6 to 30 cycles/degree.
Illustration: Courtesy of the Laser Laboratory, with the technical assistance of André Akers.

COMMERCIAL PUBLISHERS

Typographic Cover

Commercial Publishers TYPOGRAPHIC COVER

AARP/John Wiley & Sons

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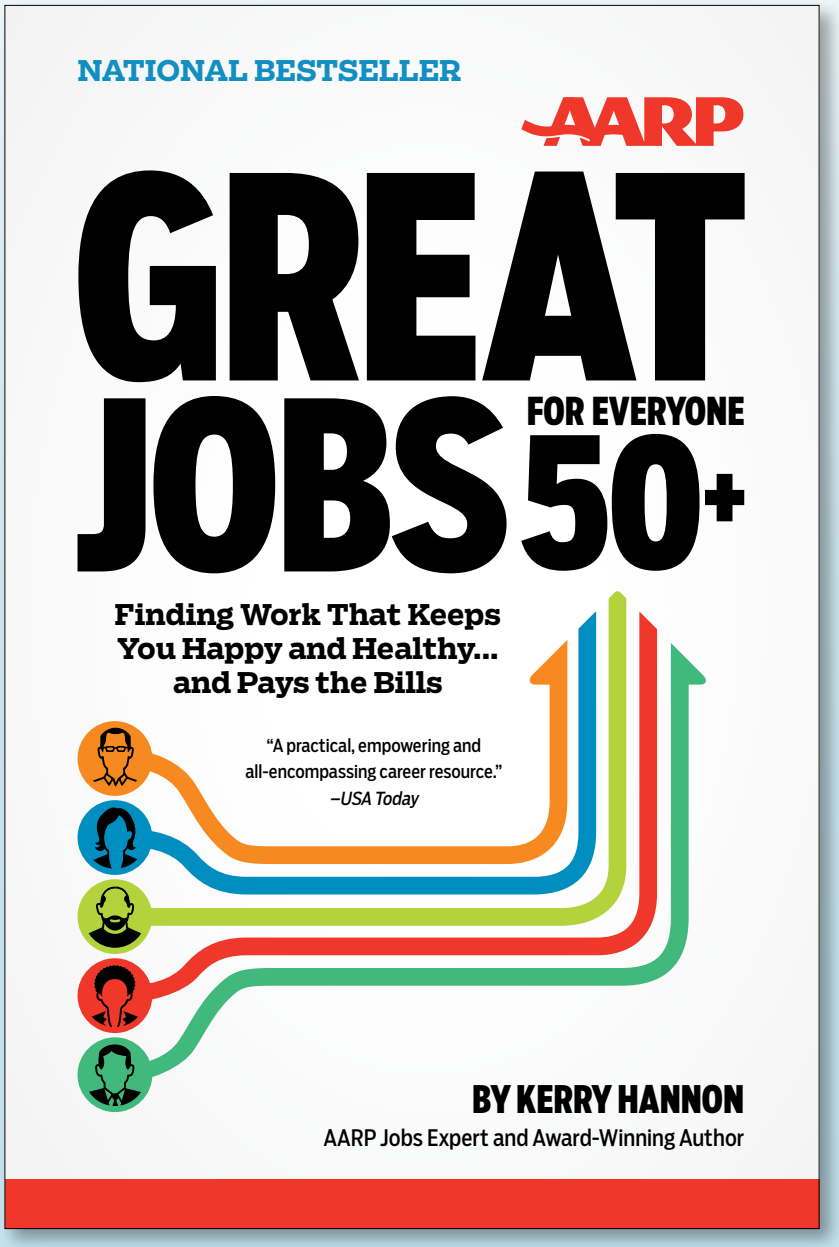
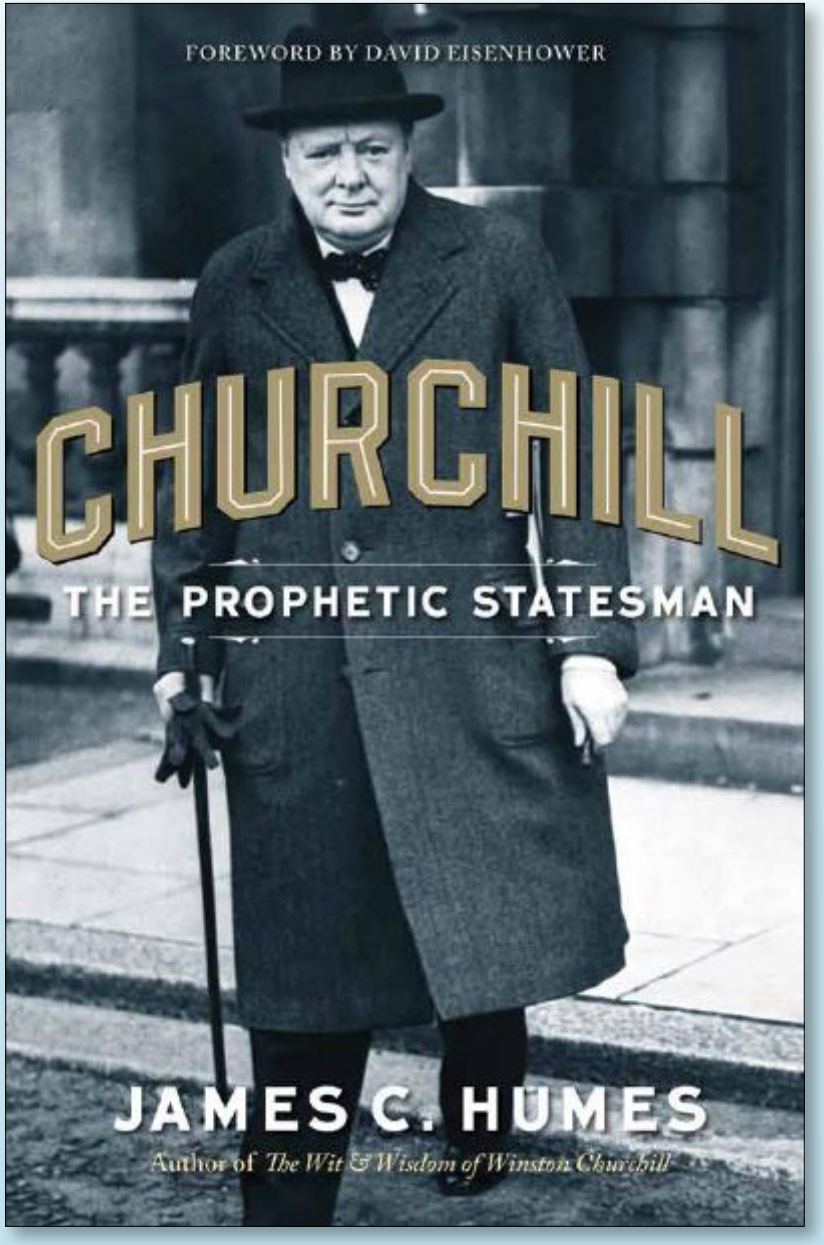


Regnery Publishing
Churchill: The Prophetic Statesman
Second Place



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SMALL- TO MEDIUM-SIZED NONPROFIT PUBLISHERS

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Borden Institute

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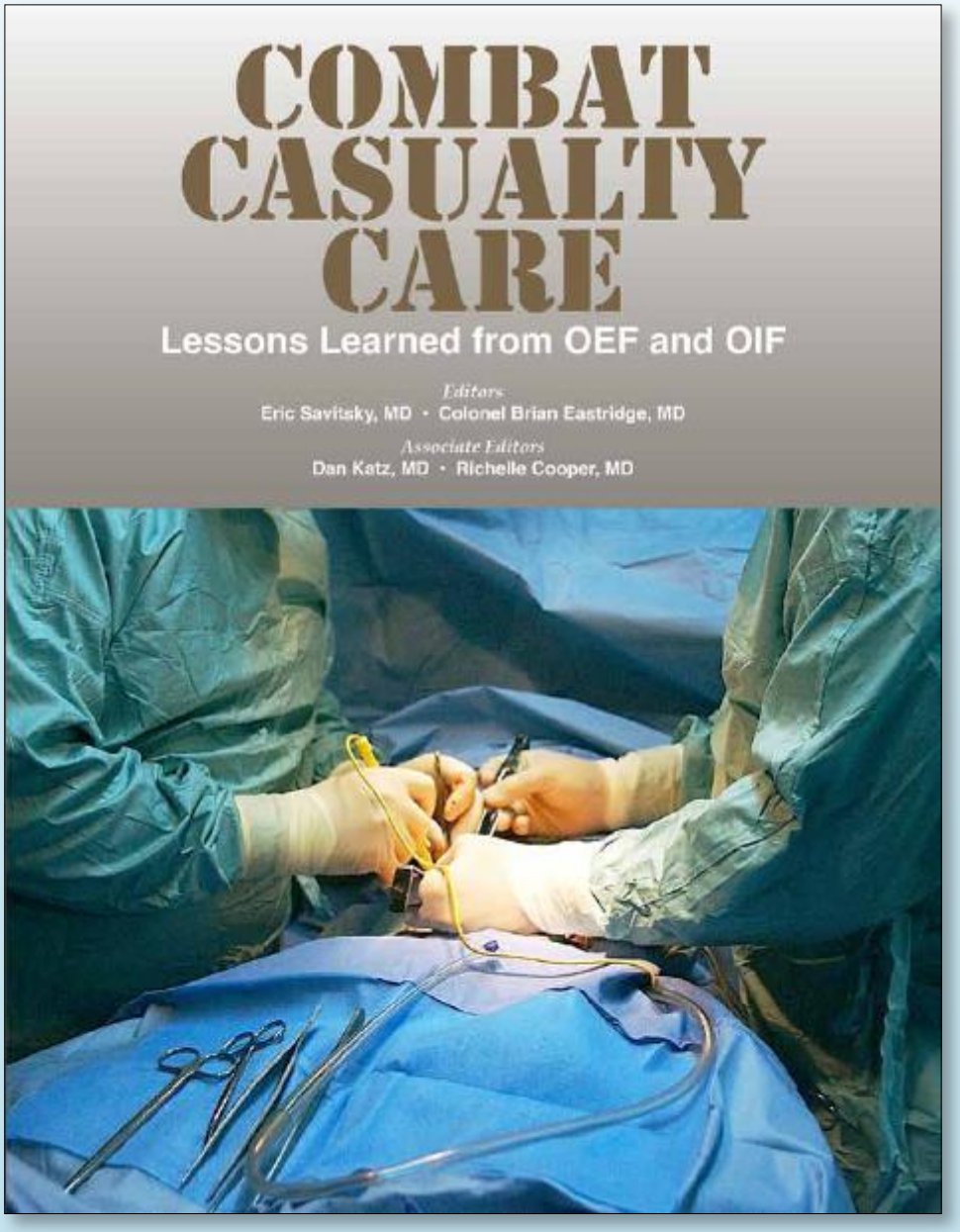

Small- To Medium-Sized Nonprofit Publishers **TYPOGRAPHIC COVER**

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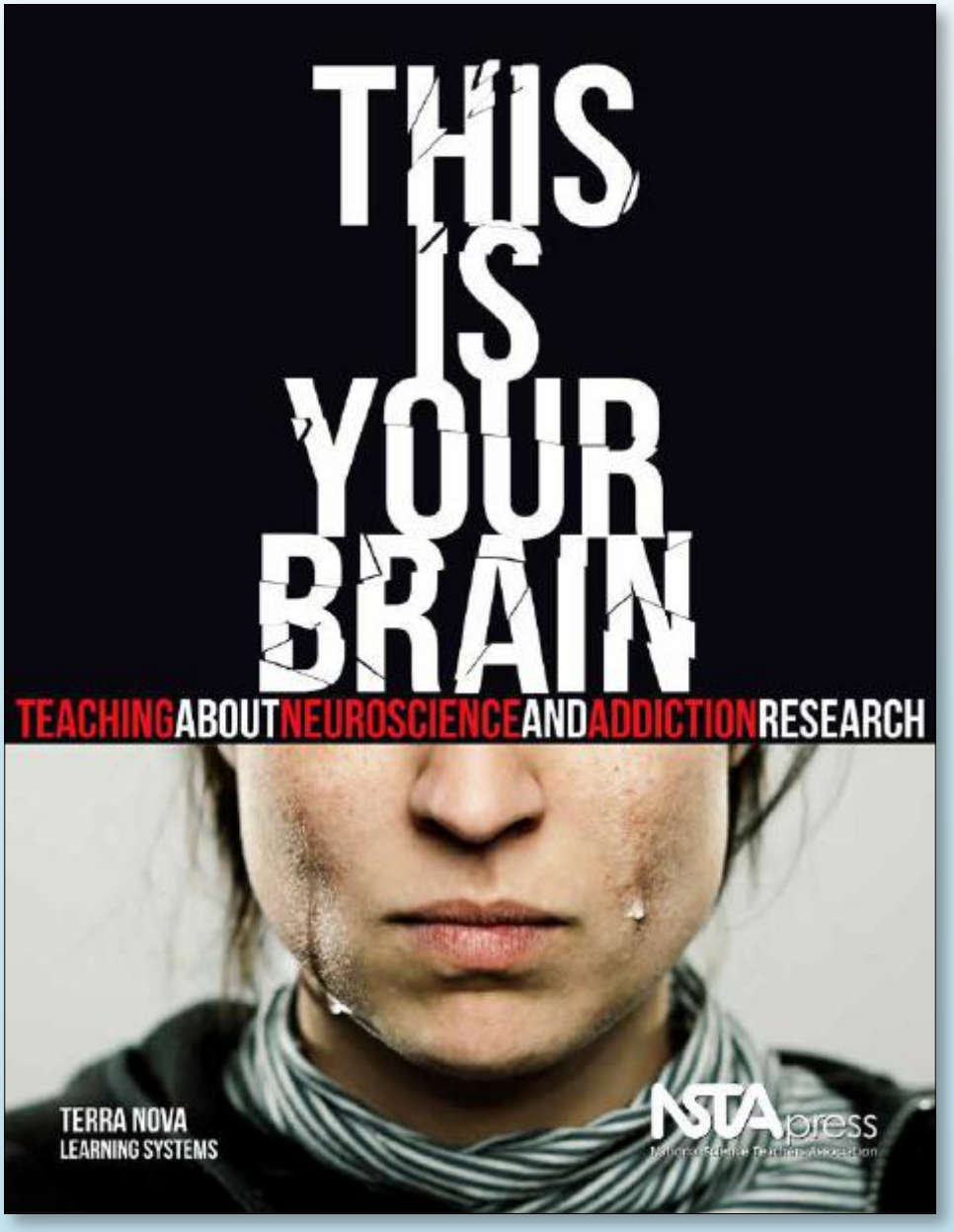
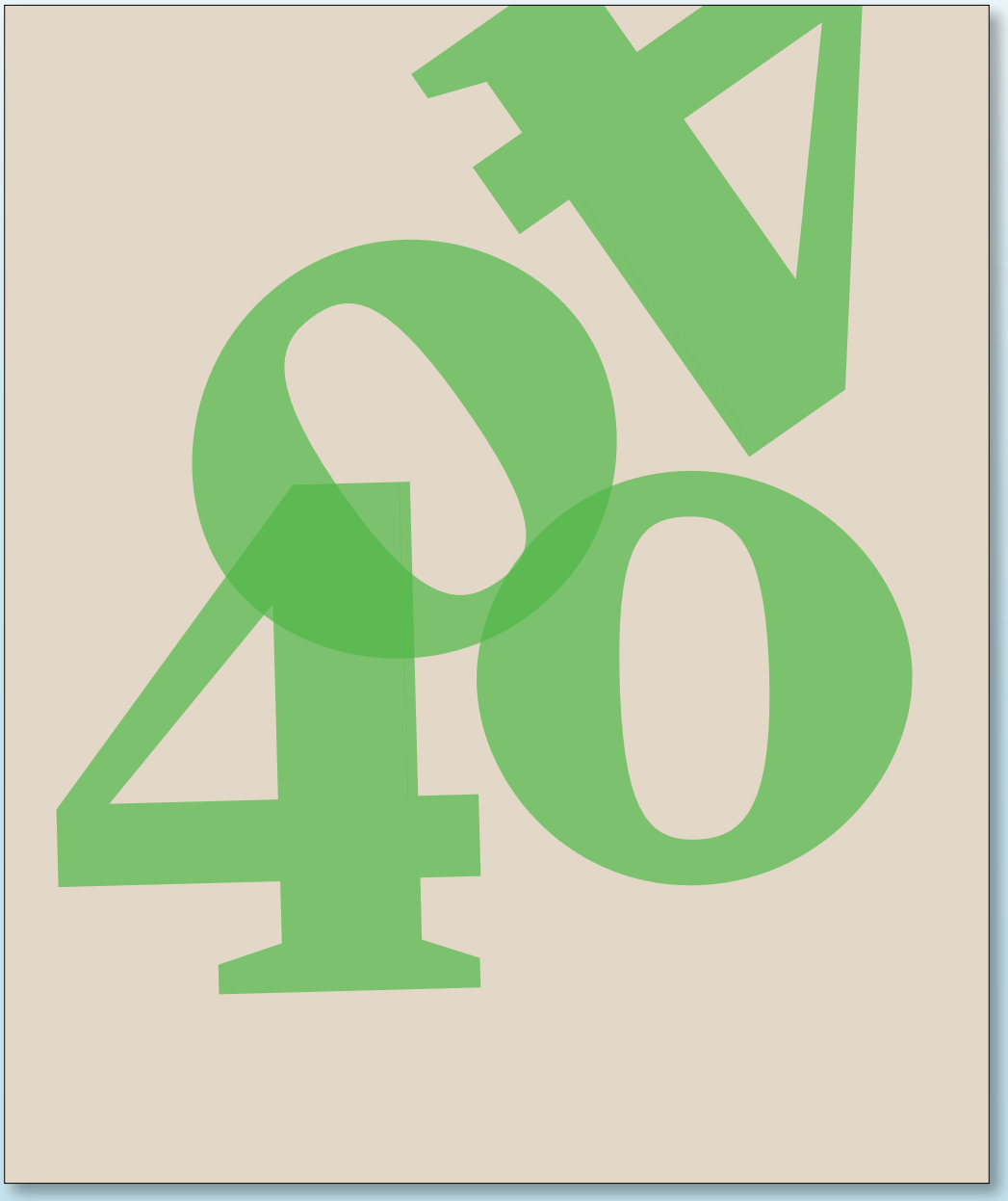


Small- To Medium-Sized Nonprofit Publishers TYPOGRAPHIC COVER

Smithsonian American Art Museum
40 Under 40: Craft Futures
First Place



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Commercial Publishers ILLUSTRATED COVER

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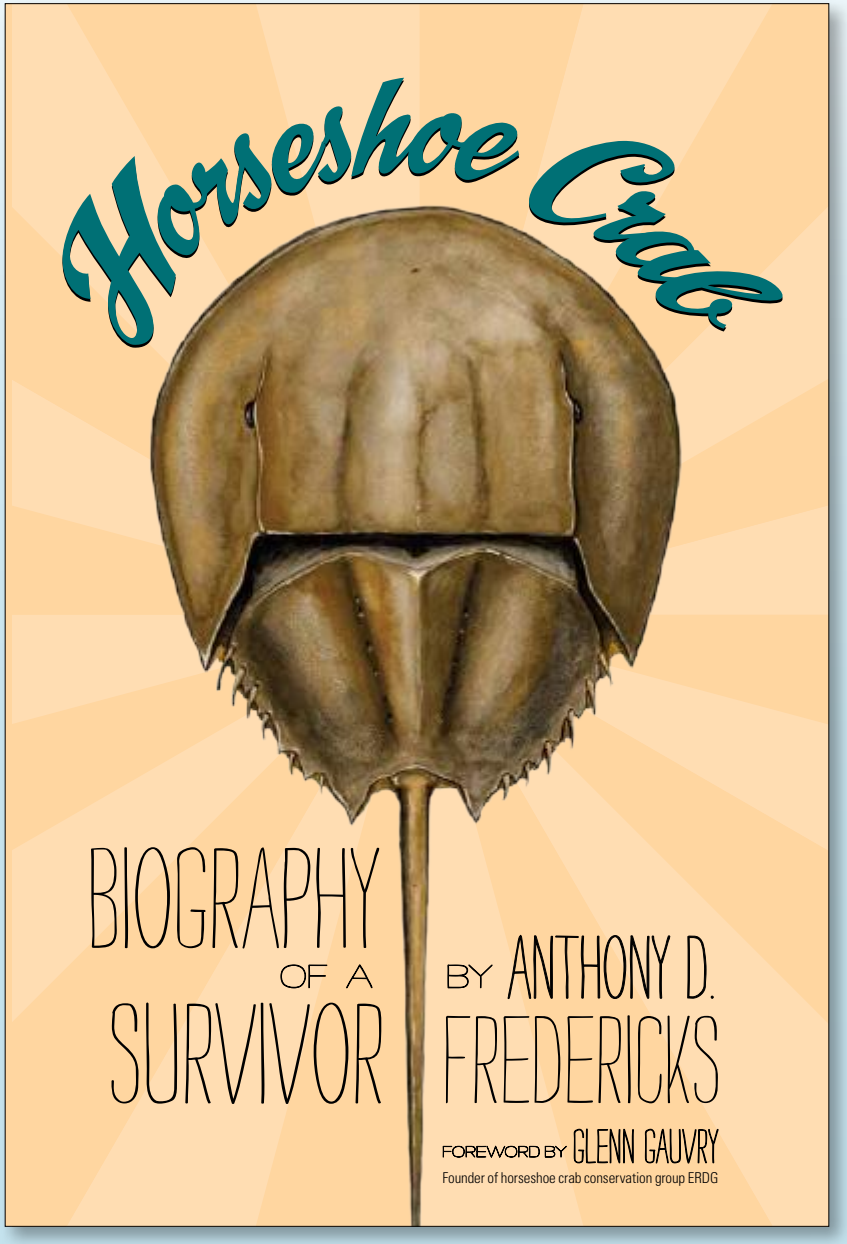
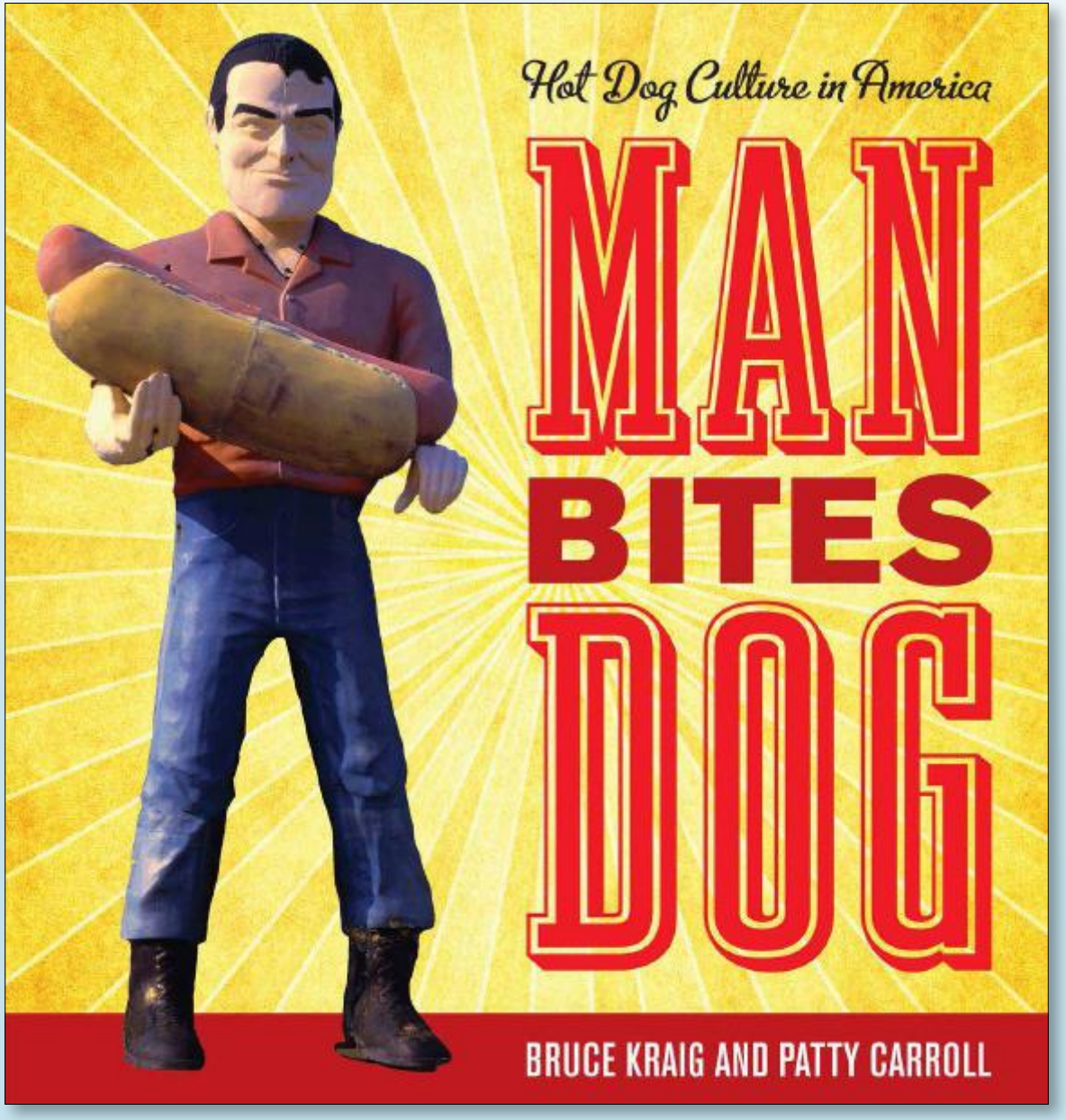


Altamira
Man Bites Dog: Hot Dog Culture in America
Second Place



Rowman & Littlefield Publishers
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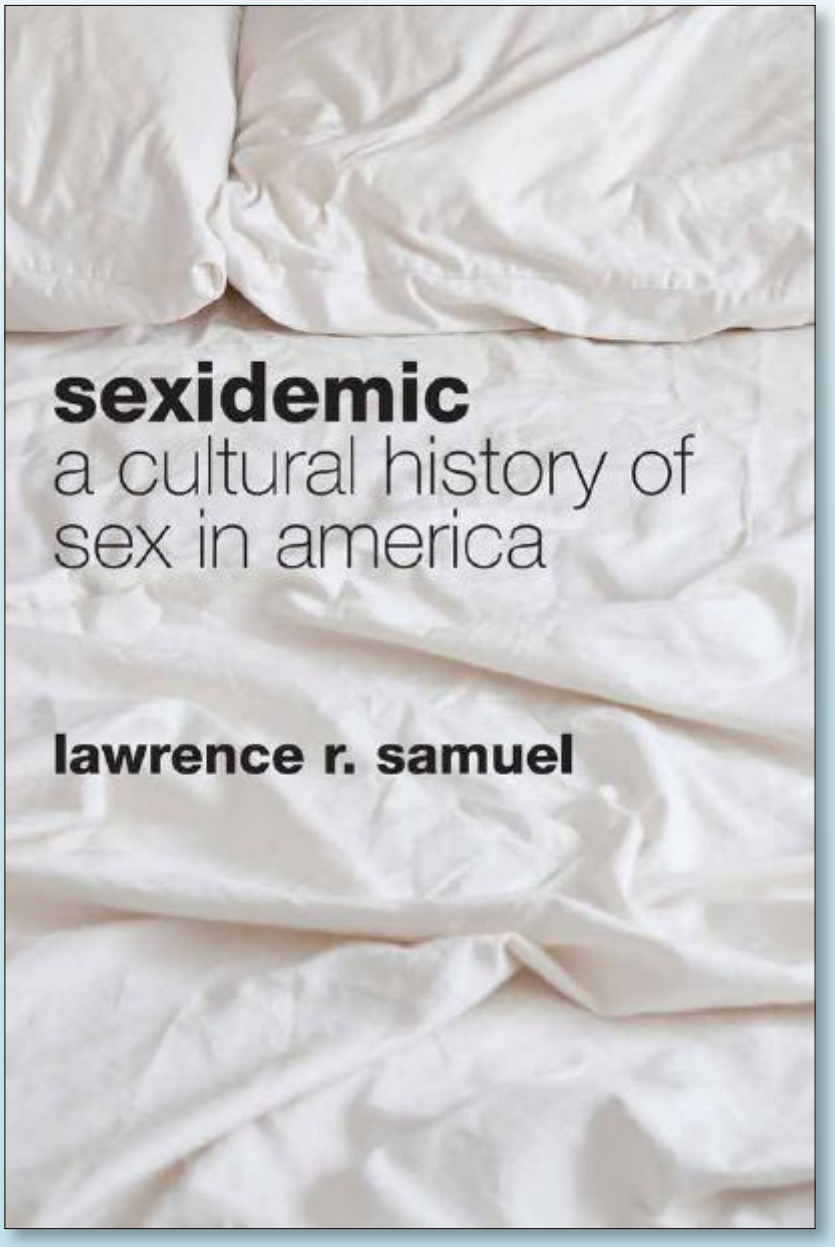
First Place



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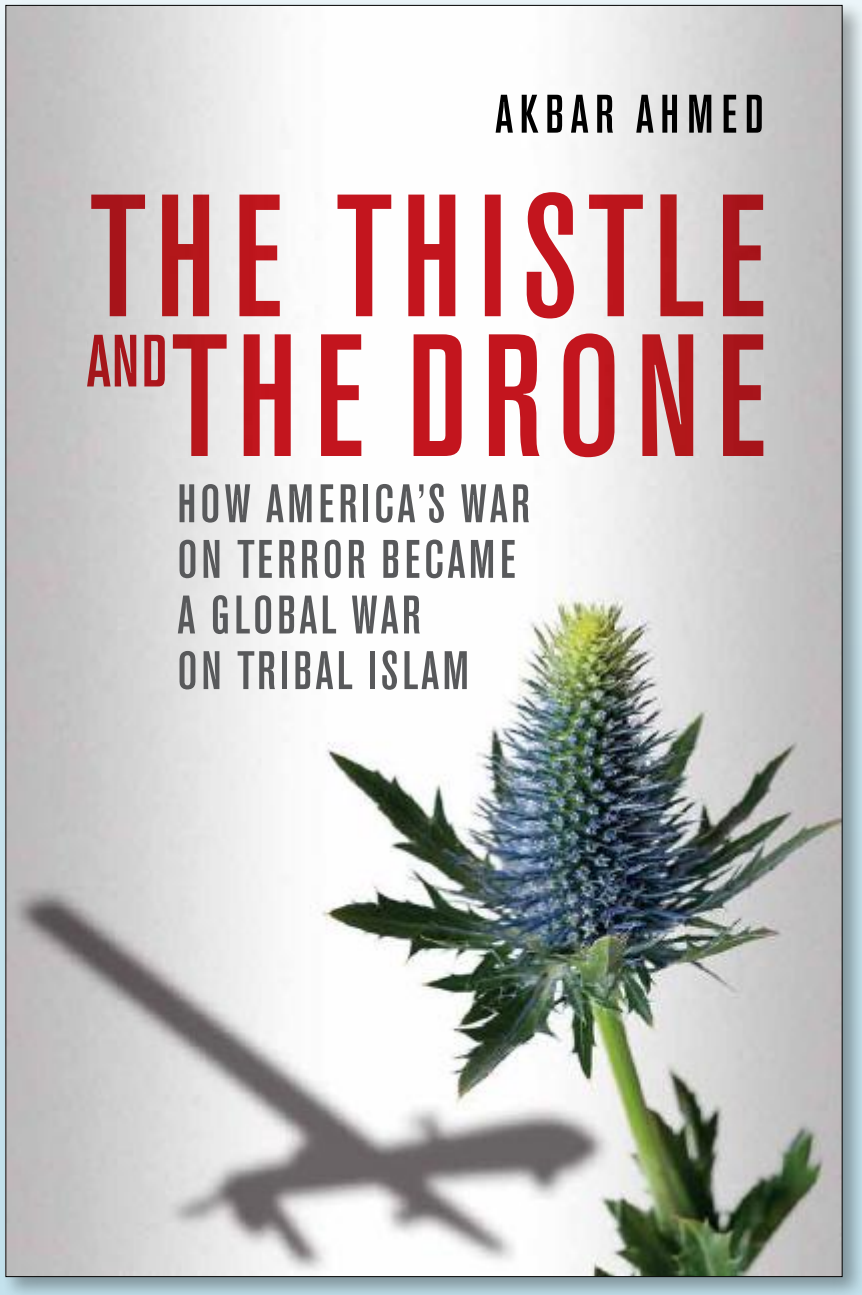
Honorable Mention



Large Nonprofit Publishers ILLUSTRATED COVER

Georgetown University Press
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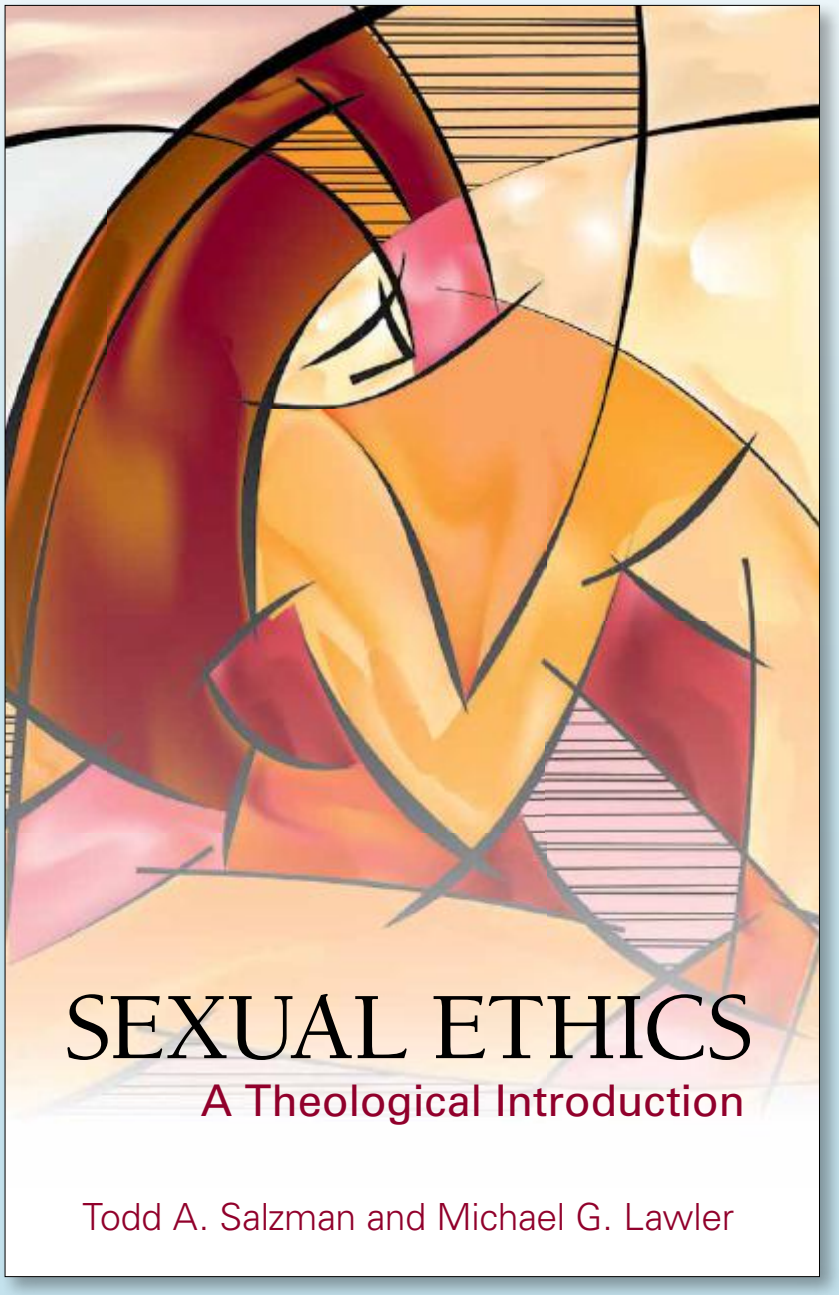
Third Place



Large Nonprofit Publishers ILLUSTRATED COVER

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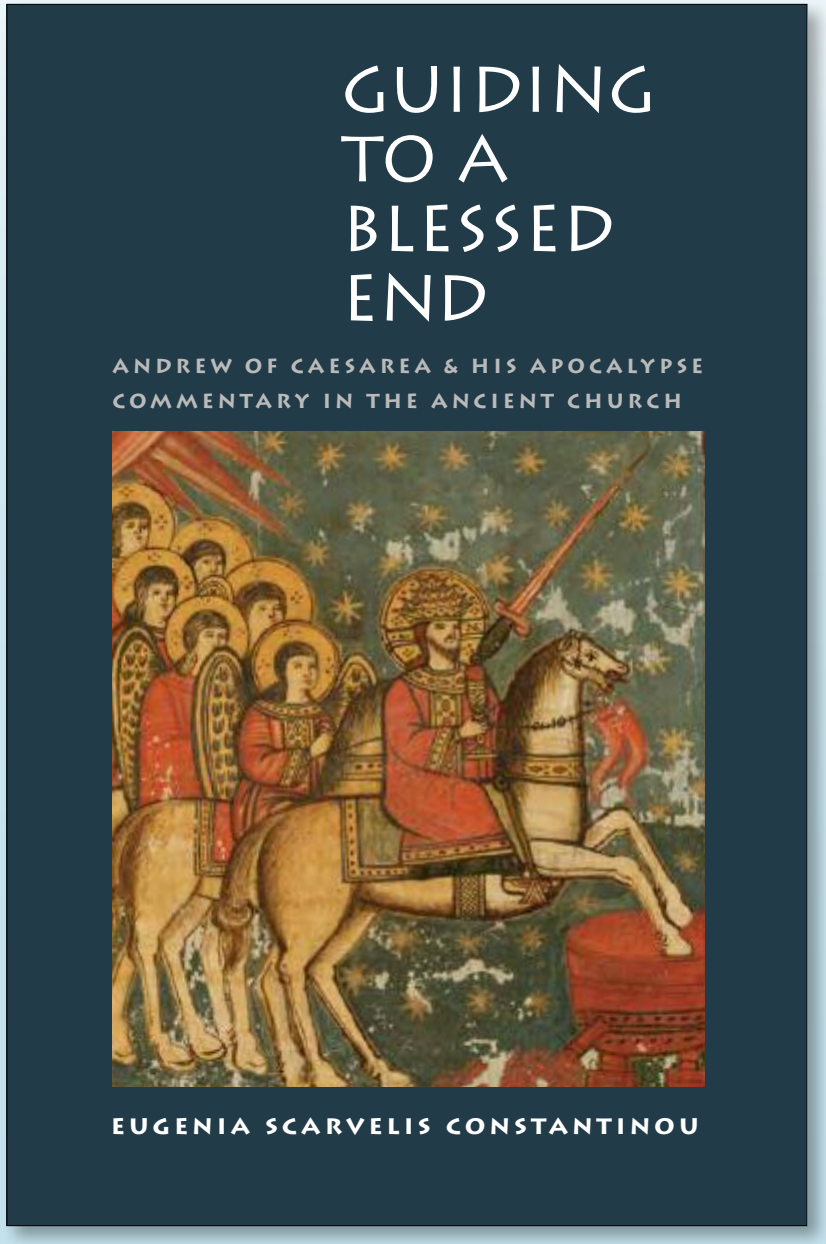

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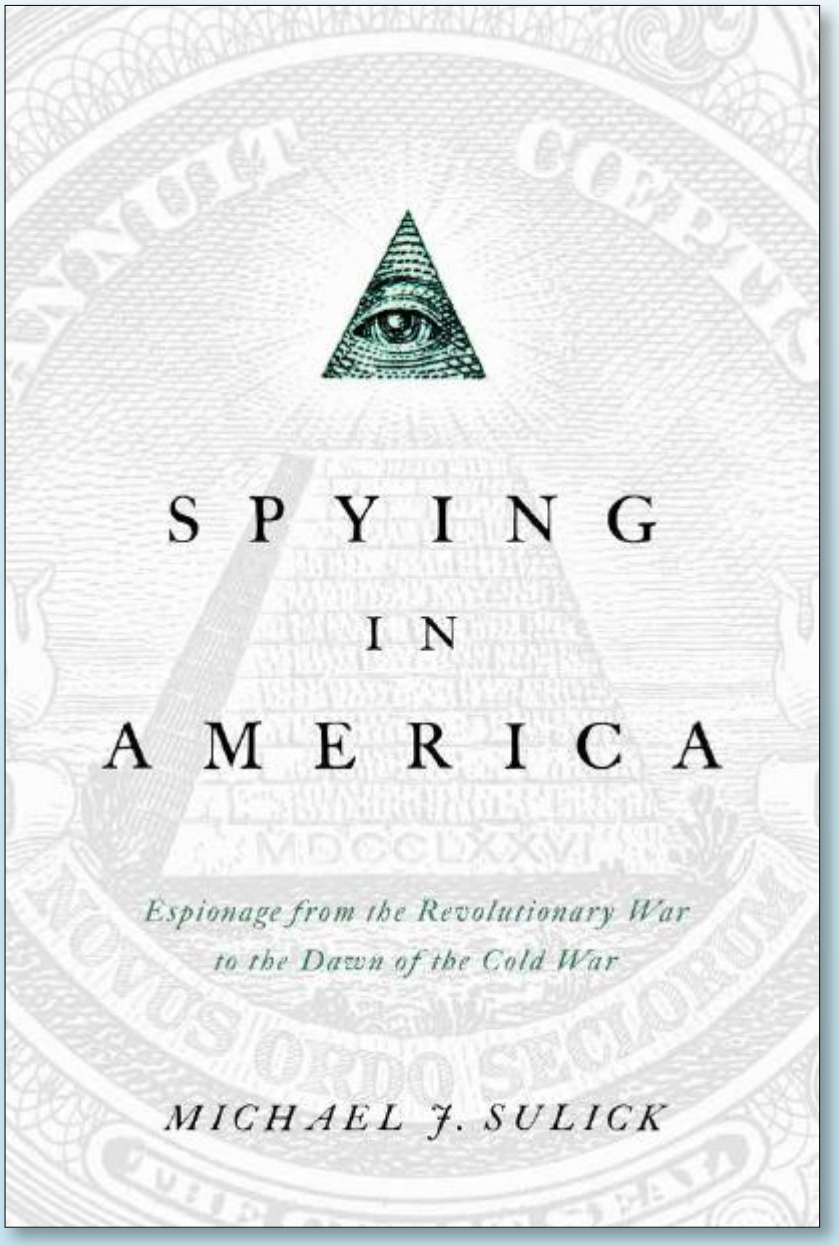

SMALL- TO MEDIUM-SIZED NONPROFIT PUBLISHERS

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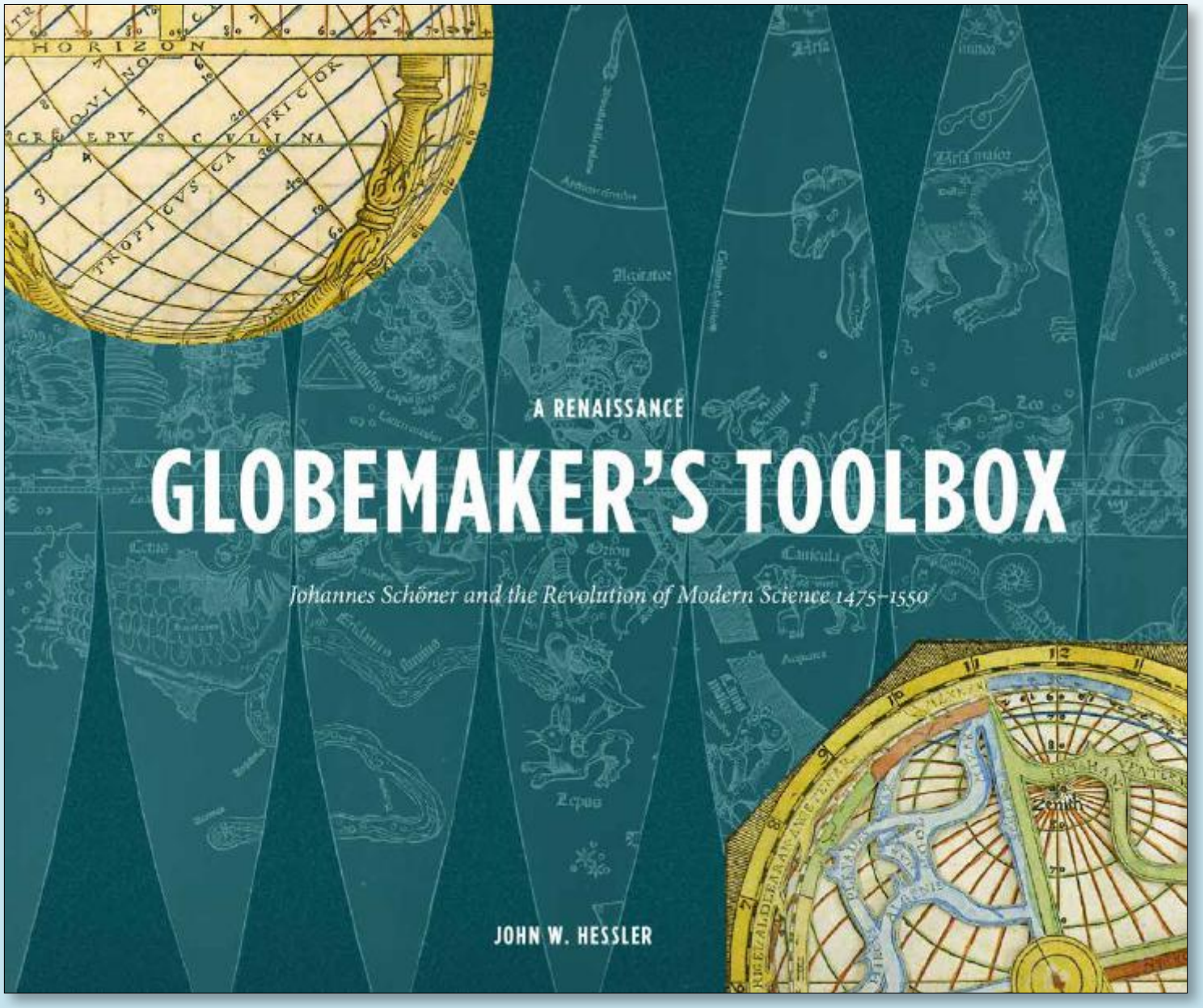

Small- To Medium-Sized Nonprofit Publishers ILLUSTRATED COVER

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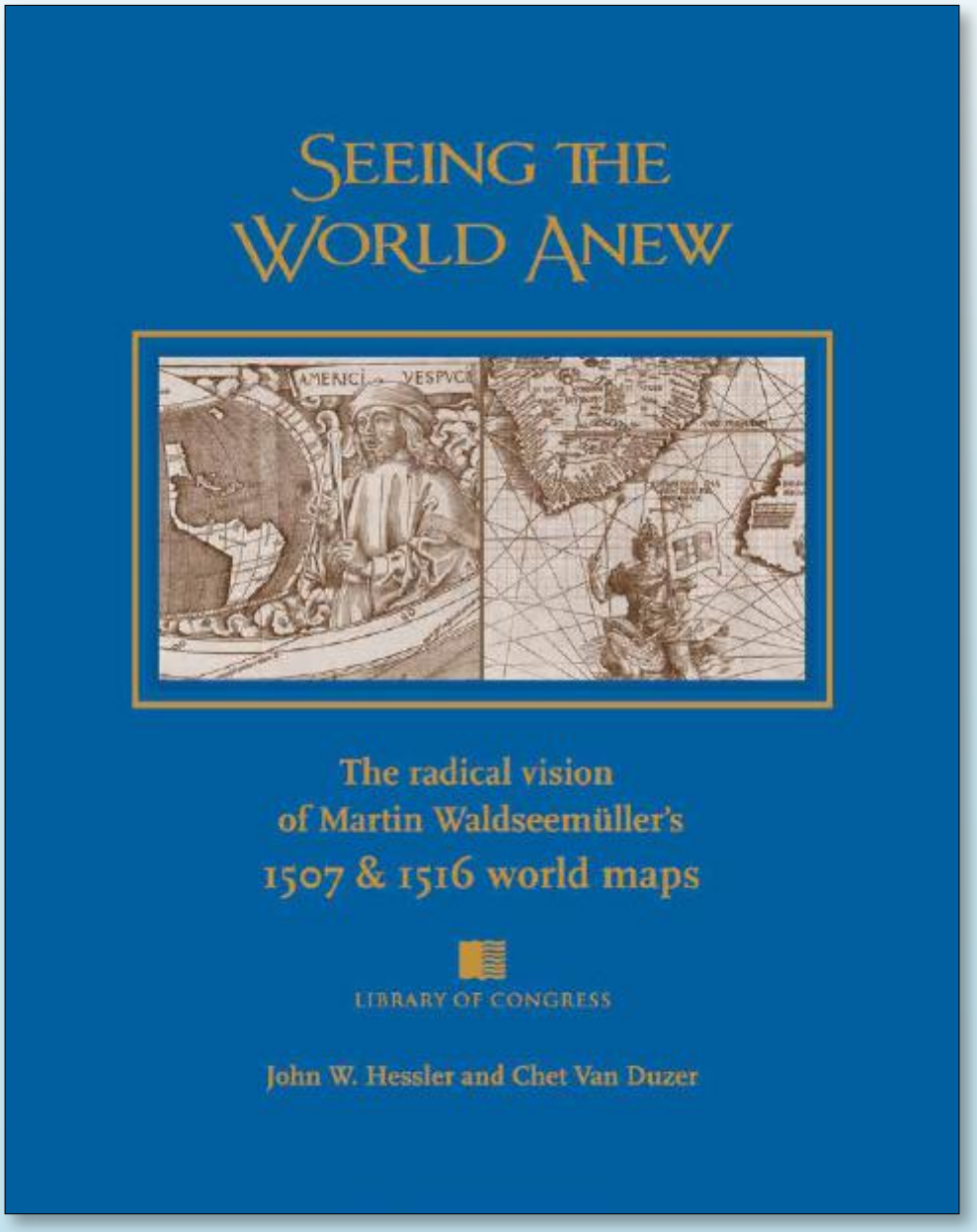
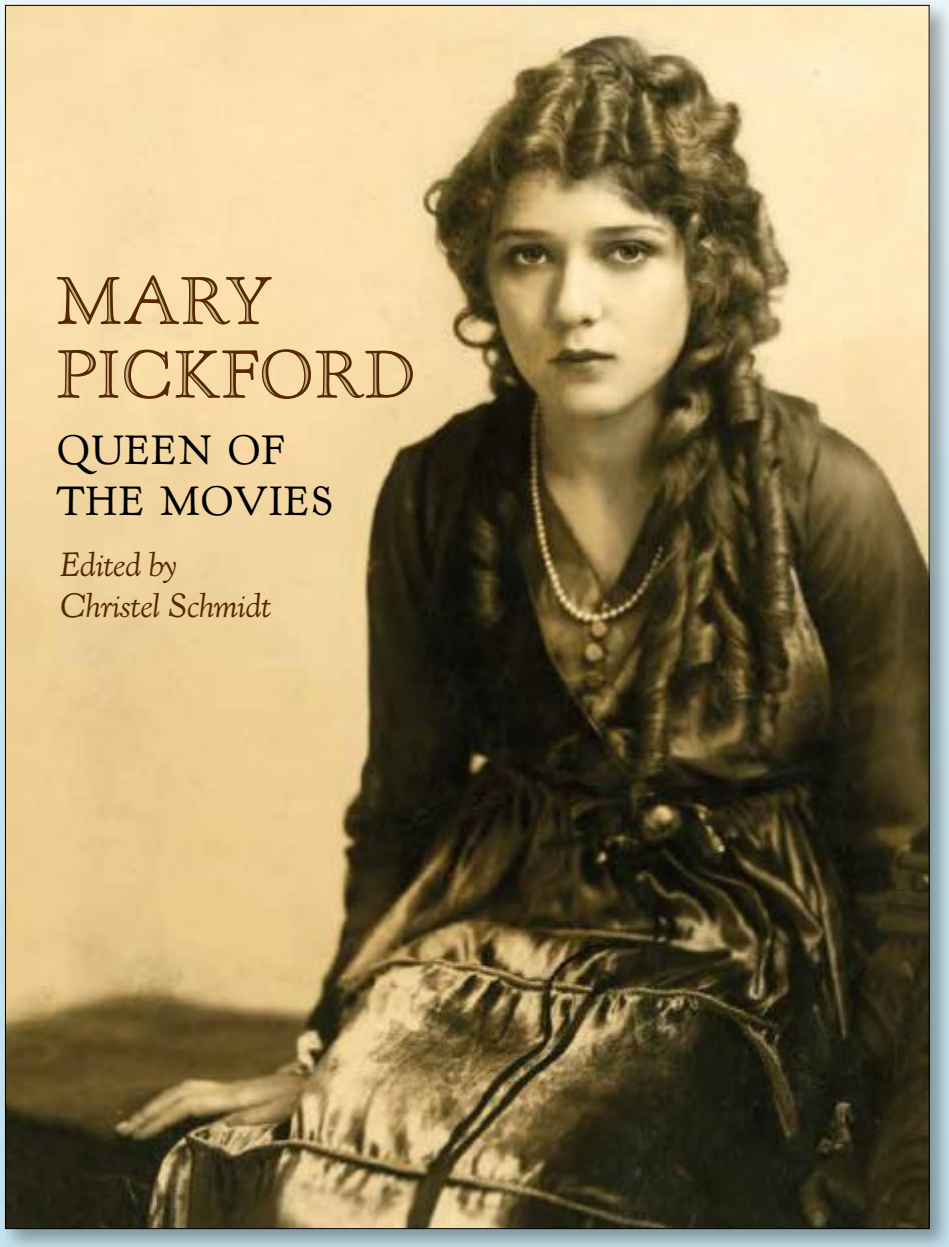


Small- To Medium-Sized Nonprofit Publishers ILLUSTRATED COVER

Library of Congress/University Press of Kentucky
Mary Pickford: Queen of the Movies
First Place



WASHINGTON BOOK PUBLISHERS

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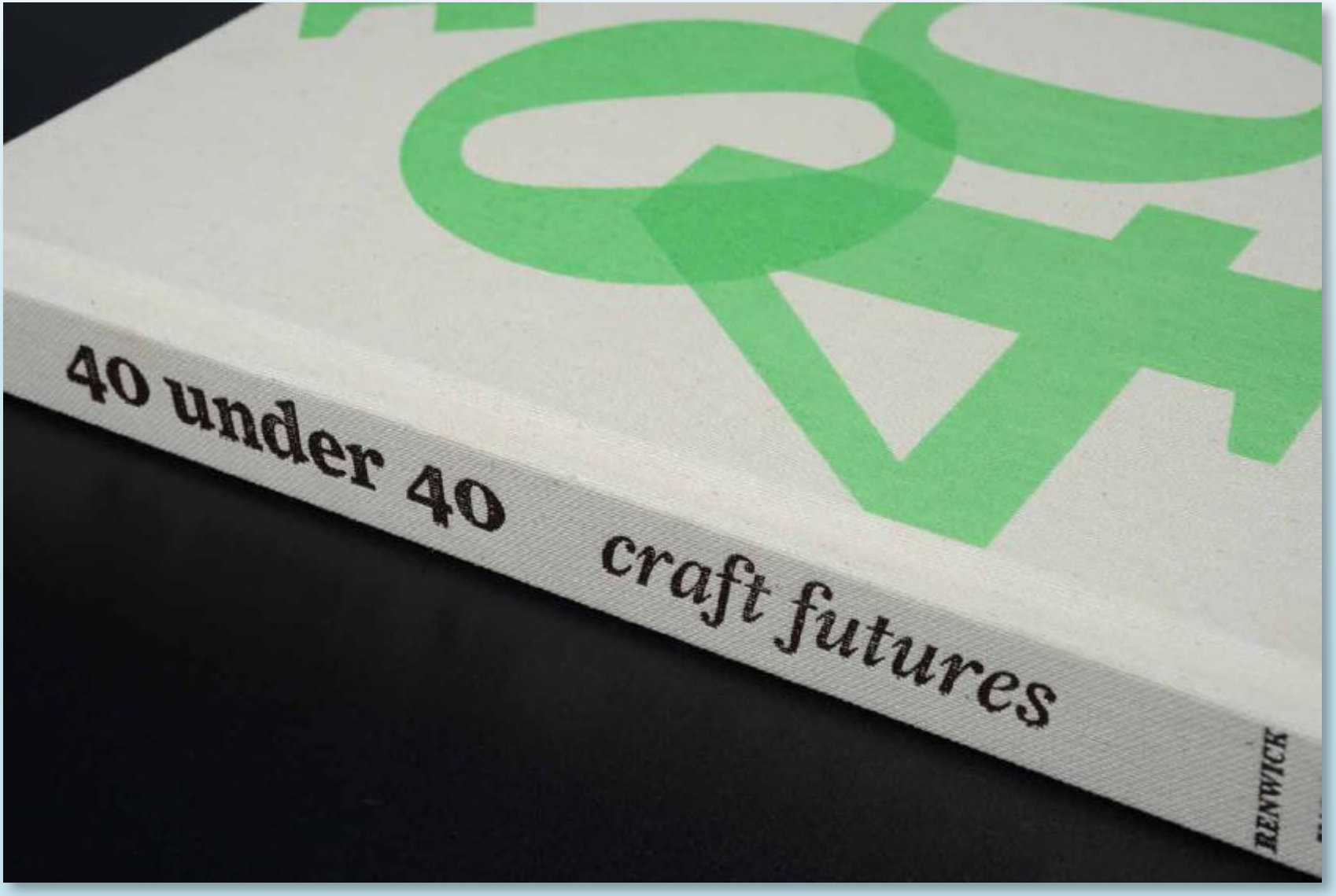
Smithsonian American Art Museum
40 Under 40: Craft Futures
Best of Show



Smithsonian American Art Museum
40 Under 40: Craft Futures
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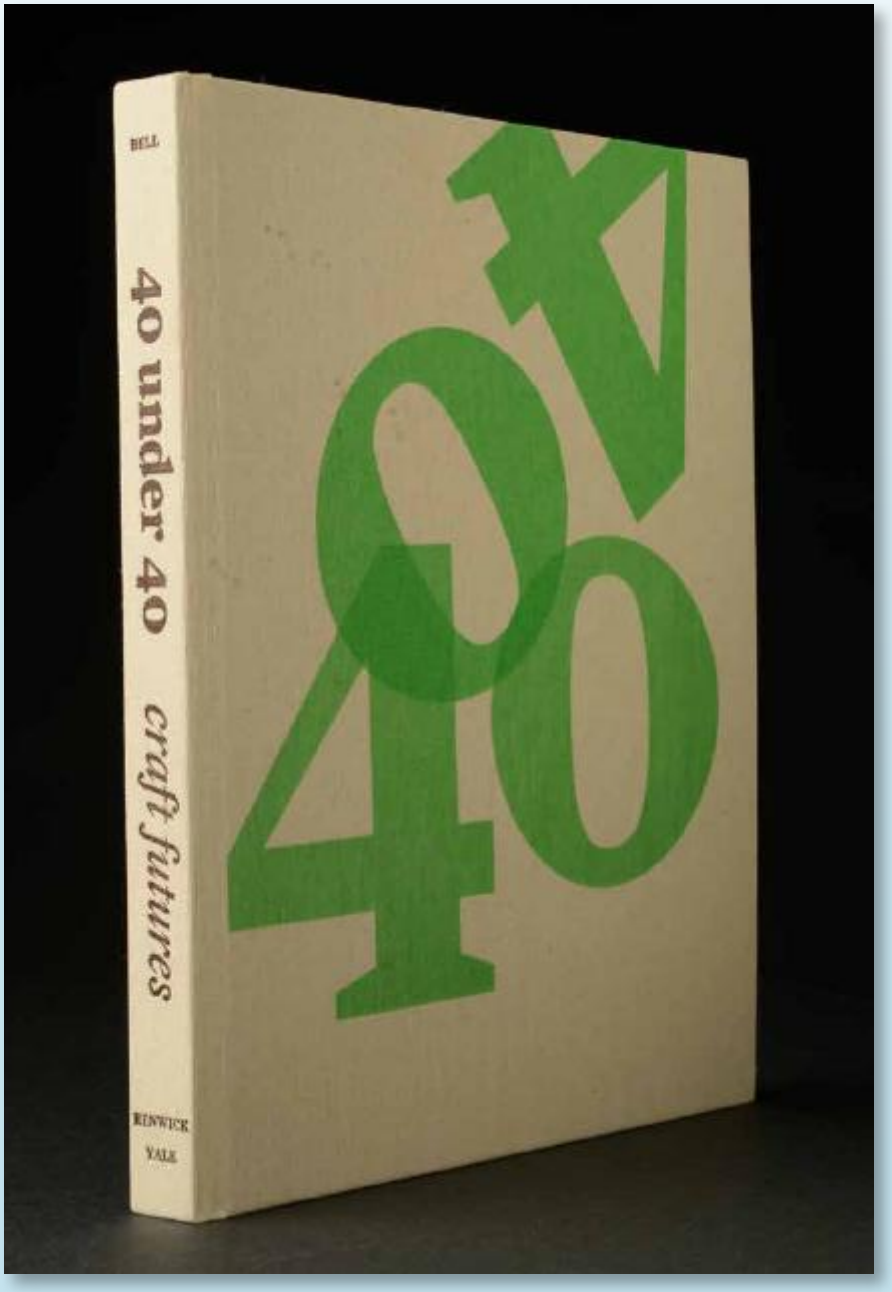

Smithsonian American Art Museum
40 Under 40: Craft Futures
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Smithsonian American Art Museum
40 Under 40: Craft Futures
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craft futures

a generation at hand

Nicholas R. Bell

IN 1965, PRESIDENT JOHNSON WROTE TO S. DILLON Ripley, then secretary of the Smithsonian Institution, agreeing the building across the street from the White House that once housed the Corcoran Gallery of Art, then the US Court of Claims, should go to the Smithsonian, which "should establish it as a gallery of arts, crafts, and design."[1] The building reopened in 1972 as the Renwick Gallery, and, despite the breadth of that original statement, it developed quickly into a space focused narrowly on the then rising American studio craft movement. It is easy to understand why. The movement, which had gathered steam after World War II with a new spate of academic programs bolstered by the GI Bill, was at that time filled with the energy of a diverse community of artists discovering materials and techniques, while also pushing aesthetic boundaries well past what was previously understood as "craft" in cultures of expression. While the Renwick's record of exhibitions boasts many outliers—from Frank Lloyd Wright to Raymond Loewy—it has primarily coalesced around the mission of better understanding studio craft's arc as it occurred in the second half of the twentieth century. » It is fitting on the occasion of the Renwick's fortieth anniversary in 2012 to reexamine craft with a broad view. But the up-and-coming makers of the 1970s, '80s, and even the '90s are now well established and the field's heyday in the previous century is sufficiently known that there is no need to readdress it here. Instead, the desire for new understanding presents a different opportunity as well as a challenge: to grasp craft's present

Stephanie Liner, *Momentos of a Doomed Construct* (detail), 2008. See page 152.

Smithsonian American Art Museum
40 Under 40: Craft Futures
Best of Show

matthew szösz

CRAFT IS AS MUCH ABOUT CONTROL AS ANYTHING else. The ability to make a material do what we want, precisely how we want is the great enabling feature of a field steeped in revolt against the shoddy stuff foisted upon us in the modern age. Even if mastery of a medium comes slowly, workmanship is at least a standard goal. It startles, then, to observe Matthew Szösz working doggedly in the other direction. His aim is not to tame glass, but to release it from the restrictions of its maker. The work that ensues from this premise is the polar opposite of the tightly wound objects of Andy Paiko—it is glass that Szösz believes "should look primitive, and dangerous, and a little bit crazy."[62] » The *Trailmobile* is an early example of this philosophy. The vehicle is a hand-operated unicycle fitted to hold a crucible of molten glass. When the unicycle is pushed, the glass spills onto the ground from a pinhole, leaving behind an erratic, smoking trail. In a video of the piece, Szösz pushes the work from the kiln door, down wood-planked hallways, a set of stairs, and into the street in an effort to test the physical limit of his material (the answer apparently is a block and a half). » Glass in flux is the focus of a series titled *Euplectella*. Plate glass cut into a latticework is kiln

born **Providence, RI 1974**
resides **Oakland, CA**

OPPOSITE ***Untitled (Inflatable) no. 46p* (detail), 2010**

INSET, OPPOSITE ***Trailmobile*, 2006, digital video, color, sound, 1:16 min.**

LEFT ***Untitled (Inflatable) no. 43*, 2010, fused and inflated window glass, 10 × 20 × 20 in. Smithsonian American Art Museum, Gift of Elmerina and Paul Parkman in honor of the fiftieth anniversary of American Studio Glass**

BELOW ***Untitled (Inflatable) no. 47c*, 2010, fused and inflated glass, 10 × 24 × 11 in.**

matthew szösz

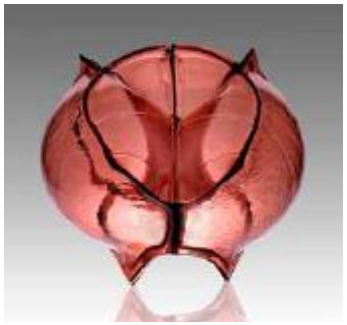
fired, then stretched between two points, creating an object that cannot survive its cooling. The glass paradoxically solidifies and crumbles at the same time, underscoring the medium's fragility while leaving only memory and documentation as imprint of the effort. » Considering the trend, it comes as a surprise when glass leaving Szösz's hands survives the encounter. His series of inflated works permits this, if barely. Sheets of window glass are layered with Thinfire kiln paper, then heated for up to fourteen hours. At the right moment the mass is removed from the kiln and a nozzle is inserted into a small metal tube between panes, allowing compressed air to be pumped into the stack. Gas rapidly fills voids left by the paper, inflating the stacks into unwieldy glass balloons, the final shapes of which cannot be predicted. Szösz relinquishes control over the final piece to physics and to chance. The element of uncertainty is ever present, here, in the 80 percent failure rate this series experiences. These inflatables tend to deflate, spring leaks, and occasionally explode, leading the artist to don heavy protective gear as he toys at the edge of his medium. » Their legacy should be a greater willingness to experiment with the disorderly in the otherwise technique-driven world of American studio glass. Progress in the aesthetic development of the field may come unexpectedly when making things is decoupled from making them "well." Sometimes the most thrilling act of creation is a simple step back to watch what happens. 35<40

LEFT ***King*, 2005, digital video, color, sound, 1:11 mins.**

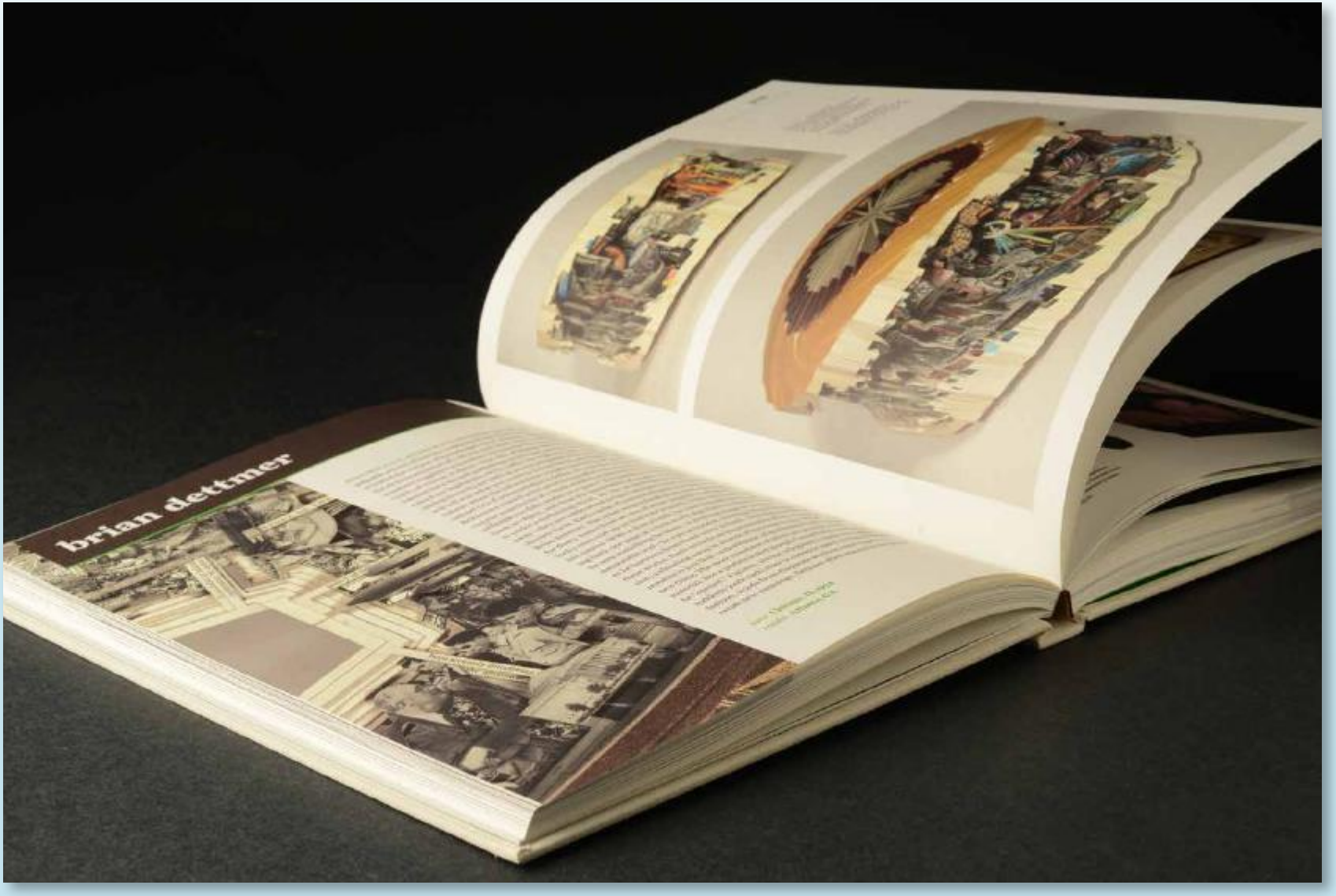
OPPOSITE, TOP LEFT ***Untitled (Inflatable) no. 31*, 2008, fused and inflated glass, 10 × 11 × 11 in.**

OPPOSITE, TOP RIGHT ***Untitled (Inflatable) no. 46p*, 2010, fused and inflated glass, 14 × 11 × 13 in. Courtesy of the artist**

OPPOSITE ***Untitled (Inflatable) no. 33*, 2008, fused and inflated window glass, 10 × 30 × 19 in.**



Smithsonian American Art Museum
40 Under 40: Craft Futures
Best of Show



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Thank you!