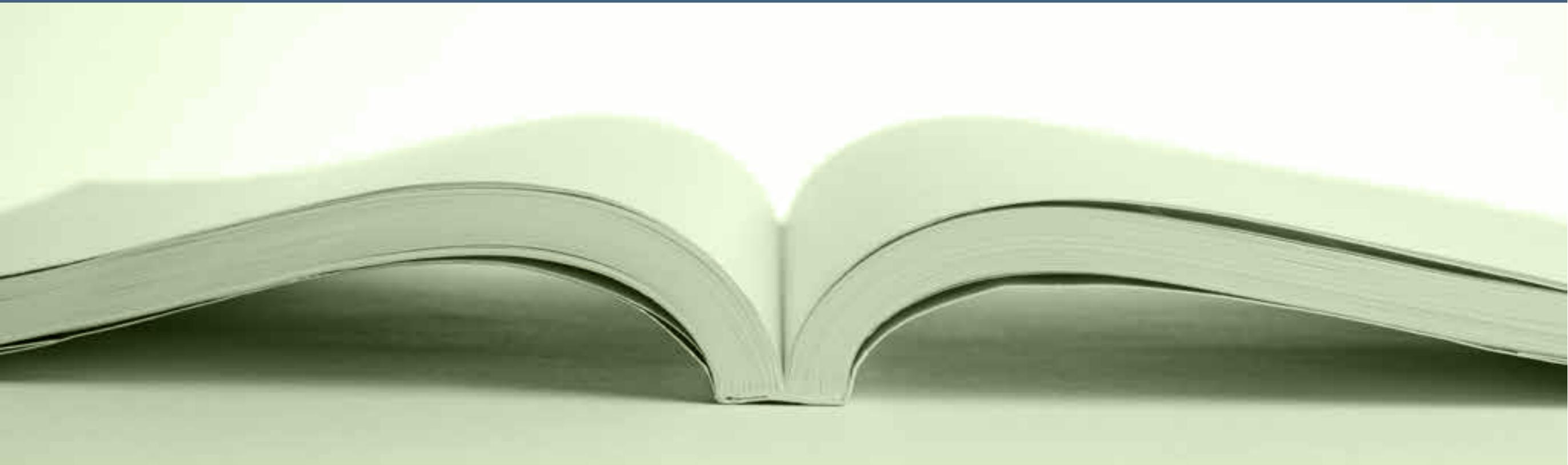


# **WASHINGTON** PUBLISHERS 2016 **Design Awards**



# COMMERCIAL PUBLISHERS

## Illustrated Text



PUBLISHER **Smithsonian American Art Museum in association with D. Giles Limited**

TITLE *Crosscurrents*

PRIZE **Honorable Mention**

A.D. Theresa Slowik

DESIGNER Jessica Flynn

P.M. Sarah McLaughlin

EDITOR Tiffany Farrell

Born 1870  
Rutherford, NJ

Died 1953  
Cape Split, ME

## JOHN MARIN

John Marin spent most summers from 1919 to 1928 in the fishing village of Stonington on Deer Isle, Maine. Although Cliffside, New Jersey, was his primary residence and much of his work depicted views of New York, he relished the opportunity to paint the shore and the “tremendous, the fathomless, the wondrous ocean.”<sup>1</sup> He wrote

to his friend and dealer Alfred Stieglitz, “This Stonington is a cussed place, but if someone were to tell me I couldn’t come back here next year, I’d be mad clear through.”<sup>2</sup> There he and his family lived off the land and sea, and in

1921 he bought a leaky motorboat to explore and paint the nearby islands. Marin’s watercolors reveal his passion for the Maine coast and are among the most celebrated of his oeuvre.

Mark Island is a tiny spot of land located at the entrance to the Deer Island Thorofare, two miles southwest of Stonington. Its only structures were the lighthouse and keeper’s cottage, built in the mid-nineteenth century to help ships navigate Penobscot Bay. Marin was fascinated with the view of Mark Island from the Stonington shore and made numerous watercolors based on it. Here the island holds center stage. The lighthouse, which distinguishes Mark Island from the many other islands in the bay, is visible on the right as the focal point of the composition.

Rocky outcroppings and the vegetation in the foreground suggest that Marin painted the watercolor as he stood on the land looking across the bay, rather than from his boat. Moisture-laden clouds hover above, and watery blue rain washes the shore. Slashing lines at the edges of the

*Mark Island Off Deer Isle*  
1922, watercolor and charcoal on  
paper, 14 ¾ × 17 in.



PUBLISHER **Smithsonian American Art Museum in association with D. Giles Limited**  
TITLE **WONDER**  
PRIZE **Honorable Mention**  
A.D. Theresa Slowik  
DESIGNER Dan Saal  
P.M. Jessica Flynn  
EDITOR Jane McAllister



PUBLISHER **Rowman & Littlefield/Lyons Press**

TITLE *Baseball's Game Changers: Icons, Record Breakers, Scandals, Sensational Series, and More*

PRIZE **2nd Place**

A.D. Piper Wallis

DESIGNER Sheryl Kober

P.M. Ellen Urban

EDITOR Keith Wallman

PRINTER Versa Press



# Four Balls, Three Strikes

## The Basic Rules and Variations Set Up Baseball's Strategy

No one alive can remember a game without “working the count,” “painting the corners” or any of the other necessary strategies tilting the balance of the pitcher against the hitter. The game’s competitive flow centers on skillful manipulation of the ball-and-strike count.

But early- and mid-19th century forms of “base ball” involved the pitcher as a mere “feeder” of the ball so a batsman could strike it cleanly to evade the glove-less fielders. However, early pitchers with their underhanded deliveries did try to throw off the hitters with intentionally bad serves to make them lunge and take the oomph out of their hits. Countering such tactics, batters began taking pitches.

Opposite to over-aggressive, first-ball-swinging hitters of the 21st century, some batters allowed dozens of pitches to go by before they swung, infuriating all involved in the game with the plodding pace. Think of it as an ancient precursor of the meandering pace of modern games with three innings eating up more than two hours.

To counter this maddening trend, early rules makers instituted the first formal system of called balls and strikes in 1864. But the system was only a start. The count only was triggered when the umpire decided either the pitcher or batter was stalling. While aimed at restoring balance between hurler and batsman, the new system actually allowed the home-plate umpire to assume his everlasting role of primacy as the third party in the ball-and-strike duels. The umpire now had the responsibility of determining batters’ and pitchers’ intentions.

In 1875, the umpire was mandated to call a ball on “each third unfair ball delivered.” When three balls total were called, the batter was awarded first base. In 1881, the rule was further modified for the umpire to call every pitch a ball or strike.

NO.

7

This 1895 Calvert Lithographing Co. “base ball” poster inspires little confidence that the umpire will call a good game.

PUBLISHER **Smithsonian American Art Museum in association with D. Giles Limited**

TITLE *Craft for a Modern World*

PRIZE **1st Place**

A.D. Theresa Slowik

DESIGNER Karen Siatras

P.M. Sarah McLaughlin

EDITOR Tiffany Farrell

140 CHARLES EAMES and RAY EAMES *Leg Splint*, 1941 plywood  
Below: Ray (left) and Charles Eames examining a prototype of the  
Aluminum Group Lounge Chair, 1957

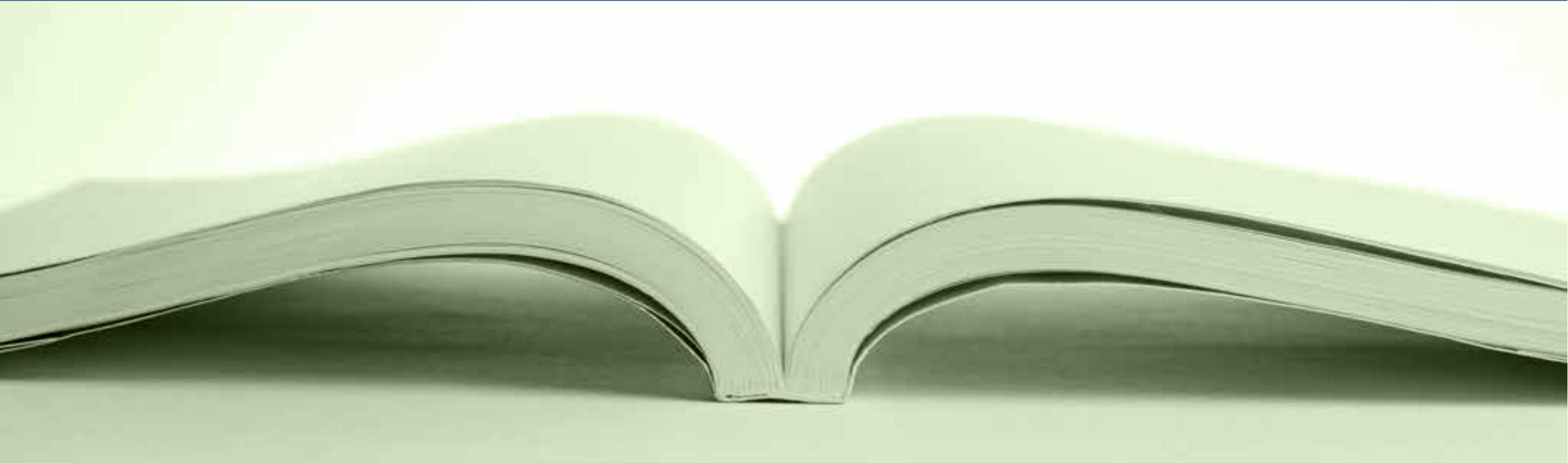


Eventually everything connects—  
people, ideas, objects. The quality  
of the connections is the key to  
quality per se. CHARLES EAMES



# **LARGE NONPROFIT PUBLISHERS**

## Illustrated Text



PUBLISHER **Johns Hopkins University Press**TITLE *Life in the Dark*PRIZE **Honorable Mention**

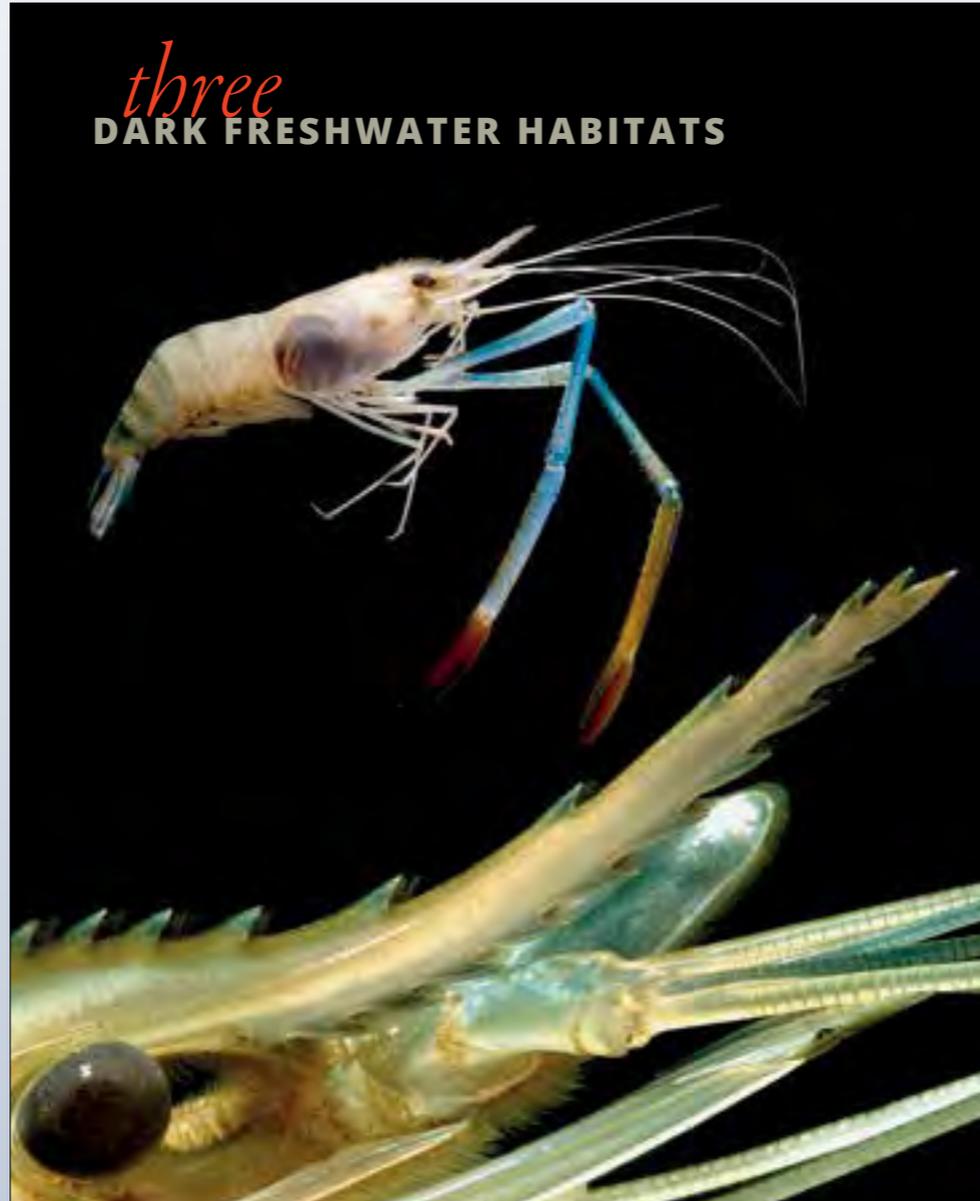
A.D. Martha Sewall

DESIGNER Tracy Baldwin

P.M. Robert Schreur

EDITOR Mary Lou Kenney

PRINTER Jade Productions



For freshwater habitats, it's not just depth that can provide the darkness. Turbidity, for example, can create conditions that are nearly dark just a few feet below the surface. Particles in the water, such as sediment, reflect light and keep it from penetrating the water below. Even shallow rivers can have a dark bottom owing to turbidity—with a community of creatures living there.

Some rivers and lakes have dark habitats because of depth. The world's deepest river is the Congo River in Africa, with depths exceeding 720 feet (220 meters). For comparison, the Amazon River in South America averages 164 feet (50 meters), but in spots reaches depths exceeding about 300 feet (92 meters); the Mississippi River in North America is about 200 feet (60 meters) at its deepest point; and Canada's Deep River is just over 400 feet (123 meters) deep. Lake Baikal in Russia is the deepest lake in the world, at 5,369 feet (1,637 meters). Other deep lakes include Lake Tanganyika in Africa (4,823 feet, or 1,025 meters), Lake Vostok in Antarctica (approximately 3,300 feet, or 1,000 meters), O'Higgins-San Martín Lake straddling the border between Argentina and Chile (2,742 feet, or 836 meters), and Crater Lake in the United States (1,949 feet, or 594 meters). All of these aquatic systems are dark in their depths, yet life exists there.

Many kinds of organisms inhabit the dark depths of rivers and lakes, despite the lack of light and the cold temperatures. But conditions can get challenging. Lake Vostok in Antarctica isn't just cold and deep, it's also covered by a layer of ice more than 2 miles (3,700 meters) thick. It is possible that hydrothermal activity in the lake's depths produces environments similar to those of deep-sea hydrothermal vents and could be home to a similarly bizarre assortment of species. The last time Lake Vostok was exposed to the surface environment was more than 35 million years ago, a time when it was surrounded by forest. The deep layer of ice puts significant pressure on the lake's depths, and there are few nutrients that can make it to the lake from the surface. Nevertheless, Shtarkman et al. (2013) found the genetic signatures—that

The Giant Freshwater Prawn, *Macrobrachium rosenbergii*, is a denizen of the bottoms of stygian rivers and lakes in Southeast Asia. These prawns can reach lengths up to 13 inches (33 cm). The rostrum is long and has between 11 and 14 "rostral teeth." Adults breed in fresh water, but the larvae require brackish water to survive. Subadults migrate back into freshwater habitats.

PUBLISHER **Johns Hopkins University Press**  
 TITLE *Field Guide to the Neighborhood Birds of New York City*  
 PRIZE **1st Place**  
 A.D. Martha Sewall  
 DESIGNER Kimberly Glyder  
 P.M. Robert Schreur  
 EDITOR Andre Barnett  
 PRINTER Jade Productions

## JAYS AND CROWS

**THE CORVIDAE** family includes jays, crows, ravens, magpies, nutcrackers, choughs, and treepies. Worldwide there are roughly 120 species in every habitat but the polar regions and southern portion of South America. They are the most intelligent of all birds, and recent research compares their intelligence with that of apes and just below humans. They have a language, can count, use tools, solve puzzles, form cooperative family groups, and display amazing memory skills.

Corvids are medium to large songbirds, usually with black or blue plumage, sometimes they are pied with black and white feathers. South American members of this family are more colorful. The beautiful Sri Lankan magpie is blue and red. Corvids have stout bodies, strong legs, long, thick bills with tufts of feathers around their nostrils, and rictal bristles around their mouths. Some species, such as the blue jay, American crow, and raven, mate for life. Their calls are loud and harsh. Most species are thriving but some, such as the Sri Lankan magpie, are declining because of habitat destruction.

Corvids are omnivores and are generally nonmigratory. They will stay in their home territory year-round and for generations, migrating only if there is a shortage of food. American crows, fish crows, magpies, ravens, nutcrackers, and many species of jays live in North America. In New York City, there are occasionally fish crows and ravens and abundant blue jays and American crows.



BLUE JAY



BLUE JAY

AMERICAN CROW

*Eggs shown at life size.*

# **SMALL- TO MEDIUM-SIZE NONPROFIT PUBLISHERS**

## Illustrated Text



PUBLISHER **National Gallery of Art**  
 TITLE *Drawing in Silver and Gold: Leonardo to Jasper Johns*  
 PRIZE **Honorable Mention**  
 DESIGNER Brad Ireland  
 P.M. Judy Metro  
 EDITOR Barbara Christen  
 PRINTER Verona Libri, Italy



## Introduction

Stacey Sell

Leonardo da Vinci's *Bust of a Warrior* (pl. 47), executed in the late 1470s in Florence, is one of the most widely admired drawings in the history of art. Drawn with a silver stylus on specially prepared paper, this study provides an unforgettable demonstration of the subtlety and precision offered by silverpoint, the most common type of metalpoint.<sup>1</sup> The artist placed each arrow-straight hatching line with such accuracy that from a few inches away the parallel lines create the impression of soft flesh. The delicate modeling of the face forms a striking contrast to the calligraphic handling of the warrior's armor and the crisp contour of the profile, strengthened as the artist reinforced the pure line of silverpoint by tracing over it multiple times.

Likely drawn a decade or so before the *Bust of a Warrior*, a silverpoint study of *Saint Mary Magdalene* (pl. 9) from the circle of Rogier van der Weyden reveals a different approach. The artist used a complex system of parallel and cross hatching to model the cheek, define the flow of hair, and indicate the reflection of light onto eyelids and jaw line. He lavished attention on the detailed description of facial features and emotion, employing a sharp stylus to delineate the knitted brow and brimming eyes. The viewer who contemplates the illusionistic treatment of the tears may simultaneously marvel at the artist's skill and participate in the Magdalene's pain.

Even to curators and conservators with years of exposure to this admittedly rather straightforward medium, these drawings seem almost miraculous. Part of our awe stems from our understanding of the medium's limitations.<sup>2</sup> Silverpoint, like all metalpoints except leadpoint, can be difficult or impossible to erase, depending on the type of ground and the heaviness of the line. Compared to many other media, such as chalk, silverpoint produces a relatively restricted range of tones. A draftsman using pen or chalk can vary the thickness or darkness of a stroke by bearing down on his instrument, but a stylus responds less readily to pressure, leaving a fairly uniform line. Although artists have developed innovative methods for creating tone with metalpoint, a stylus is an inherently linear drawing tool that forces the draftsman to model with hatching. Some artists have embraced these limitations, viewing silverpoint as a challenge and a means of honing their skills: certainly the *Bust of a Warrior* gave the young Leonardo an opportunity to demonstrate his

PUBLISHER **National Gallery of Art**  
 TITLE *The Altering Eye: Photographs from the National Gallery of Art*  
 PRIZE **3rd Place**  
 DESIGNER Brad Ireland  
 P.M. Judy Metro  
 EDITOR John Strand  
 PRINTER Verona Libri, Italy

### William Eggleston

A pioneer in the art of color photography, William Eggleston (b. 1939) takes a self-described “democratic” approach to his work. While he appears to have accidentally stumbled upon his mundane subjects, creating prints with seemingly haphazard compositions, Eggleston is in fact a keen observer of the everyday. Forever “at war with the obvious” — that is, formal photographic conventions — his intrepid use of the camera frame, skewed angles, and saturated colors open up surprisingly new ways to see the world. By focusing on easily overlooked aspects of daily life, his casual, commonplace scenes undermined fine art standards of the 1970s, establishing the roots of an informal, deadpan aesthetic still deeply relevant today.

Reacting to the prominence of popular photojournalism in the 1960s, Eggleston was notably influenced by the sequence of photographs he saw in Walker Evans’s *American Photographs*, 1938 and Henri Cartier-Bresson’s *The Decisive Moment*, 1952. Nevertheless, after trying his hand at black-and-white photography he embraced color processes that were usually associated with commercial practice and the production of superficial beauty. Eggleston first experimented with color negative film in 1965, recalling that his goal was to “produce some color pictures that were completely satisfying, that had everything, starting with composition.” He went on to make color transparencies and vividly saturated dye-transfer prints, a complicated and expensive dye imbibition process that allows photographers to manipulate the intensity of individual colors.

Eggleston received widespread attention in 1976 with the opening of an exhibition of his work at the Museum of Modern Art in New York. Organized by the leading photography curator John Szarkowski, it was accompanied by *William Eggleston’s Guide*, the museum’s first publication on color photography. Befuddled by Eggleston’s informal, snapshot-like approach, many critics at the time perceived his color prints as an insult to the intellectual status of modern photography. Yet his use of color to evoke the atmosphere of a place and the experience of ordinary material realities eventually won out. Eggleston’s contact with Szarkowski proved truly transformative as it led to meeting Diane Arbus, Lee Friedlander, and Garry Winogrand, all of whom were defining a new mode of documentary photography that highlighted the peculiarities of everyday life. Eggleston continued to build a network

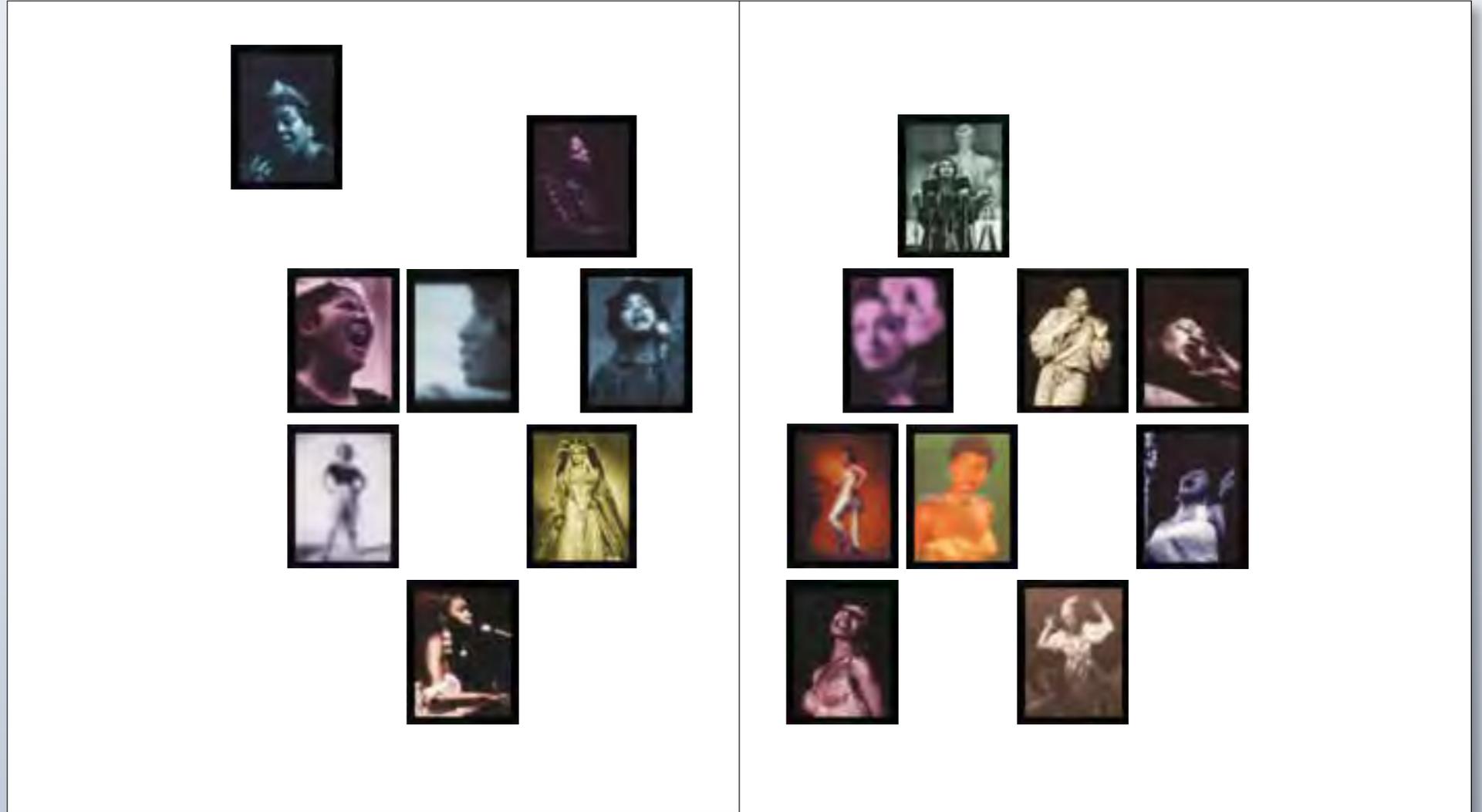
of like-minded artists and curators including his longtime friend, the color photographer William Christenberry.

Eggleston’s enigmatic photographs take viewers on a journey, exploring not just his personal environs but also the deeper cultural context of the American South. Shocking in the bold richness of its color *Greenwood, Mississippi* is a close-up view of a bare light bulb attached to a crimson ceiling. Three white electrical cords radiate from the fixture, drawing attention to the brash red-painted walls of an otherwise nondescript sordid space. Complicated to produce because of the vast amount of red dye, this work was considered by Eggleston to be one of his most powerful. In *Memphis* he monumentalizes a weather-beaten tricycle by photographing it from a low vantage point. Imbuing the work with a child’s sense of wonder, Eggleston also maintains a dispassionate distance from his subject, infusing the scene with a sense of forlornness and alienation. The tricycle with its metallic blue-green body and flashy red handgrips stands exalted apart from its drab suburban environment — two ranch-style houses with dead lawns and a thin strip of asphalt — yet in this manner, its imperfections, from rusty handlebars to mud-caked wheels, are made all the more apparent. Relying on tonal forms to drive his eclectic compositions, Eggleston creates prints that appear as fragments of some unknown narrative, leaving viewers in a perpetual state of suspense. With the addition of twenty-six prints and the portfolio *Wedgewood Blue*, 1979 from the Corcoran Collection, the National Gallery’s holdings of Eggleston’s vibrant and compelling work reveal his important role in establishing the artistic potential of color photography. AN



225. William Eggleston, *Greenwood, Mississippi*, 1973, dye imbibition print

PUBLISHER **National Gallery of Art**  
TITLE *The Memory of Time: Contemporary Photographs at the National Gallery of Art*  
PRIZE **2nd Place**  
DESIGNER Wendy Schleicher  
P.M. Judy Metro  
EDITOR Caroline Weaver  
PRINTER Verona Libri, Italy



PUBLISHER **Maryland–National Capital Park and Planning Commission**

TITLE *Montgomery Modern*

PRIZE **1st Place**

A.D. Laurence King

DESIGNER Robert L. Wiser

P.M. Clare Lise Kelly

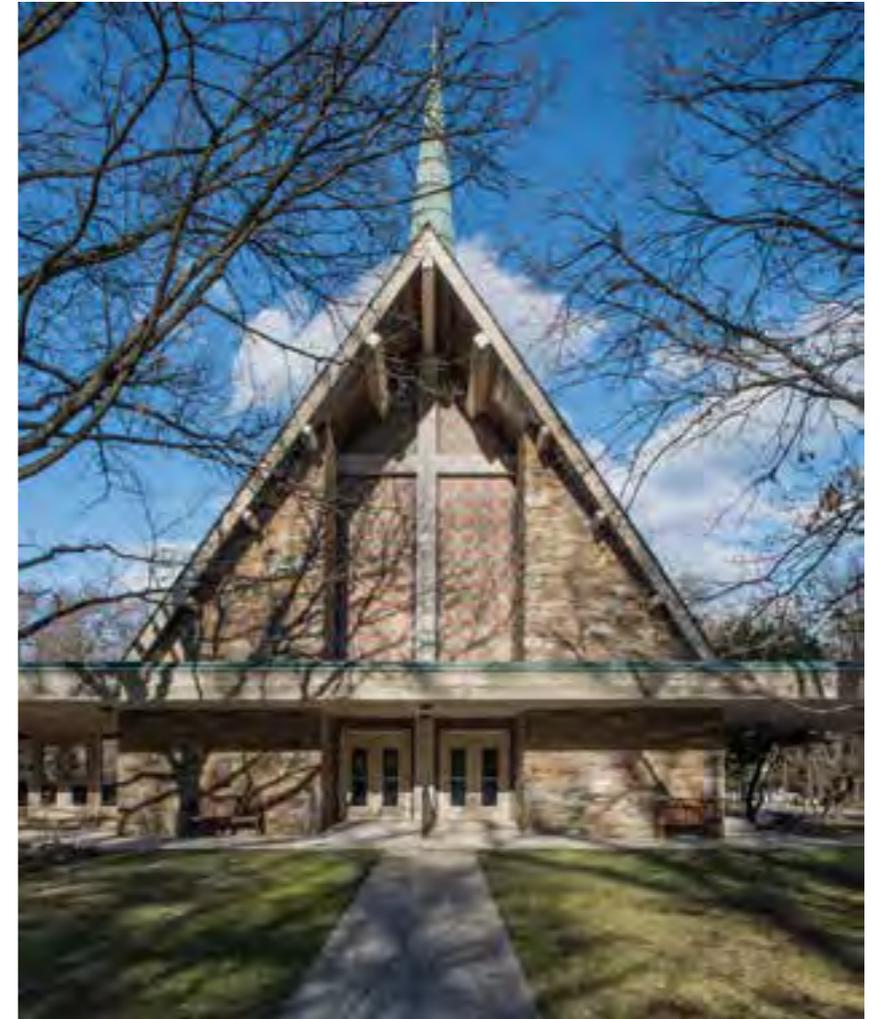
EDITOR Nicole Diehlmann

PRINTER Lulu

**North Chevy Chase Christian Church (1961)**

*8814 Kensington Parkway, John S. Samperton*

The North Chevy Chase Christian Church, designed by John S. Samperton, is a fine example of an A-frame inspired church. Designed in 1959 and completed in 1961, the North Chevy Chase Christian Church uses traditional materials including cedar shake roof shingles, and native Stoneyhurst stone, with long-lasting elements of a copper spire and flashing, and, on the interior, teakwood pews. Above the front entrance is a mosaic panel by the renowned Earley Studio. Founded by the father of modern precast concrete, John J. Earley, the studio was operated by his partner Basil Taylor after Earley's death in 1945. The landscape plan was designed by Boris Timchenko, a preeminent modern landscape architect whose projects include the Watergate Hotel landscaping. The sanctuary is enlivened by a mosaic, "The Garden of Gethsemane," by an unknown artist, which was ingeniously designed to be raised to bring the baptistery into view when needed. Samperton's design includes a lower-level social hall and a glass enclosed corridor connecting the sanctuary to a wing with church offices and restrooms. Architect David Neal Simon designed an addition to the office wing in 1964.



**SMALL- TO MEDIUM-SIZE AND LARGE  
NONPROFIT PUBLISHERS**

Technical Text



PUBLISHER **National Science Teachers Association**  
 TITLE ***Solar Science: Exploring Sunspots, Seasons, Eclipses, and More***  
 PRIZE **2nd Place**  
 A.D. **Will Thomas**  
 DESIGNER **Joe Butera**  
 EDITOR **Amanda O'Brien**  
 PRINTER **Versa Pres, Inc. and Rainbow Symphony**



An artistic, not-to-scale depiction of the Sun, the Moon, and the Earth

EXPERIENCE 1.1

## Cast Away: What Do We Think We Know?

### Overall Concept

All chapters in this book begin with an opportunity for students to reflect on what they already know about the subjects in the chapter. In this chapter, you gain an understanding of what your students already know and whether they have any preconceptions that need to be dealt with regarding the daily motion of the Sun in the sky and how it relates to our daily activities. Among the common preconceptions are that the Sun always rises in the exact direction of east and sets in the exact direction of west and that the Sun is directly overhead at noon every day of the year.

### Objectives

Students will

1. reflect on and write in their astronomy lab notebooks ways that Chuck could measure the passage of time in *Cast Away*;
2. reflect on and write in their astronomy lab notebooks what they think they know regarding
  - a. how the Sun's position in the sky changes throughout the day and what causes that change in position,
  - b. how different the motion of the Sun in the sky is for people at other locations (both elsewhere in the United States and in places outside of North America), and
  - c. what humans have done to deal with the time differences that exist between different locations; and
3. share their ideas with other students.

1.1  
ENGAGE



### MATERIALS

For the class:

- Whiteboard, blackboard, or poster paper where student preconceptions can be recorded and kept visible for the duration of the time spent researching the Sun's daily motion
- (Optional) DVD player and a copy of *Cast Away*

One per student:

- Astronomy lab notebook

PUBLISHER **Johns Hopkins University Press**  
 TITLE *Visualizing Mathematics with 3D Printing*  
 PRIZE **1st Place**  
 A.D. Martha Sewall  
 DESIGNER Glen Burris  
 P.M. Robert Schreur  
 EDITOR Andre Barnett  
 PRINTER Jade Productions

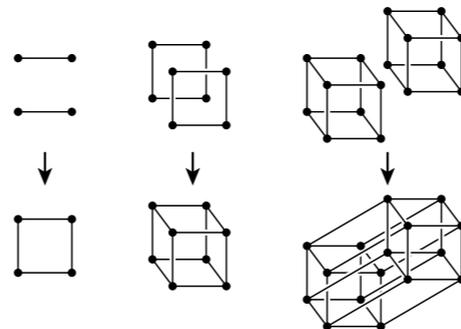
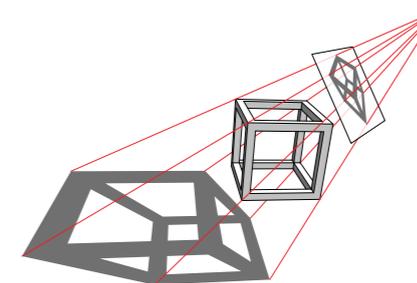


Fig. 3.6. Constructing a hypercube.

analogue of the cube. Fig. 3.6 shows one way to think about what it is: Start with a line segment, take a copy of it shifted to the side, connect up corresponding ends of the line segments, and you get a square. Now take a copy of the square, shifted to the side, connect up corresponding vertices of the squares, and you get a cube. Now take a copy of the cube, shifted to the side, connect up corresponding vertices of the cubes, and you get a four-dimensional hypercube.

We could continue this pattern, making the five-dimensional hypercube the six-dimensional hypercube and so on. Back to fig. 3.5: is there anything we have to be careful about with this 3D printed “shadow”? Does it seem to tell us something about the hypercube that isn’t true of the actual four-dimensional thing? Unlike fig. 3.4, we don’t have any edges crashing into each other where they shouldn’t, but it does look like there are edges that crash through faces (they don’t in the actual four-dimensional hypercube). However, we again get that parallel edges in the shadow are parallel in the actual four-dimensional object.

Let’s explore a few other ways to see the hypercube, again going back down to projecting from three dimensions to two to help us see what’s happening.

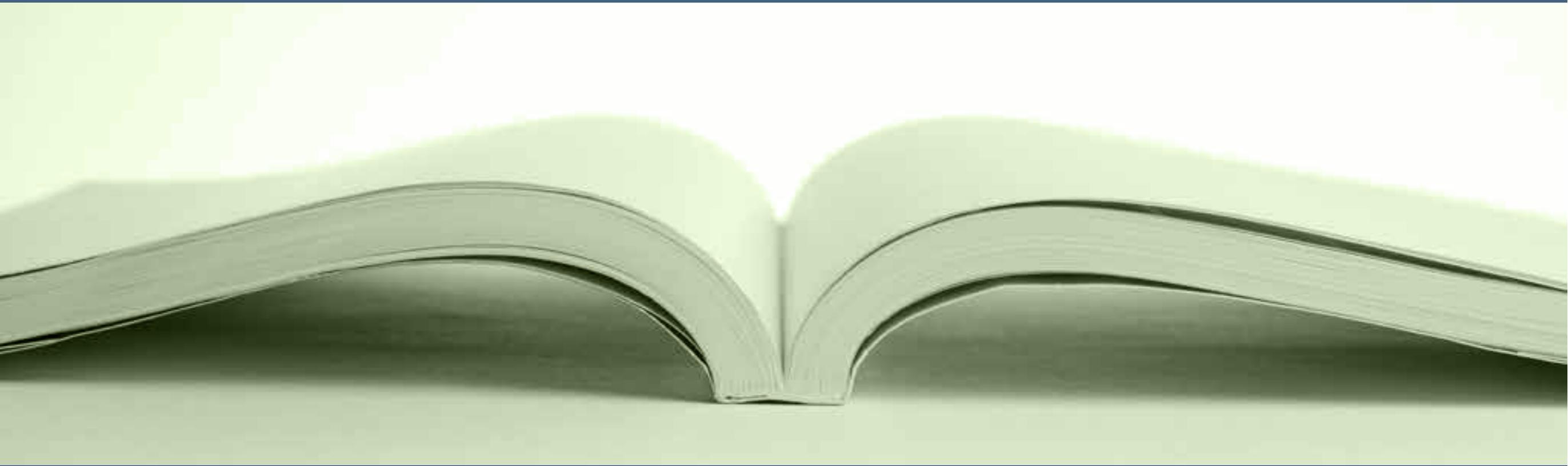


In fig. 3.7, the light source is near to the cube, and we have lost the nice feature of parallel edges always having parallel shadows. The shadow we see looks like a perspective drawing of the cube. This isn’t a coincidence, as we see on the bottom of fig. 3.7. Remove the light and put your eye where the light was. Instead of light rays leaving the light and getting blocked by the cube to make the shadow, we have light rays coming from the cube into your eye and hitting your retina, making the image that you see. Rather than drawing the image on your retina, we can think of drawing the picture you would see on a little transparent screen between your eye and the cube. Now, look at the cube through the screen and trace the outline of the cube on the screen. What you see on the screen is a scaled-down version of the shadow.

Fig. 3.7. Perspective projection of a cube. *Bottom*, why the shadow looks like a perspective drawing of a cube.

**SMALL- TO MEDIUM-SIZE NONPROFIT  
AND COMMERCIAL PUBLISHERS**

Typographic Text



PUBLISHER **Posterity Press Inc.**  
 TITLE ***Crestfall: A Novel of Earth and Fire***  
 PRIZE **Honorable Mention**  
 A.D. Robert Wiser  
 DESIGNER Robert Wiser  
 P.M. Philip Kopper  
 EDITOR Philip Kopper  
 PRINTER Puritan Capital

Sonata came on the line and began browbeating me—saying that it was my fault, that they were driving in my old car, that I never maintained it properly, that the brakes failed, and that she was holding me responsible. She would kill me if she ever saw me again. . . . It all made no sense. I had been gone for a year and didn't even know that Dad had kept my old heap. But then, he would have had it checked. He was scrupulous about such things. He had written me that he just kept it for spare wheels and for me to use if I ever came home—"Please do come home Aria," he said—and that Morgana used it from time to time. Morgana, Sonata's best friend and Fynn's girlfriend already. . . . But Fynn would not have taped the call. The only other link was Archer!

LILY McKEE

Silently, I vowed to make sure Archer would regret bringing the police to the house.

I thought of ways to get back at him. I imagined that I could pretend to be Sonata but quickly disregarded the thought. It would be way too painful, and I would hate myself for it. Revenge does not work when you end up hating yourself.

After two days, I decided I should let the plan go. Getting back at Archer would not change anything. I would still have been interrogated, and I would still have embarrassed myself in front of Halfnight. Nothing could change that. And I knew that, no matter what I did, it would come back and bite me. It always happened like that. I tried to stand up for myself, and I always end up getting blamed. I tried to stand up for my friends and ended up getting my ass handed back to me on a silver platter. It was the same old story.

## chapter five

### SONATA'S EXPLANATION

*I slept badly.* My dreams kept turning to nightmares. The nightmares varied but they had a common theme. Sonata died in all of them. After a second restless night, I decided I needed to get her homicide file from Halfnight. I needed to see the crime scene photos. Though there was a distinct possibility that I might develop a case of spontaneous vomiting if I looked at the photos for too long.

Dressing carefully in anticipation of seeing the detective, I wore straight-legged jeans, ankle boots, and a flattering top. I thought maybe I could pull some charm out from the depths of my soul. I had never been good at flirting. How to attract a man had always escaped me.

I got out of my car and walked into the police station. I pretended not to notice the stares as I scanned the building for Halfnight's desk. Nervously, I told myself that I didn't need to make a rush to a ladies room to make sure I hadn't put on the wrong makeup. When I found

PUBLISHER **Catholic University Press**  
TITLE *Drama in English from the Middle Ages to the Early Twentieth Century*  
PRIZE **2nd Place**  
A.D. Kachergis Book Design  
DESIGNER Anne Kachergis  
P.M. Melissa Zbikowski, Kachergis Book Design  
EDITORS Theresa Walker and Catherine Farley

456 The Shoemaker's Holiday

*He shall rise, and then be crying.  
Hey ho, 'tis nought but mirth,  
That keeps the body from the earth.  
Exeunt Omnes.*

CITIZEN. Come *Nel*, shall we go, the Plaies done.

WIFE. Nay by my faith *George*, I have more manners than so, I'll  
speak to these Gentlemen first: I thanke you all Gentlemen, for  
your patience and countenance to *Rafe*, a poore fatherlesse child, and  
if I might see you at my house, it should go hard, but I would have a  
pottle of wine and a pipe of Tobacco for you, for truely I hope you do  
like the youth, but I would bee glad to know the truth: I referre it to  
your owne discretions, whether you will applaud him or no, for I will  
winke, and whilst you shall do what you will, I thanke you with all my  
heart, God give you good night; come *George*.

FINIS.

PART 3

Drama  
OF THE RESTORATION  
AND EARLY EIGHTEENTH  
CENTURY

  
WHEN CHARLES II was restored to the throne of England in 1660, he granted patents to two theatrical companies, the King's Company and the Duke's Company. These companies performed indoors and since ticket prices were more expensive than earlier in the century, the audience was somewhat more upper class, although prologues indicate that plenty of servants, apprentices, and members of the City of London were also in attendance. Unlike the earlier English theater, members of the nobility, gentry, and women took to writing drama. French drama had some influence on genres, as did the plays of John Fletcher, William Shakespeare, and Ben Jonson. With a smaller audience, theatrical competition was intense until 1682, when the King's Company went out of business and the United Company was formed. Among the theatrical innovations were the introduction of women on stage and elaborate scenery. The appeal of great stars such as Elizabeth Barry, Thomas Betterton, and Anne Bracegirdle became as important as the play script in attracting audiences to the theater. But when John Gay's *The Beggar's Opera* ignited audience in-

PUBLISHER **IMF Publications**  
 TITLE ***Collapse and Revival: Understanding Global Recession and Recoveries***  
 PRIZE **1st Place**  
 DESIGNER Progressive  
 P.M. Joanne Creary and Gemma Diaz  
 EDITOR Linda Kean

### TRUE TURNING POINTS FOR MACROECONOMICS

Global recessions have not been turning points only for the world economy, but by sparking a rethinking of macroeconomic theories and policies, they have also been transformative events for the economics profession. For example,

*Global recessions have not been turning points only for the world economy, but by sparking a rethinking of macroeconomic theories and policies, they have also been transformative events for the economics profession.*

prior to the 1975 recession, the dominant macroeconomic framework was the Keynesian approach to policymaking, which emphasized the importance of movements in aggregate demand as the main source of economic fluctuations. This view staunchly lent support to the use of macroeconomic policies to stimulate aggregate demand to fine-tune business cycle fluctuations. Under the standard Keynesian framework, the coexistence of inflation and stagnation in activity was considered impossible.

During the 1975 global recession and the ensuing recovery, many advanced economies did in fact experience both high inflation and stagnation, a phenomenon known as stagflation. As a consequence, macroeconomics went through a period of soul-searching, and new theories were developed that gave more prominence to the shocks originating on the supply (production) side of the economy.<sup>18</sup> Other theories showed how policies that affect nominal variables (and target aggregate demand) can have only temporary effects on macroeconomic outcomes in environments with rational agents and flexible prices.<sup>19</sup>

The 1982 and 1991 episodes were also important turning points for macroeconomics. The global recession of 1982, for example, led to a serious avowal of monetary policy, especially in advanced economies.<sup>20</sup> There was substantial progress in the design and objectives of monetary policies as inflation increasingly became the key concern of central banks. The global economy enjoyed a period of “Great Moderation” from the mid-1990s until the global financial crisis. Some argued that improvements in monetary policy played an important role in delivering stable output and inflation outcomes during this period.<sup>21</sup>

As detailed, the 1991 episode was an amalgam of adverse events, including problems in credit and housing markets in the United States, banking crises in several Scandinavian countries, currency crises in many European countries, the bursting of the Japanese asset price bubble, and the structural and cyclical problems of eastern European transition economies. These events intensified research on the linkages between credit markets and the real economy, determinants of exchange rate movements, and the sustainability of currency unions. New research led to revolutionary changes in the institutional structures of central banks and the design of monetary policies. During the 1990s, a number of countries undertook reforms to increase the independence of their central banks. Many central banks adopted inflation targeting as the foundation of their monetary policies. A new line of research focused



07:30  
Former IMF historian James Boughton puts the 2009 global financial crisis in a historical context.

on a wide range of problems associated with the transition of eastern European countries to market economies.

The latest recession was a truly dramatic turning point because it showed the limitations of macroeconomic models to analyze the implications of financial intermediation and instruments for activity. Moreover, debates on economic policies in the wake of the crisis have clearly illustrated the coexistence of available policy measures to cope with the devastating effects of the global recession.<sup>22</sup> In subsequent chapters, we provide a detailed discussion of these policy issues.

### FOCUSING NEXT ON THE EFFECTS

This chapter describes the main events that took place around global recessions and shows the complex circumstances that led to the collapses of the world economy. We now turn to the sad stories of these collapses by presenting an empirical analysis of their main features in the next chapter.

### FOCUS

#### THE GLOBAL FINANCIAL CRISIS

The proximate cause of the 2009 global recession was the financial crisis that started in the United States in 2007 and quickly spread around the world through financial and trade linkages. The crisis had multiple and interlinked causes, some common to past crises and others more unique.<sup>23</sup>

#### How Similar?

There are at least four elements common to financial crises. The first is rapid appreciation of asset prices. The pattern of “exuberant” asset prices in the United States and other advanced economies prior to the 2007–09 crisis is reminiscent of other crises, including the so-called Big Five banking crises (Finland, 1991; Japan, 1992; Norway, 1997; Sweden, 1991; and Spain, 1977).

The second common element is credit boom or, more generally, rapid financial expansion. Much research has documented how episodes of unusually sharp credit expansions end in crisis (Mendoza and Terrones 2012). As in past episodes, international financial integration helped facilitate credit expansion in various corners of the world in the run-up to the Great Recession.

The third is the emergence of systemic risks. In the United States and other advanced economies, systemic risk arose from the housing sector. In other countries, particularly in emerging Europe, it arose from the large amounts of credit extended in foreign currency.

# COMMERCIAL PUBLISHERS

## Typographic Jacket or Cover



PUBLISHER **Taylor Trade**  
TITLE *Valor: Unsung Heroes from Iraq,  
Afghanistan, and the Home Front*  
PRIZE **Honorable Mention**  
A.D. Piper Wallis  
DESIGNER Neil Cotterill  
P.M. Kayla Riddleberger  
EDITOR Rick Rinehart  
PRINTER Versa Press



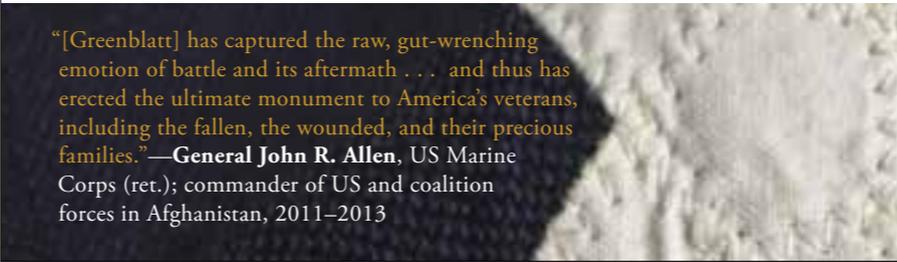
MARK LEE GREENBLATT

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# VALOR

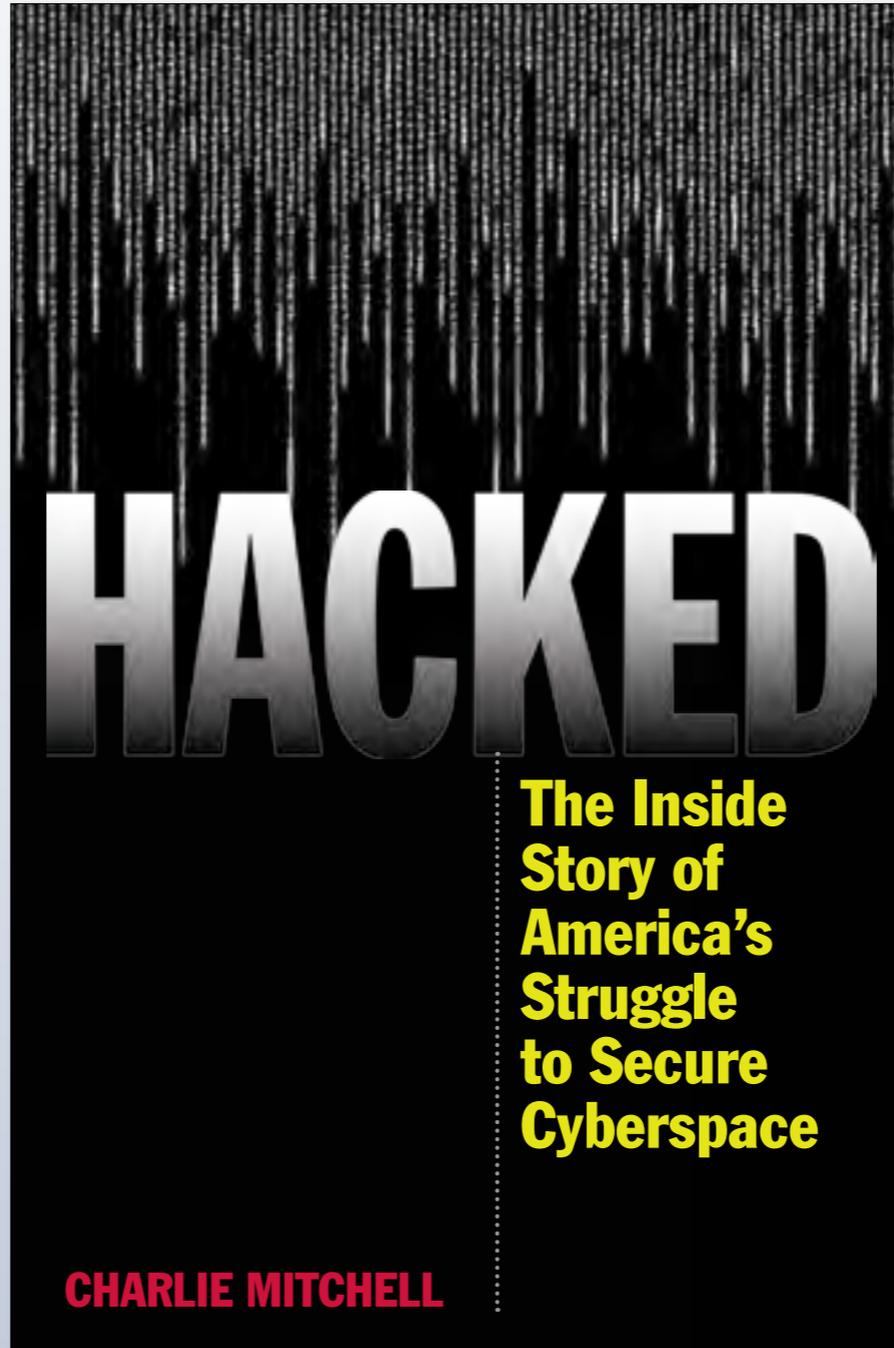
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UNsung HEROES  
FROM IRAQ, AFGHANISTAN,  
AND THE HOME FRONT



“[Greenblatt] has captured the raw, gut-wrenching emotion of battle and its aftermath . . . and thus has erected the ultimate monument to America’s veterans, including the fallen, the wounded, and their precious families.”—**General John R. Allen**, US Marine Corps (ret.); commander of US and coalition forces in Afghanistan, 2011–2013

PUBLISHER **Rowman & Littlefield**  
TITLE *Hacked: The Inside Story of America's  
Struggle to Secure Cyberspace*  
PRIZE **2nd Place**  
A.D. Piper Wallis  
DESIGNER Richard Rossiter  
P.M. Elaine McGarraugh  
EDITOR Jon Sisk  
PRINTER Edwards Brothers



PUBLISHER **Smithsonian American Art Museum in  
association with D. Giles Limited**

TITLE **WONDER**

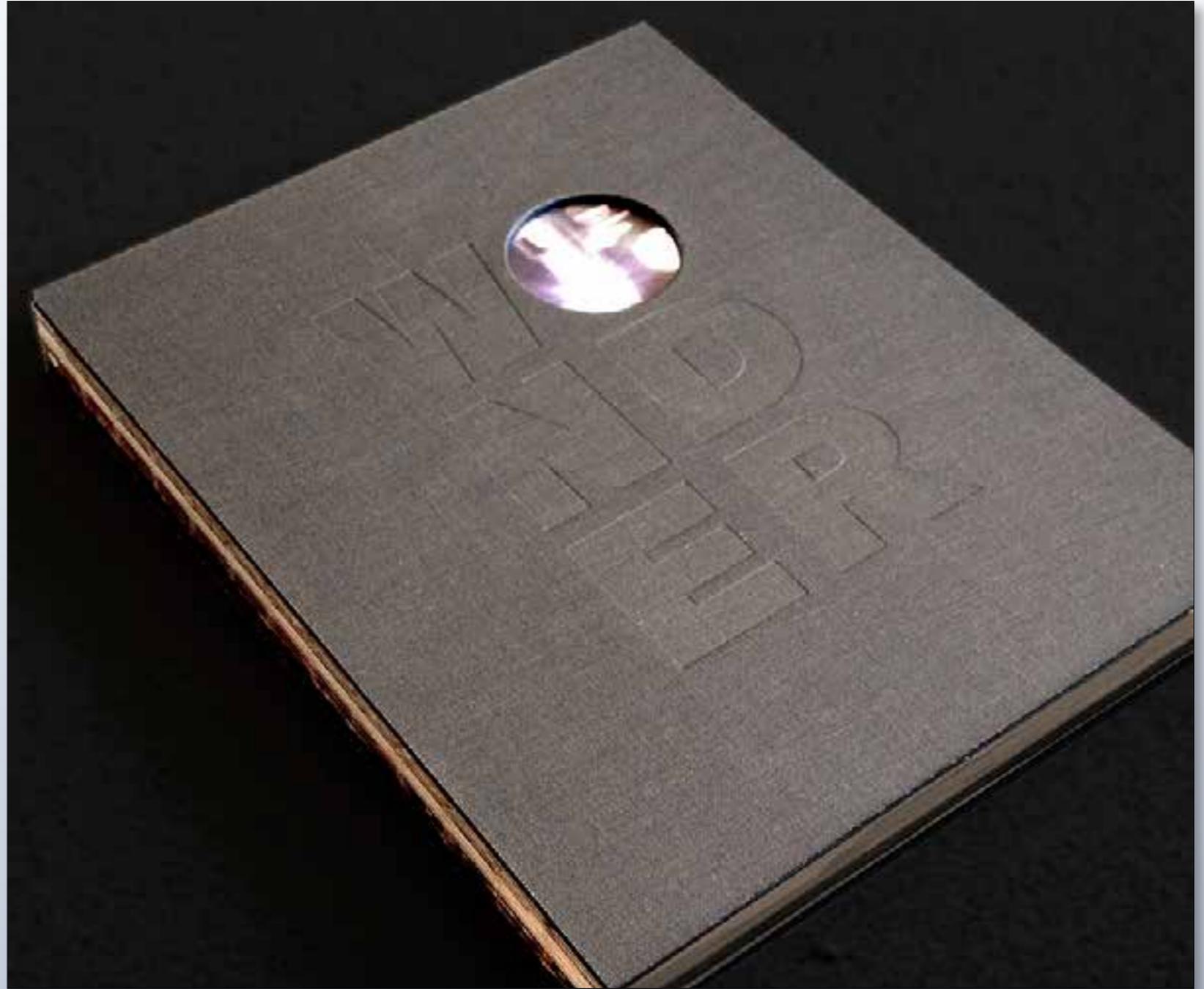
PRIZE **1st Place**

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# LARGE NONPROFIT PUBLISHERS

## Typographic Jacket or Cover



PUBLISHER **Johns Hopkins University Press**

TITLE *Breakpoint*

PRIZE **2nd Place**

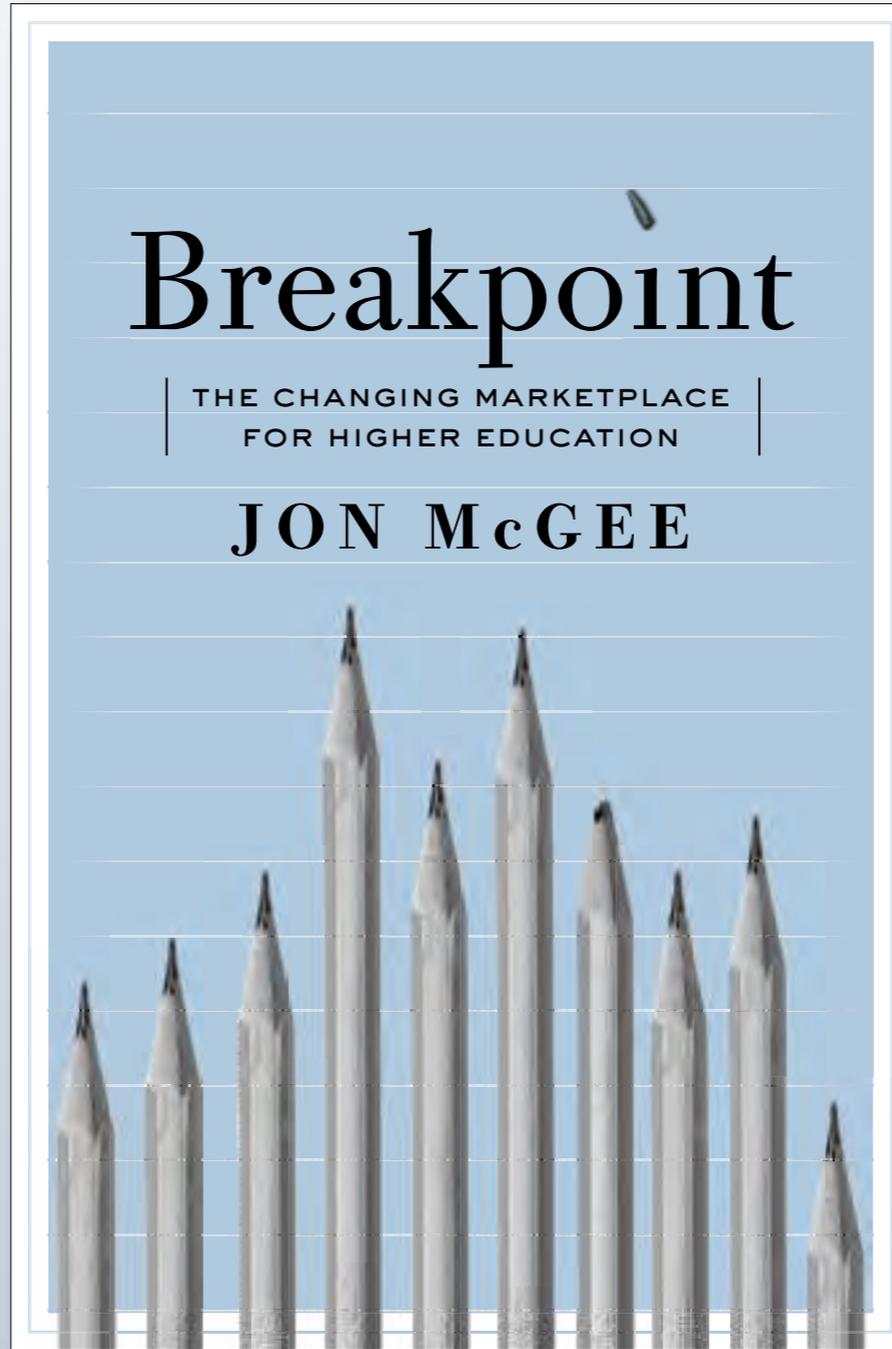
A.D. Martha Sewall

DESIGNER Michel Vrana

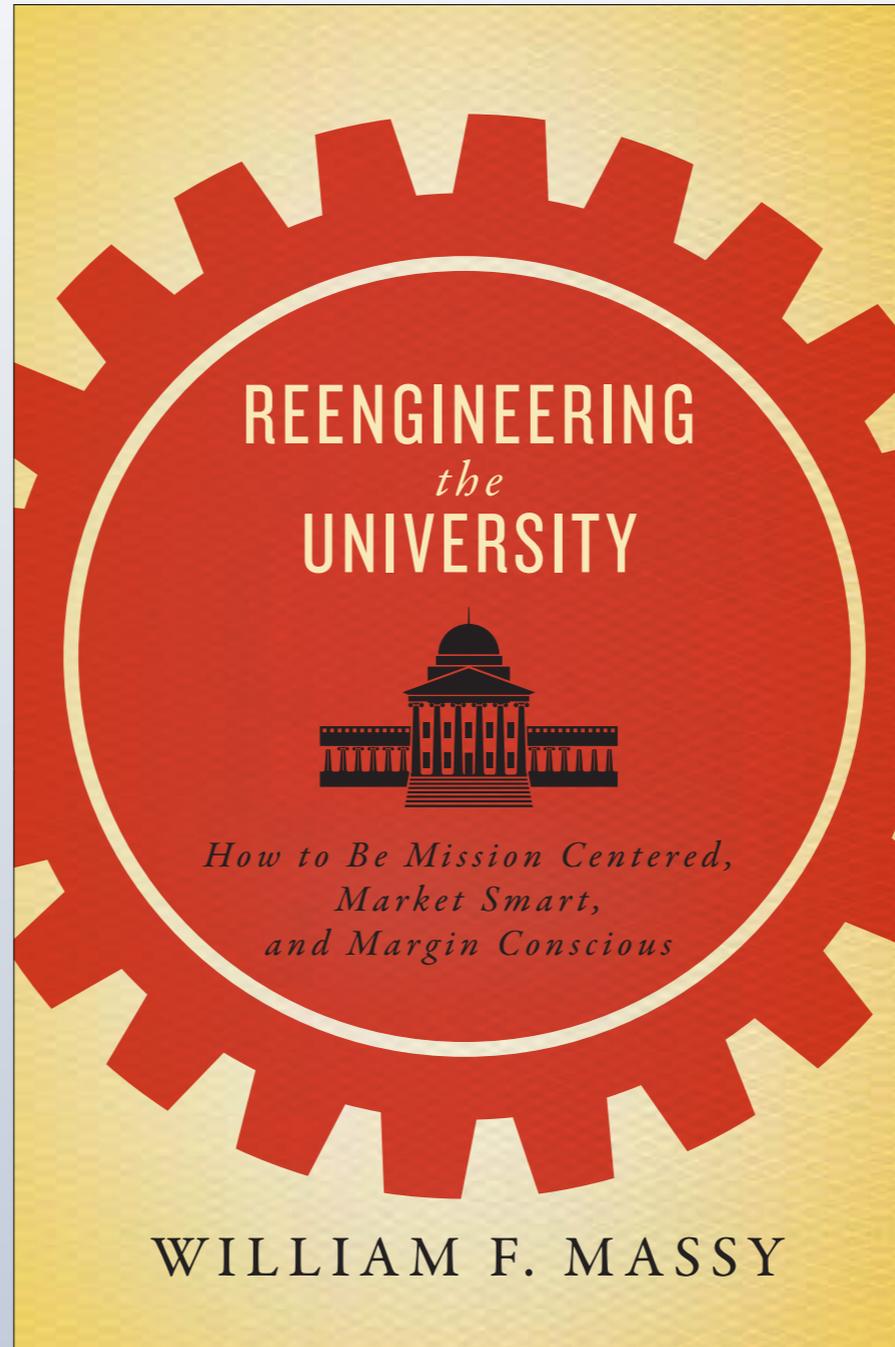
P.M. Robert Schreur

EDITOR Andre Barnett

PRINTER Maple Press



PUBLISHER **Johns Hopkins University Press**  
TITLE *Reengineering the University*  
PRIZE **1st Place**  
A.D. Martha Sewall  
DESIGNER Michel Vrana  
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EDITOR Andre Barnett  
PRINTER Maple Press

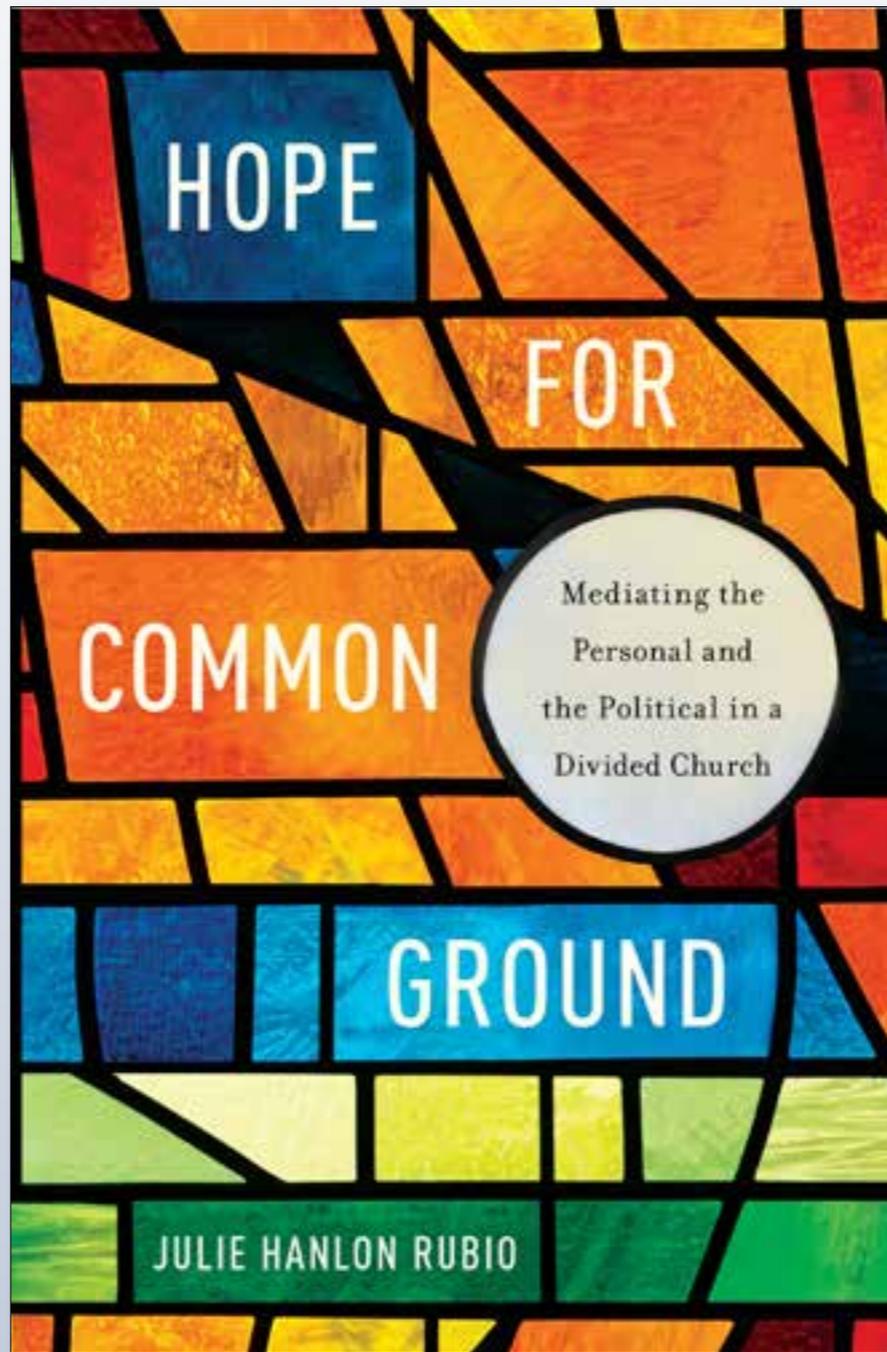


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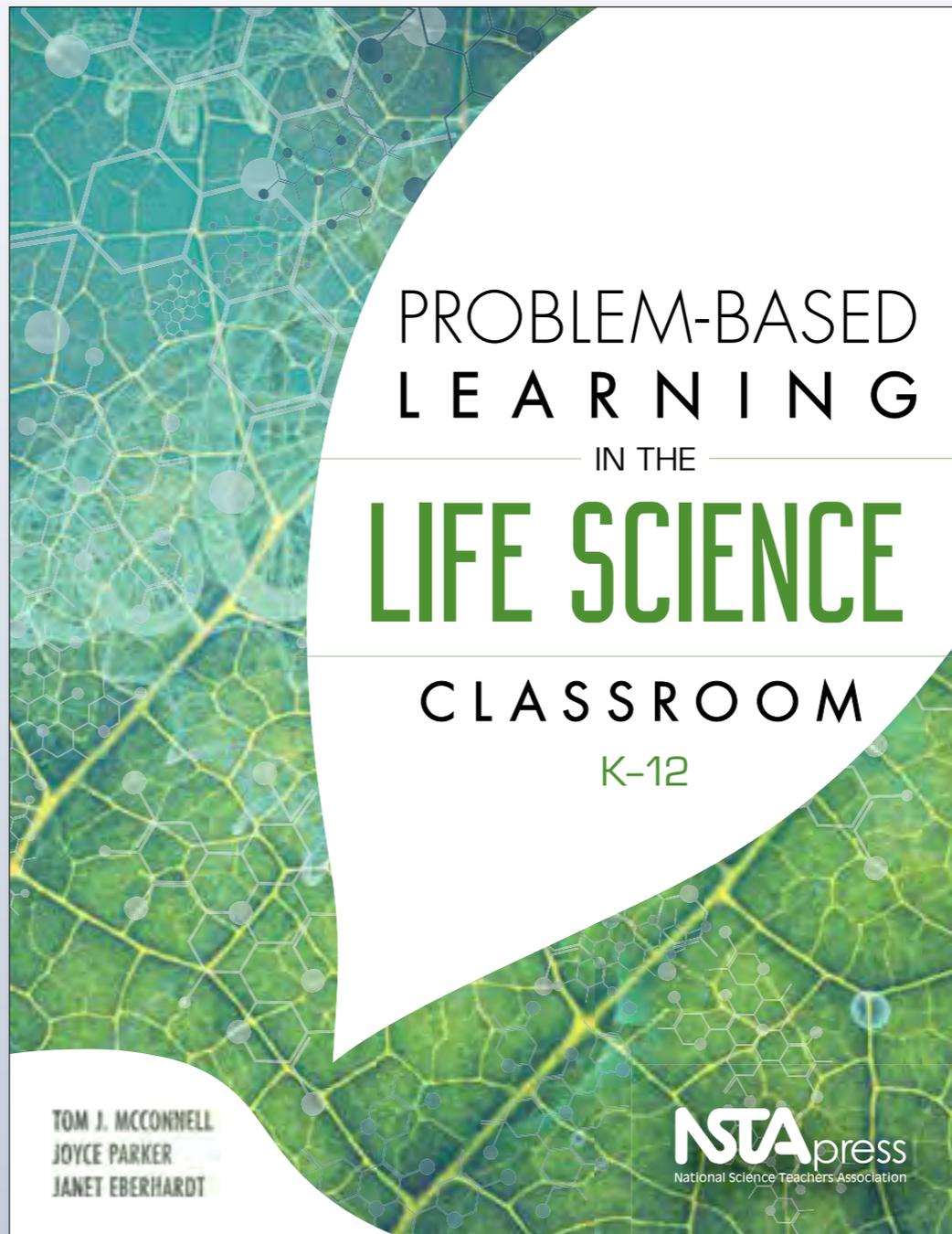
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**PUBLISHER** Georgetown University Press  
**TITLE** *Hope for Common Ground: Meeting the Personal and the Political in a Divided Church*  
**PRIZE** 2nd Place  
**A.D.** Kathryn Owens  
**DESIGNER** Kara Davison, Faceout Studio  
**P.M.** Glenn Saltzman  
**PRINTER** Versa Press



**PUBLISHER** National Science Teachers  
Association  
**TITLE** *Problem-Based Learning in the  
Life Science Classroom, K-12*  
**PRIZE** 1st Place  
**A.D.** Will Thomas  
**DESIGNER** Himabindu Bichali  
**EDITOR** Rachel Ledbetter  
**PRINTER** McNaughton & Gunn

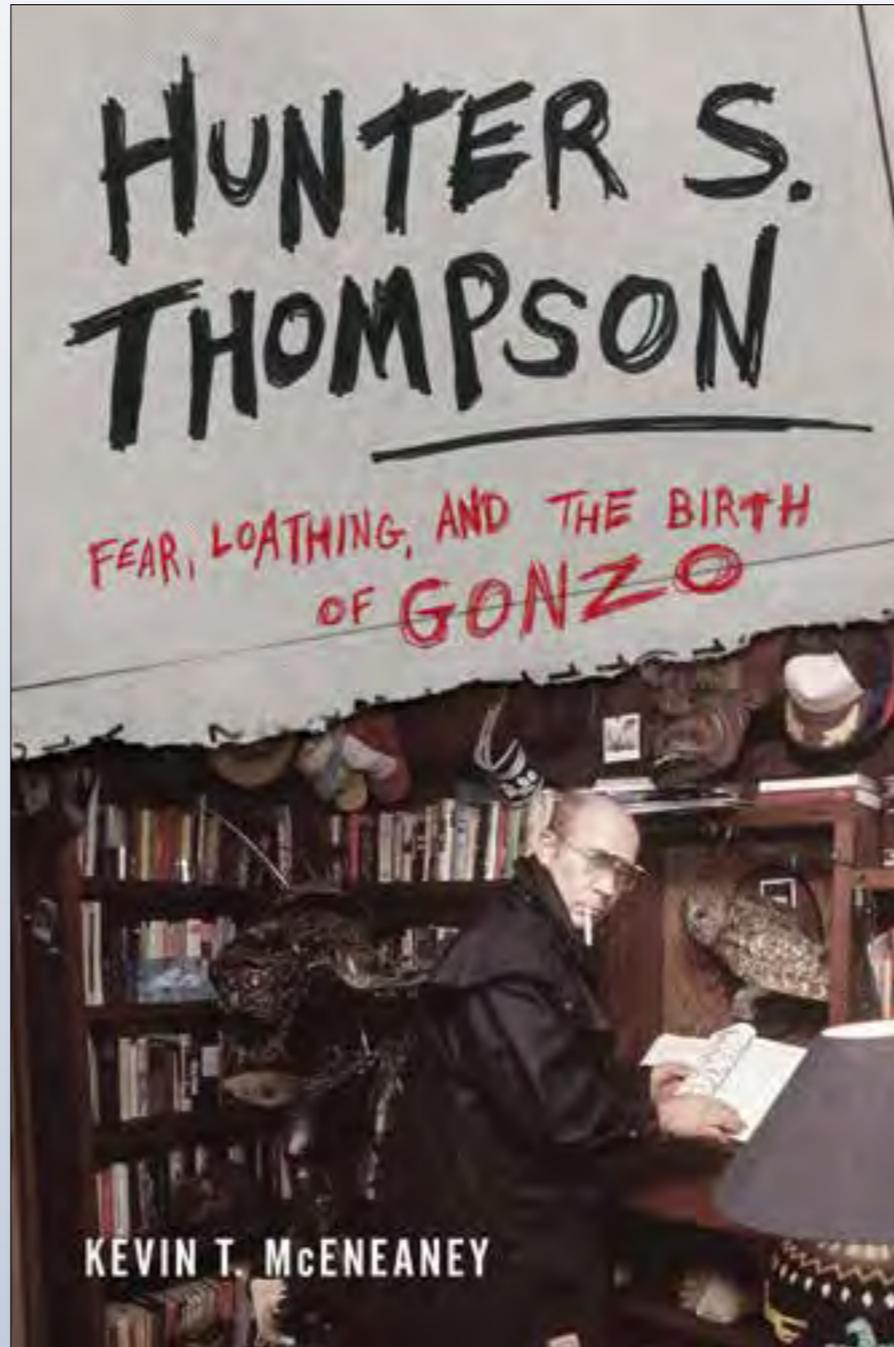


# COMMERCIAL PUBLISHERS

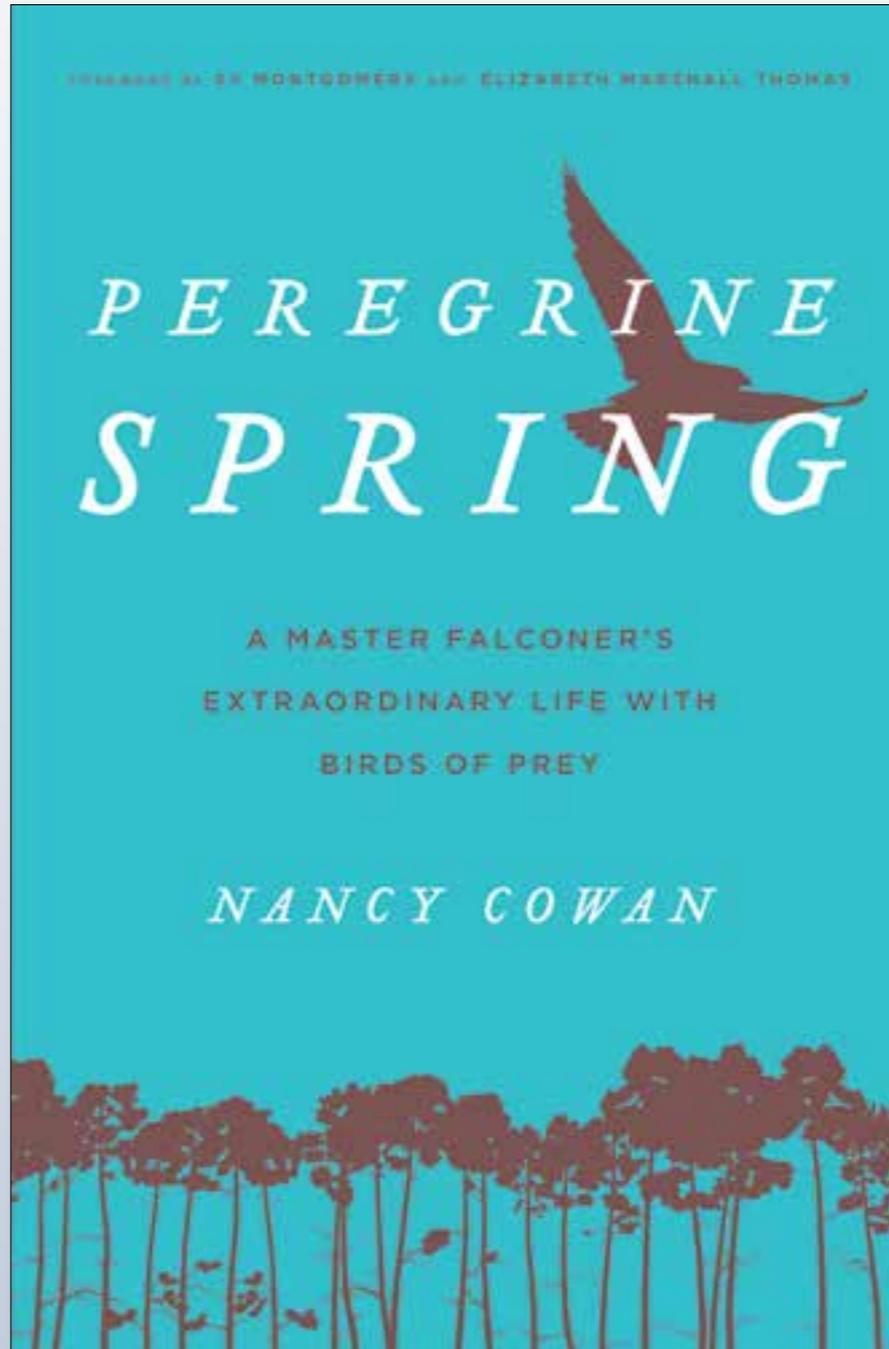
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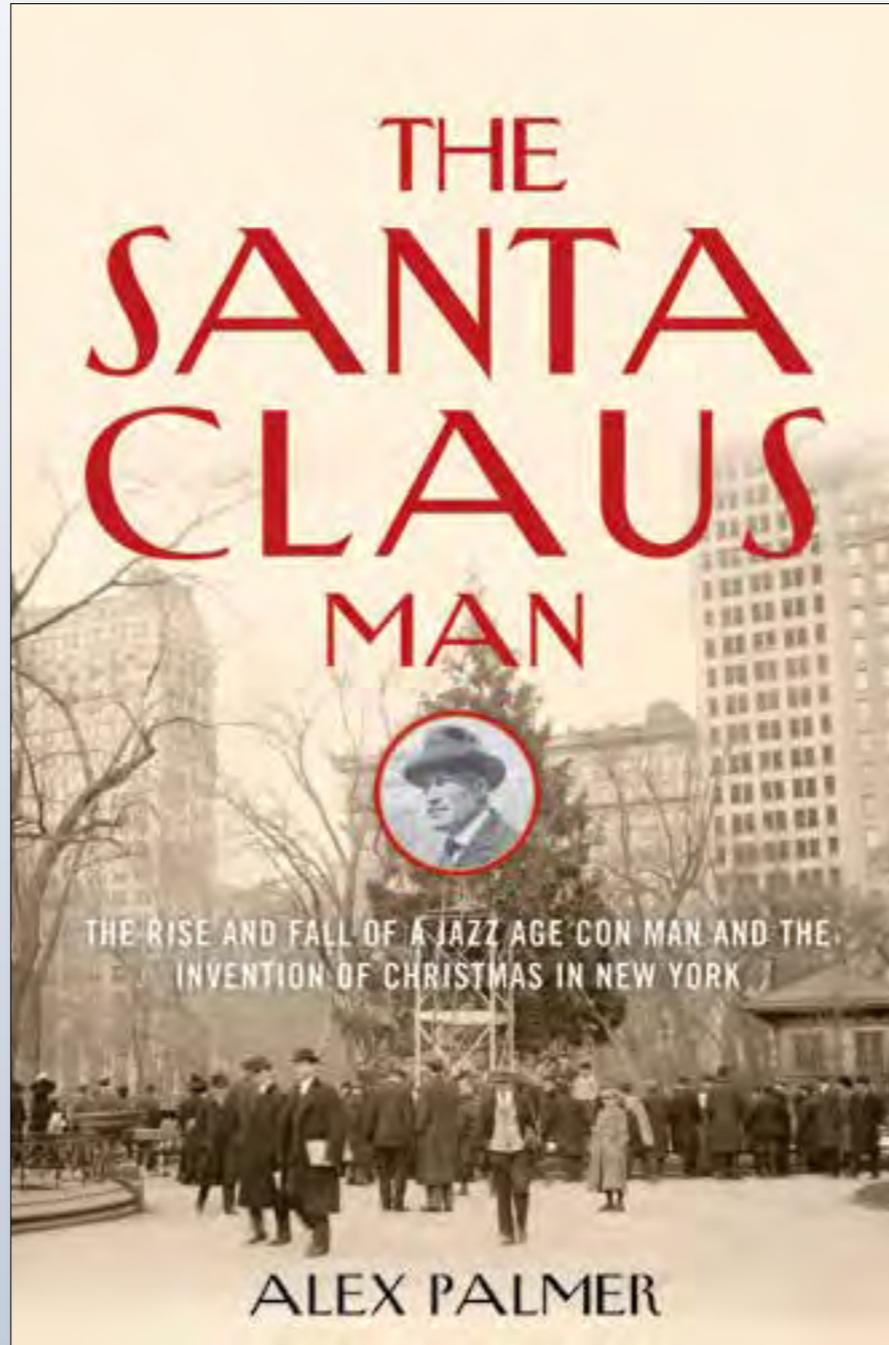
PUBLISHER **Rowman & Littlefield**  
TITLE *Hunter S. Thompson:  
Fear, Loathing, and the  
Birth of Gonzo*  
PRIZE **Honorable Mention**  
A.D. Piper Wallis  
DESIGNER Sally Rinehart  
P.M. Jessica McCleary  
EDITOR Stephen Ryan  
PRINTER Edwards Brothers



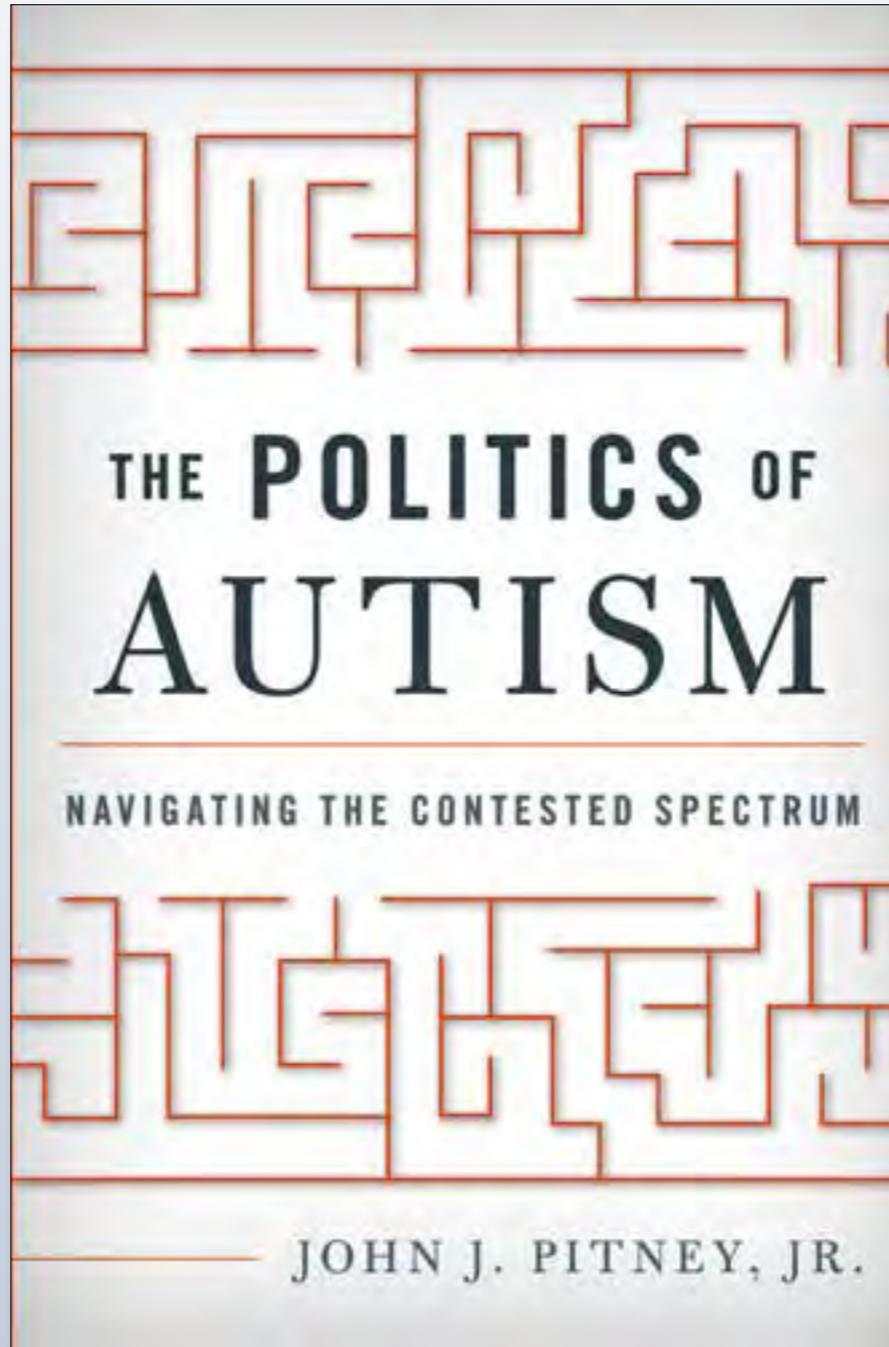
PUBLISHER **Rowman & Littlefield/Lyons Press**  
TITLE *Peregrine Spring: A Master Falconer's  
Extraordinary Life with Birds of Prey*  
PRIZE **3rd Place**  
A.D. Piper Wallis  
DESIGNER Meredith Nelson  
P.M. Meredith Dias  
EDITOR Holly Rubino  
PRINTER Thomas-Shore



PUBLISHER **Rowman & Littlefield/Lyons Press**  
TITLE *The Santa Claus Man: The Rise and Fall of  
a Jazz Age Con Man and the Invention of  
Christmas in New York*  
PRIZE **2nd Place**  
A.D. Piper Wallis  
DESIGNER Jen Huppert  
P.M. Meredith Dias  
EDITOR Gene Brissie  
PRINTER Thomas-Shore



PUBLISHER **Rowman & Littlefield**  
TITLE *The Politics of Autism: Navigating  
the Contested Spectrum*  
PRIZE **1st Place**  
A.D. Piper Wallis  
DESIGNER Meredith Nelson  
P.M. Joe Miller  
EDITOR Jon Sisk  
PRINTER Edwards Brothers



# LARGE NONPROFIT PUBLISHERS

## Illustrated Jacket or Cover



PUBLISHER **Brookings Institution Press**  
TITLE *Handcuffed: What Holds Policing Back  
and the Keys to Reform*  
PRIZE **2nd Place**  
A.D. Janet Walker  
DESIGNER Jamie Keenan  
P.M. Janet Walker  
EDITOR Kathi Anderson  
PRINTER RR Donnelley

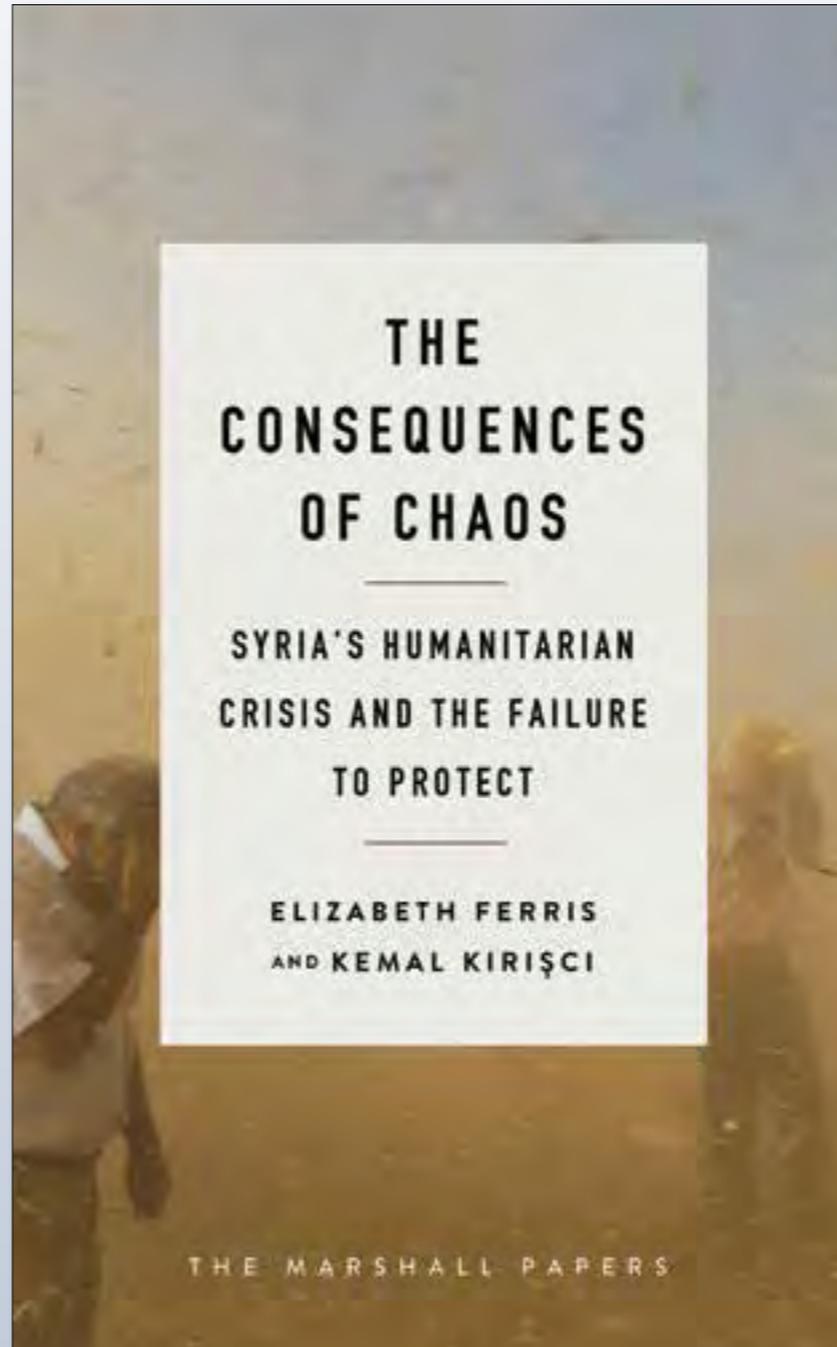
# Handcuffed

What Holds Policing Back,  
and the Keys to Reform



MALCOLM SPARROW

PUBLISHER **Brookings Institution Press**  
TITLE *The Consequences of Chaos:  
Syria's Humanitarian Crisis and  
the Failure to Protect*  
PRIZE **1st Place**  
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DESIGNER Philip Pascuzzo  
P.M. Janet Walker  
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# **SMALL- TO MEDIUM-SIZE NONPROFIT PUBLISHERS**

## Illustrated Jacket or Cover





PUBLISHER **IMF Publications**

TITLE *Building Integrated Economies in West Africa: Lessons in Managing Growth, Inclusiveness, and Volatility*

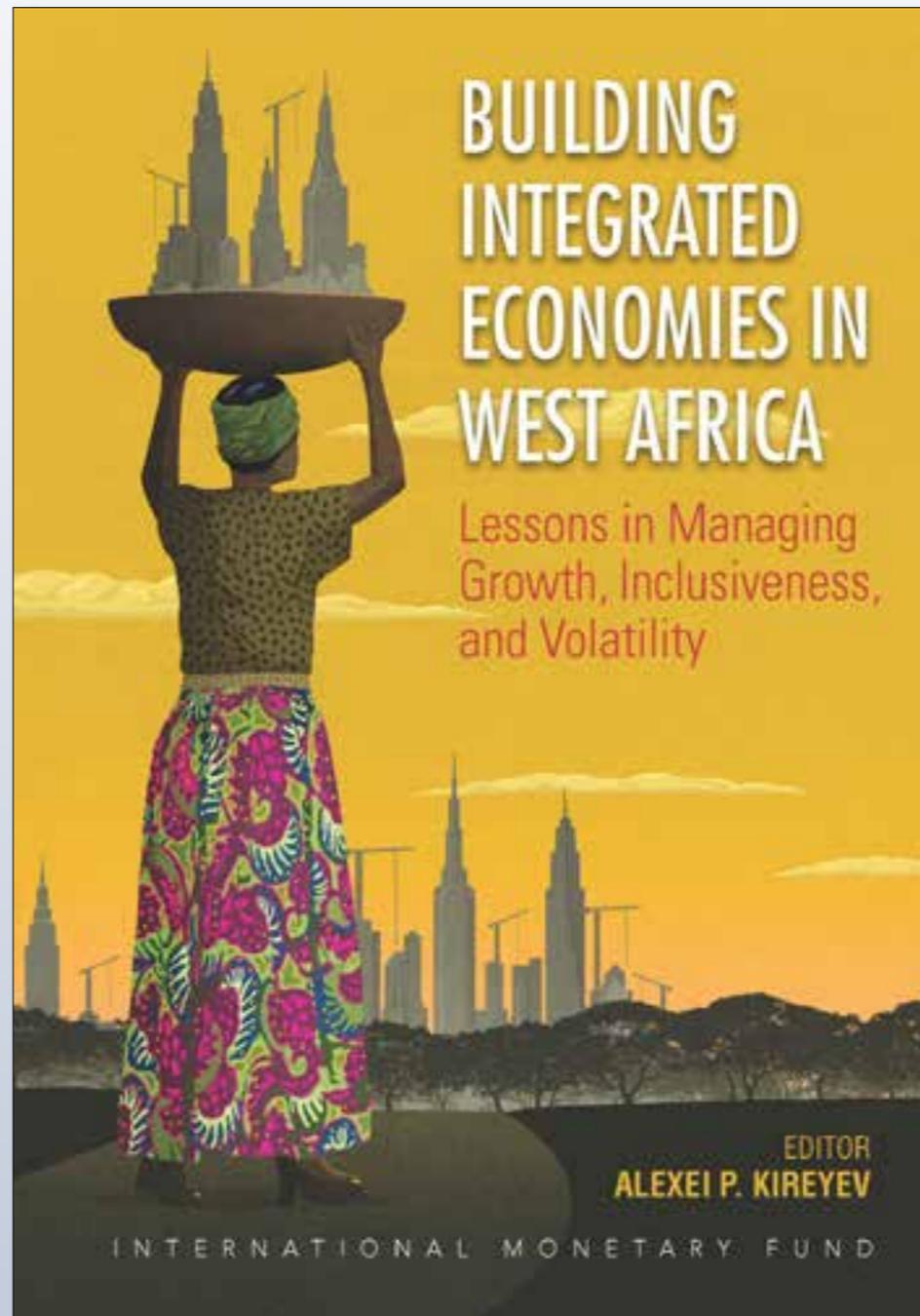
PRIZE **Honorable Mention**

A.D. Joseph Procopio

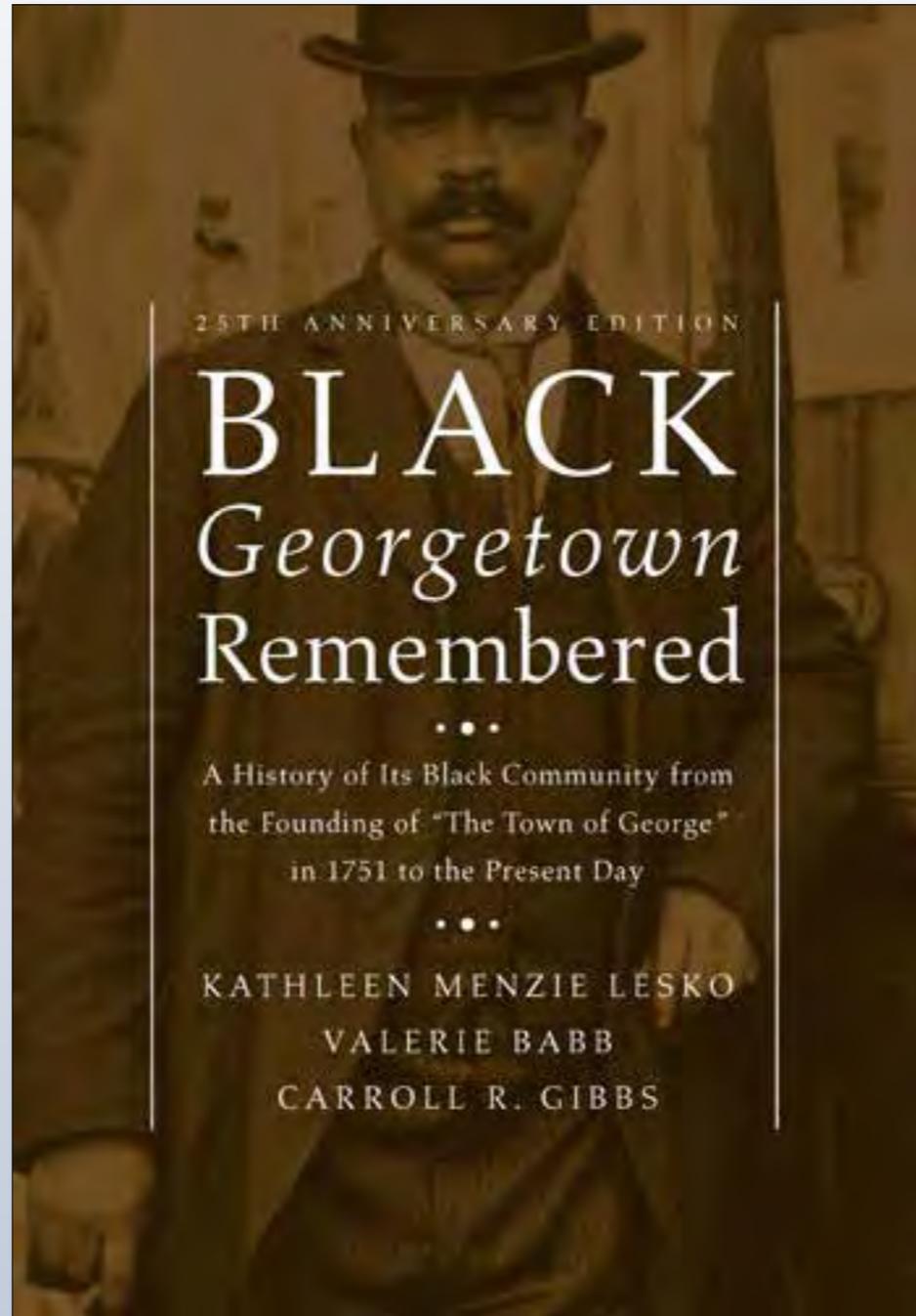
DESIGNER IMF Multimedia Services

P.M. Joseph Procopio

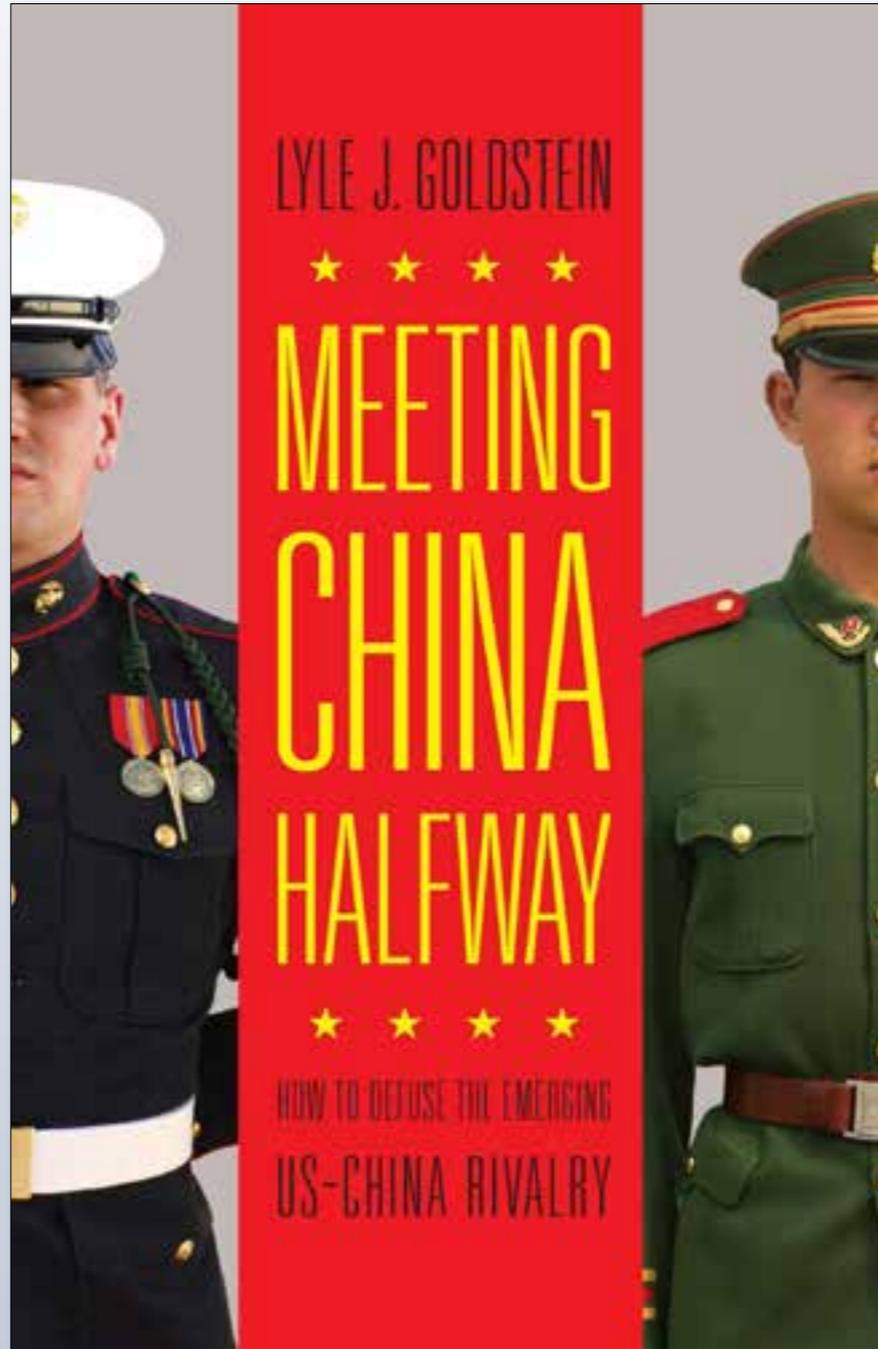
EDITOR Joseph Procopio



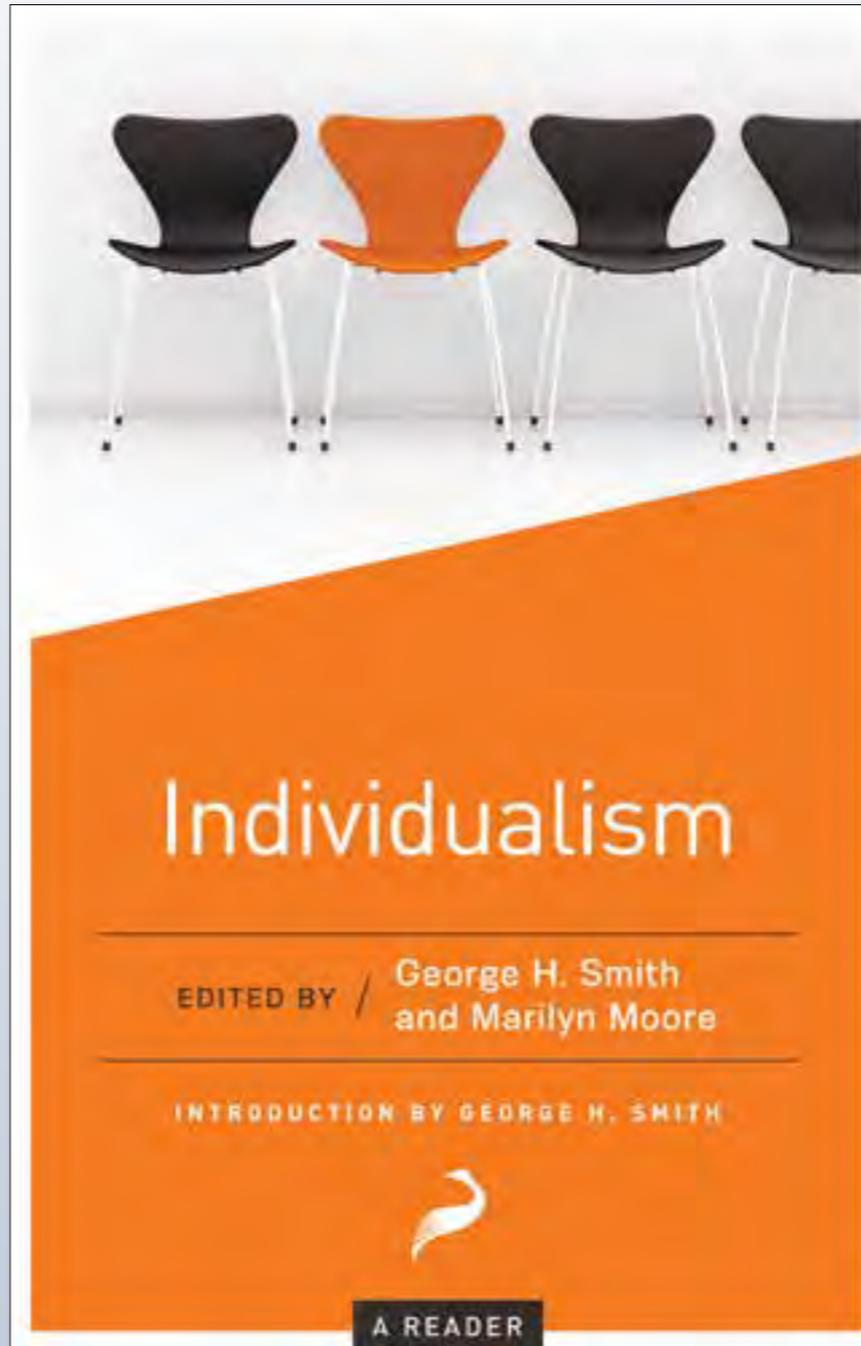
PUBLISHER **Georgetown University Press**  
TITLE *Black Georgetown Remembered:  
A History of Its Black Community  
from the Founding of "The Town  
of George" in 1751 to the Present Day,  
25th Anniversary Edition*  
PRIZE **3rd Place**  
A.D. Glenn Saltzman  
DESIGNER Charles Brock, Faceout Studio  
P.M. Glenn Saltzman  
PRINTER Versa Press



PUBLISHER **Georgetown University Press**  
TITLE *Meeting China Halfway: How to Defuse  
the Emerging US-China Rivalry*  
PRIZE **2nd Place**  
A.D. Glenn Saltzman  
DESIGNER Emily Weigel, Faceout Studio  
P.M. Glenn Saltzman  
PRINTER Versa Press



PUBLISHER **Cato Institute/Libertarianism.org**  
TITLE *Individualism: A Reader*  
PRIZE **1st Place**  
A.D. Aaron Ross Powell  
DESIGNER Jeff Miller, Faceout Studio  
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**2016**

# Best of Show



PUBLISHER **Smithsonian American Art Museum  
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TITLE **WONDER**

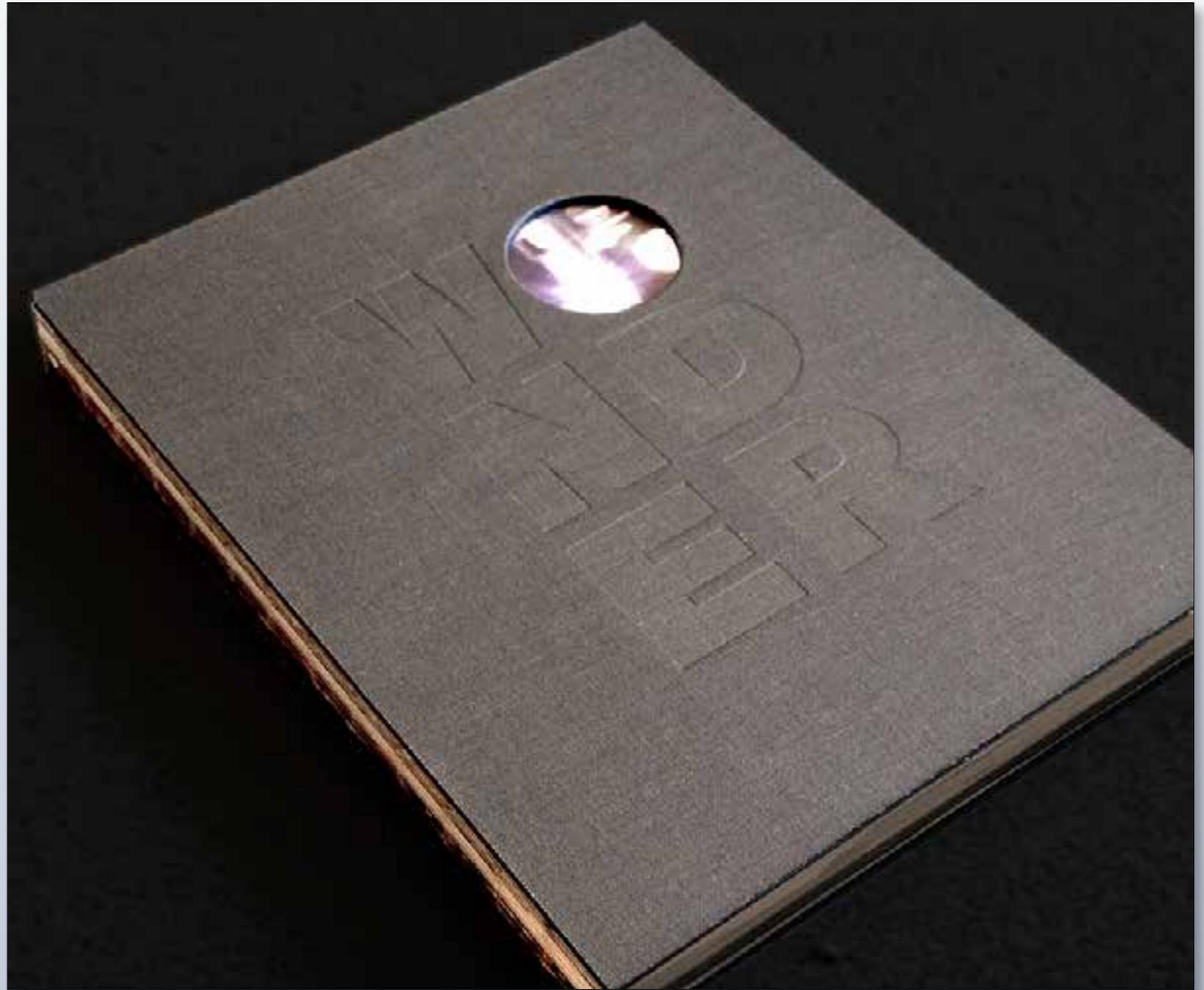
PRIZE **1st Place**

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DESIGNER Dan Saal

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EDITOR Jane McAllister



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TITLE **WONDER**

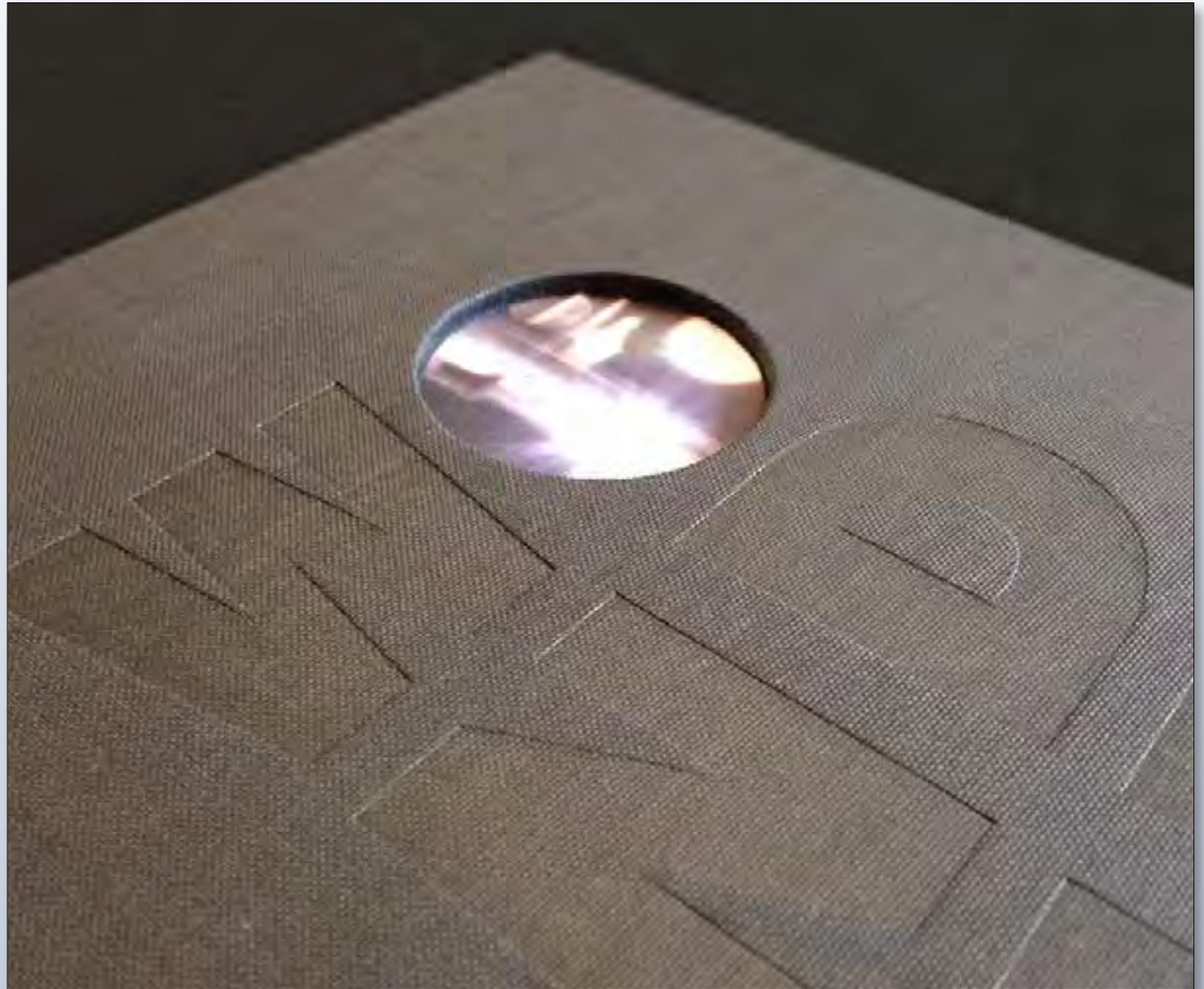
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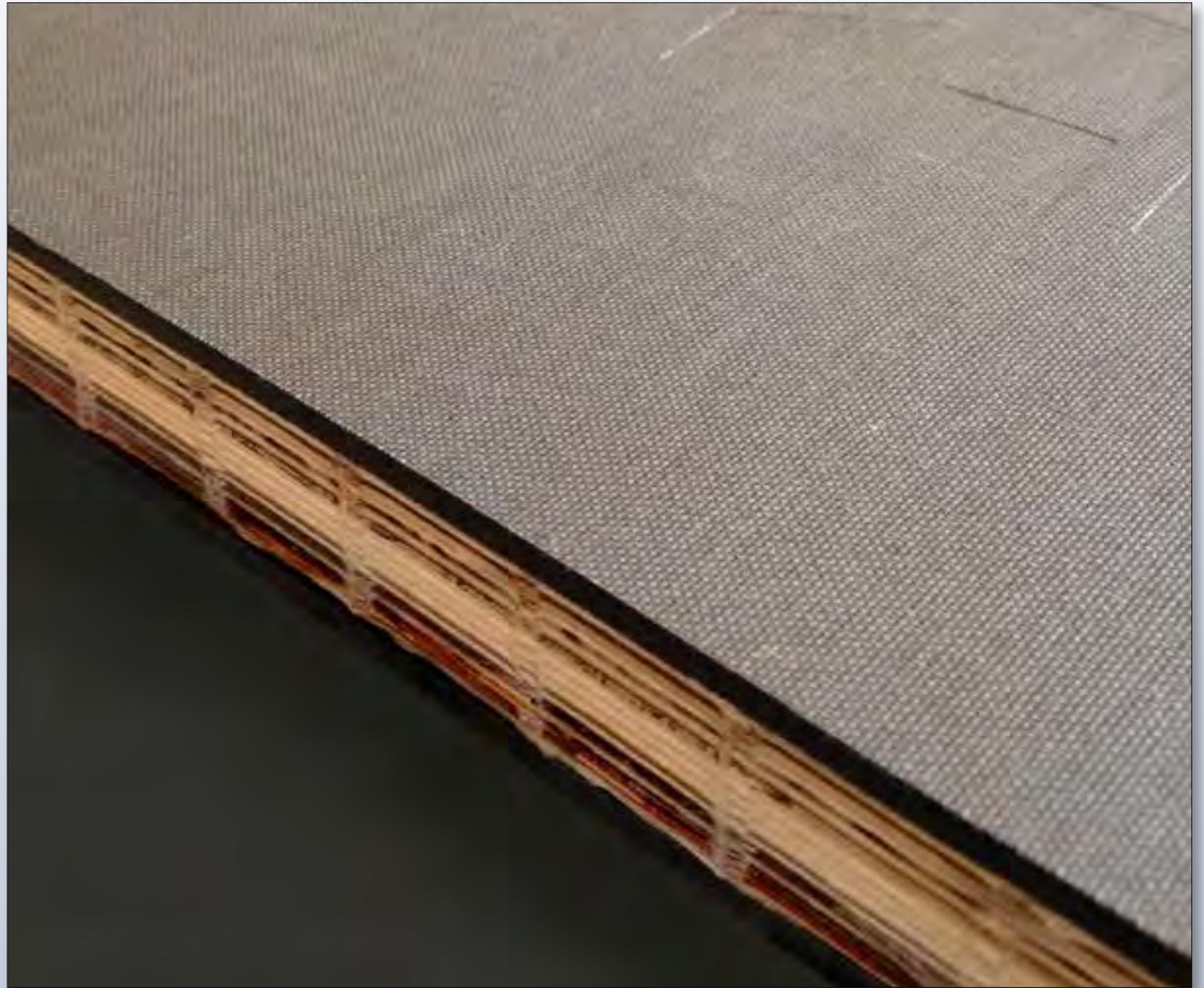
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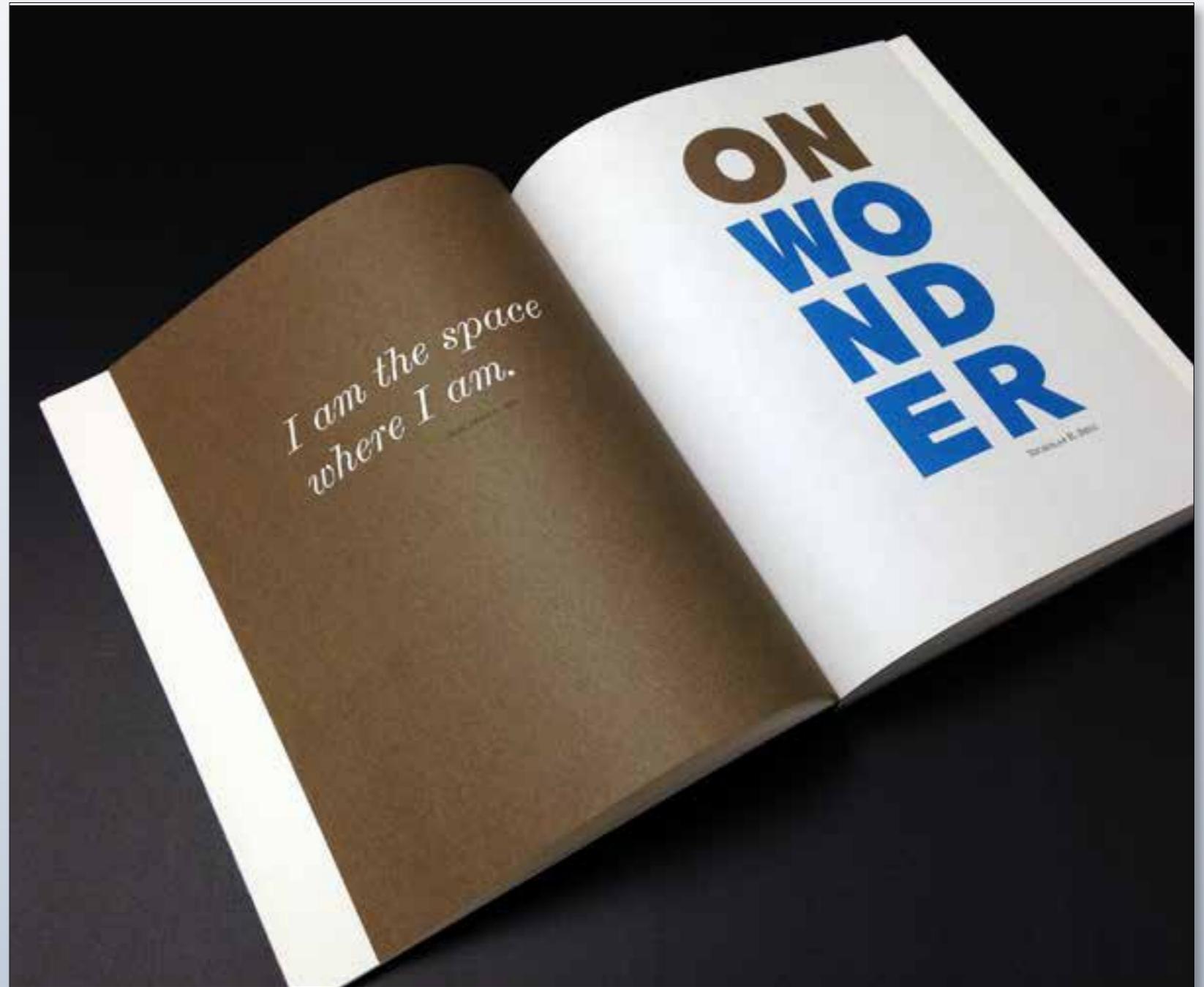
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P.M. **Jessica Flynn**

EDITOR **Jane McAllister**



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TITLE **WONDER**

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# **WASHINGTON** PUBLISHERS

Thank you for being part of a great show!

