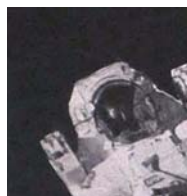
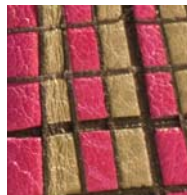
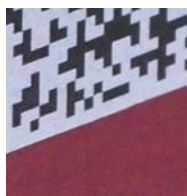
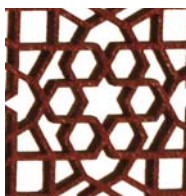


Chicago Public Library
ONE BOOK



MANY
INTERPRETATIONS

August 27, 2011 - April 15, 2012



Letter from the Mayor



OFFICE OF THE MAYOR
CITY OF CHICAGO

RAHM EMANUEL
MAYOR

Dear Friends:

As Mayor and on behalf of the City of Chicago, I would like to invite you to view a special exhibition which celebrates the tenth anniversary of Chicago Public Library's award-winning One Book, One Chicago.

As a sequel to the 2006 exhibition in which the first 10 books were artistically interpreted through the art of binding, One Book, Many Interpretations: Second Edition showcases the ten most recent One Book, One Chicago selections interpreted by bookbinders from all over North America.

For a decade, Chicagoans have read and responded to the literary works by participating in One Book, One Chicago discussions and programs all over the city. Readers have not only explored history, but have also delved into significant and diverse themes, grappling with a range of thoughts and emotions as they journeyed with the characters in each One Book, One Chicago selection.

Book binders and book artists have reacted to these very same books by creating book structures that visually reflect some aspect of the One Book, One Chicago title they chose. The hand-bound books on display encompass traditional, extravagant and even playful interpretations of the ten most recent selections. Each work gives the viewer an immediate sense of the book's contents and how the book inspired the artist who created it.

As one of many programs to commemorate this fall's tenth anniversary of Chicago Public Library's One Book, One Chicago, I hope you enjoy the creativity unveiled in the One Book, Many Interpretations: Second Edition exhibition which celebrates not only the art of the book, but also the love of reading.

Sincerely,

A handwritten signature in blue ink that reads "Rahm Emanuel". The signature is fluid and cursive, with the first name "Rahm" and last name "Emanuel" clearly distinguishable.

Mayor

Letter from the Commissioner



One Book, Many Interpretations: Second Edition celebrates the tenth anniversary of the City of Chicago and the Chicago Public Library's internationally acclaimed program, ***One Book, One Chicago***. During those ten years, Chicagoans read, debated and discussed 20 works of fiction and nonfiction by participating in our city's largest civic engagement project.

Sincere thanks to the book binders and book artists who submitted works for this exhibition, representing each of the works of literature selected for *One Book, One Chicago*. The first five years of selected works were originally represented in an exhibition in 2006. This year's exhibition adds artistic interpretations of the ten books selected during the past five years, including the current *One Book*

selection, Saul Bellow's iconic and award winning novel, *The Adventures of Augie March*.

One Book, One Chicago encourages Chicagoans of all ages to read and discuss the same book at the same time. Launched in the fall of 2001 with *To Kill a Mockingbird*, the program builds upon the strong commitment of Mayor Rahm Emanuel to make Chicago a City that values reading, literacy and lifelong learning. The goal of *One Book, One Chicago* is to cultivate a culture of reading and discussion in Chicago by bringing our diverse city together around a great piece of literature.

Throughout history, great works of art have influenced acclaimed literature, and great literature has inspired profound works of art. These connections are evident in the thoughtful, moving, playful and creative bindings that celebrate the great literary treasures that comprise the selections of *One Book, One Chicago*. I hope you enjoy the beauty, the whimsy and the inspiration of the *One Book, Many Interpretations: Second Edition* exhibition.

Sincerely,

Mary A. Dempsey
Commissioner
Chicago Public Library

Curator's Introduction



Norma Rubovits, Audrey Niffenegger and Paul Gehl

Five years have passed since the *One Book, Many Interpretations* exhibition in which 47 talented fine binders and book artists responded to *One Book, One Chicago* classics such as Harper Lee's *To Kill a Mockingbird* and Lorraine Hansberry's *A Raisin in the Sun*. In the five years since, Chicago Public Library has chosen 10 additional titles to engage Chicagoans as *One Book, One Chicago* selections.

The most recent selections have also impacted readers who had the opportunity to react to the books through involvement in citywide book clubs and associated programming. Quotations along the walls of the exhibition hall highlight some of the feelings and responses of readers during each of these campaigns.

Bookbinders and book artists have a deep love of books and literature. Book artists use the book as a medium to create their art, while fine binders derive inspiration from the content of literature to design bindings slightly more traditional in nature. In December of 2010 when bookbinders and book artists were invited to participate in a juried exhibition to interpret the 10 most recent *One Book, One Chicago* selections through the art of binding, fine binders and book artists from all over North America enthusiastically responded.

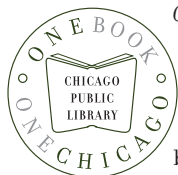
Entries were judged by **Paul Gehl**, Custodian, John M. Wing Foundation on the History of Printing, The Newberry Library; **Audrey Niffenegger**, Author, Artist, and Associate Professor, Columbia College Chicago, Fiction Department; and **Norma Rubovits**, Paper Marbler and Bookbinder. The jurors had the opportunity to closely examine each of the works, selecting the best of the entries you will see here.

The resulting *One Book, Many Interpretations: Second Edition* is an intimate view of how books inspire the creation of stunning works of 'book as art.' These beautiful books represent a fascinating variety of design and construction.

I hope you enjoy the exhibition.

Lesa Dowd, Exhibition Curator
Conservator, Special Collections and Preservation Division

About One Book, One Chicago



One Book, One Chicago was launched in the fall of 2001 as an opportunity to engage and enlighten our residents, foster a sense of community and create a culture of reading in our city. Every book means something different to each reader, and reading is often a solitary act. *One Book, One Chicago* brings these experiences together, creating connections between Chicagoans based on literature.

By offering free public programming around each *One Book, One Chicago* selection and hosting dozens of book discussion groups at locations across the city, the Chicago Public Library aims to enrich the experience of reading for everyone, regardless of race, gender, age, income or the neighborhood they call home.

One Book, One Chicago has celebrated a great book twice a year since the fall of 2001. Twenty-one books have been selected; thousands of book groups have gathered in libraries and outside locations; over two hundred lectures, performances, panel discussions and exhibits have been offered; and thousands of individual Chicagoans have participated.



Interpreter of Maladies by Jhumpa Lahiri

One Book, One Chicago Fall 2006

Interpreter of Maladies was the 11th *One Book, One Chicago* selection and the winner of the Pulitzer Prize for Fiction in 2000. Jhumpa Lahiri's first book is comprised of nine transcendent short stories, many of which initially appeared in *The New Yorker* and other publications.

Ms. Lahiri is celebrated for writing poignant stories which depict immigrant and Indian-American life, yet, also capture universal themes of longing, loneliness and barriers of communication. *Book Magazine* wrote of *Interpreter of Maladies* "There is not one false note here, not one misstep or hesitation...each of these nine stories has the capacity to amaze us, with both the acuity of its language and the depth of its insight into the human heart."

Ms. Lahiri appeared at the Chicago Public Library at a public program to read from and discuss her work with Library Commissioner Mary Dempsey. A number of related courses and free events were sponsored by DePaul University's Master of Arts in Liberal Studies Program. In addition, Ms. Lahiri spoke to members of Mayor Daley's High School Book Club who read and discussed her book.



Mary Uthuppuru
Bloomington, Indiana

Interpreter of Maladies
Jhumpa Lahiri



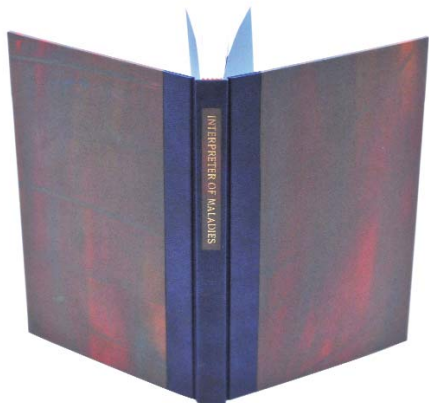
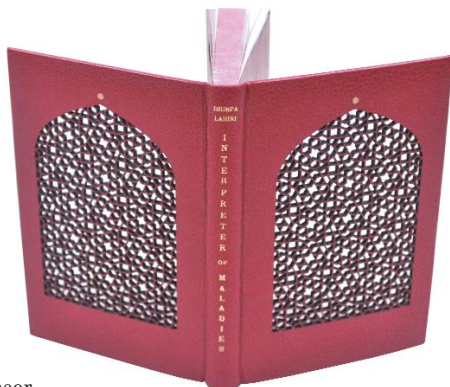
Bradel-bound as nine books (chapters) in handmade paste cloth with Fabriano Ingres endsheets. Each is numbered by a set of dots along the spine. Back covers have a geometric detail found in the Taj Mahal marble decoration. Accompanying chemise and slipcase covered in Iris book cloth, gold foil stamped and stenciled with paste and acrylics.



Monique Lallier
Summerfield, North Carolina

Interpreter of Maladies
Jhumpa Lahiri

Red buffalo full leather binding with edge-to-edge doublures; painted top edge; double-fanned. Front and back covers are laser cuts representing an Indian lattice door. The painted endpapers by Alvey Jones are seen through the cover. Gold tooled title on the spine.



Anna Embree
Tuscaloosa, Alabama

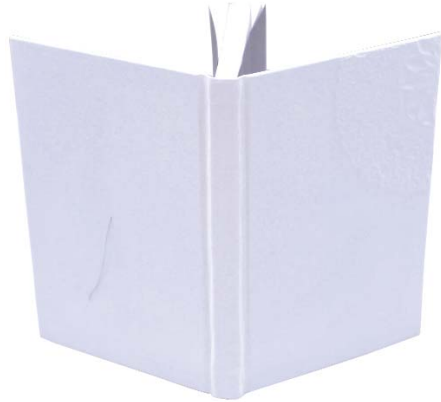
Interpreter of Maladies
Jhumpa Lahiri

Parchment and paste paper quarter-covered case binding; sewn silk endbands. Title stamped in gold foil on a paste paper label.

Roberta Lavadour
Pendleton, Oregon

Interpreter of Maladies
Jhumpa Lahiri

Case-bound perfect binding with
Canson endsheets and kozo-backed
bed sheet covers. Single black thread
and embossed decoration on covers.



“Whenever he is discouraged, I tell him that if I can survive on three continents, then there is no obstacle he cannot conquer. While the astronauts, heroes forever, spent mere hours on the moon, I have remained in this new world for nearly thirty years. I know that my achievement is quite ordinary. I am not the only man to seek his fortune far from home, and certainly I am not the first. Still, there are times I am bewildered by each mile I have traveled, each meal I have eaten, each person I have known, each room in which I have slept. As ordinary as it all appears, there are times when it is beyond my imagination.”

Jhumpa Lahiri, *Interpreter of Maladies*

Go Tell It on the Mountain by James Baldwin

One Book, One Chicago Spring 2007

James Baldwin's *Go Tell It on the Mountain* is a landmark of American 20th century culture and history. Telling the story of a young boy coming of age under the watchful gaze of a puritanical minister father, the novel draws extensively from Baldwin's own life growing up African American during the Harlem Renaissance. It wasn't until 1948 that Baldwin, after years spent as a struggling writer and working odd jobs in New York, set off for Paris, where he found success and creative freedom. "Once I found myself on the other side of the ocean," Baldwin told the *New York Times*, "I could see where I came from very clearly, and I could see that I carried myself, which is my home, with me... I am the grandson of a slave, and I am a writer. I must deal with both."

In Spring 2007, the Chicago Public Library selected *Go Tell It on the Mountain* as the 12th title for *One Book, One Chicago*. Special events included screenings of the PBS *American Masters* profile of Baldwin; a reading combined with musical selections by the Pilgrim Baptist Church Choir; and an appearance by Jabari Assim, author of *The N Word: Who Can Say It, Who Shouldn't and Why*. Assim's lecture explored the history of this controversial word, its roots in American rhetoric and its use in Baldwin's novel.



C. Lang Ingalls
Crested Butte, Colorado

Go Tell It on the Mountain
James Baldwin

Bound in the French technique in purple goatskin with eel onlays. Hand-sewn silk endbands; natural edges; blind tooling; and leather hinges. Blind tooled title on spine.



Paul Pemberton
Naperville, Illinois

Go Tell It on the Mountain
James Baldwin

Full leather binding of aniline-dyed fair goatskin with surface gilding and goatskin onlays. Dyed leather headbands, hand colored endpapers and sunago edge treatment. Full linen board attachment.



Patty Bruce
Boston, Massachusetts

Go Tell It on the Mountain
James Baldwin

Leather covered sculptural binding with split boards, vintage marbled papers and snakeskin doublures.

Juliayn Coleman
San Francisco, California

Go Tell It on the Mountain
James Baldwin

Full gray goatskin with onlays of goatskin, alum-tawed goatskin, painted goatskin (painted with spirit-based leather dyes) and lacunose layered leather. Hand tooled in blind, carbon and 23K gold. Top edge gilt, fore-edge and tail edge gilt in pattern with purple pigment mixed in with base layer of bole. Paste papers made for this book by the binder.



Arini Esarey
Somerville, Massachusetts

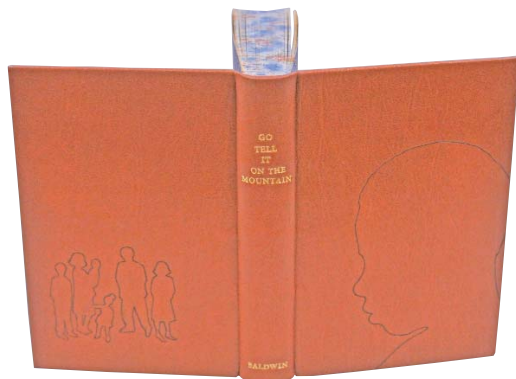
Go Tell It on the Mountain
James Baldwin

Hand-drawn and cut-out designs on Cave paper, Mohawk drawing paper, image-transferred edge decoration, watercolor.

Monique Moore-Racine
Oakland, California

Go Tell It on the Mountain
James Baldwin

Oriental modified binding with marbled paper cover made by artist, hand-painted endsheets by artist, hand-painted endsheets of unsized flax Cave paper, Tyvek and brass nails. Custom box inspired by the basket collection at the Asian Art Museum of San Francisco and an exhibit of The Coffin and Poster Art of Ghana shown at the Yerba Buena Gardens Museum in San Francisco.



Jana Pullman
Minneapolis, Minnesota

Go Tell It on the Mountain
James Baldwin

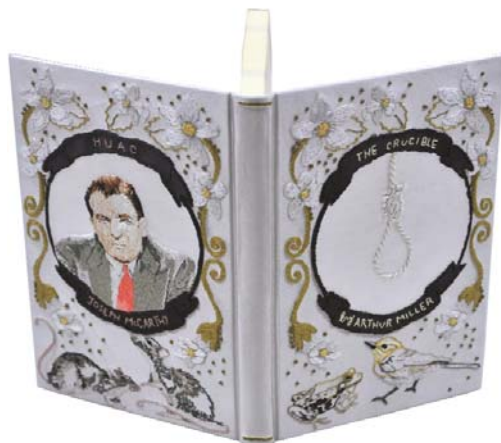
Sewn on linen tapes with sewn silk endbands. Marbled paper flyleaves with leather joints. The doublures are insets of book cloth from the original 1963 binding. The edges are decorated with sprinkled paint and colored pencil. Covered in tan Oasis goatskin with blind tooled design and title in gold leaf.

The Crucible by Arthur Miller

One Book, One Chicago Fall 2007

Arthur Miller found an apt metaphor for the McCarthy hearings of the 1950s in the 17th century Salem witch trials. *The Crucible* is one of Miller's most frequently produced plays, and in the fall of 2007 Steppenwolf Theatre presented this drama on its main stage. The Chicago Public Library partnered with this legendary Chicago theatre on the 13th *One Book, One Chicago* selection to create programming that focused on the lessons of Miller's play, most importantly: understanding others in our community who are "different" and the pursuit of truth.

One Book, One Chicago welcomed former *New York Times* columnist and theater critic Frank Rich to our stage, for a conversation with journalist John Callaway about *The Crucible*, McCarthyism and the media's role in politics. Additional programs included a panel discussion on how truth is defined and controlled; a "Listening Room" event with Third Coast International Audio Festival and Steppenwolf Theatre featuring audio documentaries on what it means to be an American; film screenings; staged readings from the play presented all over the city; and several community discussions at Chicago Public Library locations on the divisions within our communities and how they can be mended.



Erin Fletcher
Allston, Massachusetts

The Crucible
Arthur Miller

Double fan-glued with faux shoulders on set board binding with covers of hand embroidery and appliqué on various silk fabrics; doublures of dark brown silk; endpapers light yellow and butter yellow Ingres; hand-sewn headbands with light yellow and white thread; edge painting in light yellow.

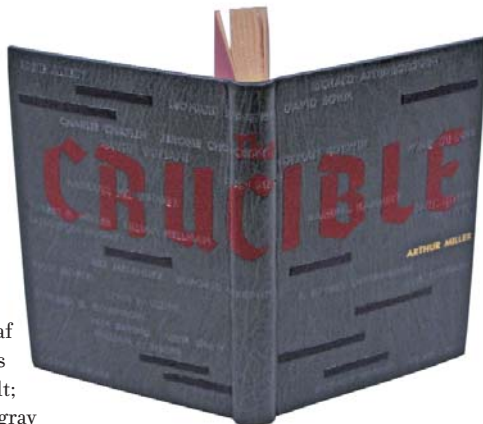




Peter D. Verheyen
DeWitt, New York

The Crucible
Arthur Miller

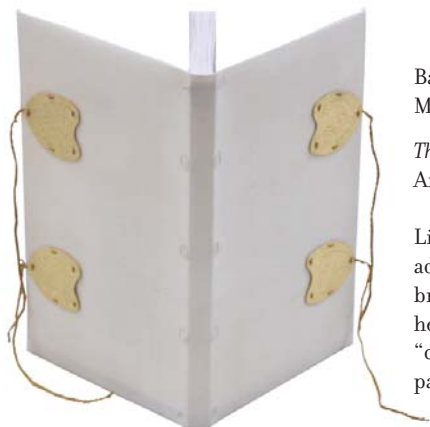
First edition; disbound; washed and deacidified; signatures reformed; plain Rives Lightweight endpapers with sewn leather joint and dark red Fabiano flyleaf and doublure; sewn on three tapes; edges rough cut on three sides with top edge gilt; hand sewn silk endband; covered in full gray goatskin with title in onlaid leather letters; names stamped in blind and gold; low relief black leather onlays.



Barbara Adams Hebard
Melrose, Massachusetts

The Crucible
Arthur Miller

Limp vellum binding; double-fanned adhesive textblock; endbands made of brown leather covered vellum strips; heavy weight gilt Barrett paper decorative "clasps;" gold color cotton plaited ties; paste paper flyleaves.



Samuel Feinstein
Boston, Massachusetts

The Crucible
Arthur Miller

Full salmon-colored Niger goatskin, sewn on 6 raised cords laced into boards; edges gold tooled then painted; hand sewn silk double headbands with a bead on the edge; inner leather hinge and flyleaves; marbled paper pastedowns; gold tooling on covers.

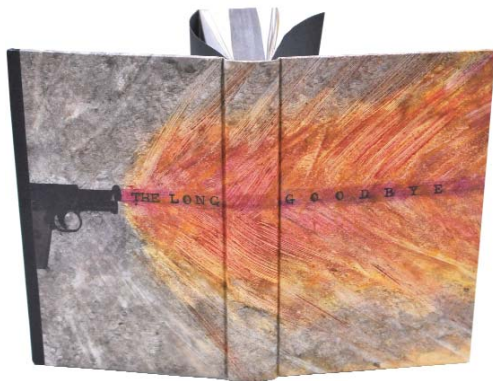


The Long Goodbye by Raymond Chandler

One Book, One Chicago Spring 2008

Raymond Chandler's distinct style has influenced fiction and film, well beyond the crime genre. He and his iconic detective, Philip Marlowe, are at their most memorable in *The Long Goodbye*, the 14th selection for *One Book, One Chicago*. Hardened loner Marlowe gets pulled into class wars and murder, and along the way we meet cunning blondes, dirty cops and the wonderfully sharp sentences of Raymond Chandler. Who else could write "She gave me a smile I could feel in my hip pocket"?

To celebrate the world of Raymond Chandler, *One Book, One Chicago* hosted a slate of panel discussions, lectures, films and more. A reading from *The Long Goodbye* kicked things off at noir-inspired local bar Weegees; the Music Box movie theater held a Chandler film series throughout April; Chandler biographer Judith Freeman gave a talk and then joined fellow enthusiasts Peter Sagal, Achy Obejas, Pico Iyer and others for a panel discussion of Chandler's legacy; Chicago crime writers from The Outfit Collective got together to ruminate on their favorite parts of the novel; and film scholar James Naremore discussed the influence of noir novelists in Hollywood.



Whitney S. Baker
Lawrence, Kansas

The Long Goodbye
Raymond Chandler



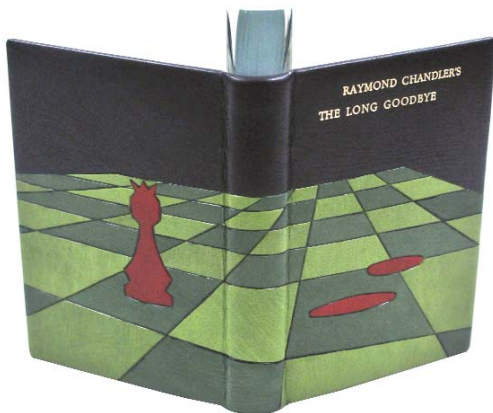
Paste paper and leather cover;
paste paper endbands; black Ingres
endpapers; acrylic-dyed top edge;
double-fanned adhesive binding
(rounded and backed).



Scott Kellar
Chicago, Illinois

The Long Goodbye
Raymond Chandler

Sewn on four stranded cords, laced
into boards; edges ploughed, colored
dark green and burnished; red and
dark green hand-sewn silk endbands;
Ann Muir marbled endsheets; covered
in black goatskin with leather onlays;
gold and blind tooling.



Eric Alstrom
Okemos, Michigan

The Long Goodbye
Raymond Chandler

First edition. Full black leather, hollow-back binding utilizing original sewing structure; gray, red, blue and yellow leather onlays for title and Los Angeles cityscape; treated leather onlay for moon on back cover. Author and title laser-printed directly onto the leather; gray leather endbands; gray Hahnemühle Ingres endsheets with black leather hinge. Top edge trimmed and colored with gray acrylics (all other edges untrimmed).



The Right Stuff by Tom Wolfe

One Book, One Chicago Fall 2008

One of the most respected writers of both fiction and nonfiction, Tom Wolfe was a pioneer of the “new journalism” when he wrote *The Right Stuff* in 1979. In Wolfe’s distinct and energetic reportorial style, *The Right Stuff* shares the remarkable story of the seven astronauts chosen for Project Mercury, America’s first manned space-flight project.

Programs included Mr. Wolfe in conversation with Chicago journalist Carol Marin; a screening of the famous film adaptation in Grant Park; a panel of journalists led by Alex Kotlowitz; and a panel discussion at the Museum of Science and Industry on the future of space exploration with NASA’s Roger Launius and others. By choosing *The Right Stuff* for *One Book, One Chicago*, the Chicago Public Library applauded Wolfe’s achievements as a writer and the importance of this book in the canon of nonfiction. *The Right Stuff* also provided an excellent opportunity for Chicagoans to reflect on the early days of space travel during NASA’s 50th anniversary year.



Sabina U. Nies
Ashland, Oregon

The Right Stuff
Tom Wolfe



Dark blue chagrin cover with sanded areas; blind and foil-tooled lines; light blue calf onlay with acrylic areas, perfect bound textblock, cased in with Jaconet; leather hinges and headbands; graphite top edge.



Karen Hanmer
Glenview, Illinois

The Right Stuff
Tom Wolfe

French technique full goatskin binding. Edge-to-edge goatskin doublures, suede flyleaves; Back-paired and cushioned goatskin onlays, some laser-printed; some areas sprinkled with gold leaf; graphite and gold-sprinkled edges; hand sewn silk headbands.

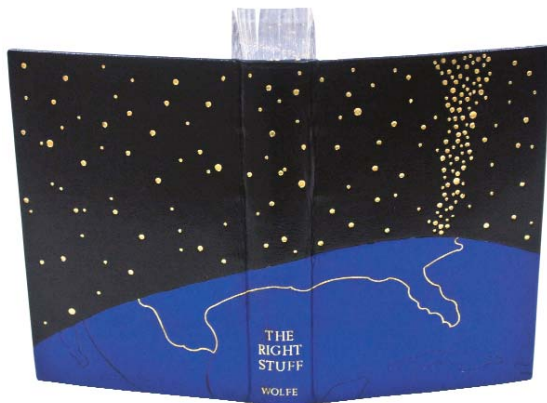




Deborah Howe
Lebanon, New Hampshire

The Right Stuff
Tom Wolfe

Pierced veined vellum binding. Sewn on five vellum supports with silk French style headbands also sewn on supports. Edges colored with acrylic ink.



Colin Urbina
Boston Massachusetts

The Right Stuff
Tom Wolfe

Nigerian goatskin with back-pared onlay; gold and blind tooling; marbled endpapers; silk headbands.

The House on Mango Street by Sandra Cisneros

One Book, One Chicago Spring 2009

Sandra Cisneros' seminal novel of a young girl growing up in a Chicago Latino neighborhood was first published in 1984. The world Cisneros depicted was unique in its vibrancy, detail and inhabitants. The novel quickly became required reading in high schools and universities across the country, and was lauded as a groundbreaking work for and about young women. Upon the 25th anniversary of the book's publication, the Chicago Public Library chose *The House on Mango Street* as its 16th *One Book, One Chicago* selection.

Sandra Cisneros gave a talk and book signing attended by a capacity crowd. She also met with student groups and led workshops at our partner organization, the National Museum of Mexican Art. Steppenwolf Theatre commissioned an adaptation from respected Chicago playwright Tanya Saracho for production the following fall; in the spring of 2009 we hosted a reading of the play in progress and a "talk-back" with the cast and playwright. Further programming included writing workshops; poetry readings with community organizations Proyecto Latina and Palabra Pura; a lecture on Mexican Chicago; and "town hall" community forums on immigration issues.



Celine Lombardi
Allston, Massachusetts

The House on Mango Street
Sandra Cisneros

Full goatskin covering with gold tooling; multi-colored lokta endpapers; leather endbands. Edge decoration in gold and palladium. Boards attached with an extended cloth lining.





Peggy Johnston
Des Moines, Iowa

The House on Mango Street
Sandra Cisneros

Bradel binding with crease in the center of the pages; acrylic sprinkled edges. Covers constructed at the same angle as the creased pages; artificial brick treatment on binder's board. Architectural elements of balsa wood painted with milk and acrylic paints. Mount St. Helen's ash applied at base of the book to make the house's "foundation;" mica glazed window. The endsheets are yellow Nepalese lokta; vellum spine.



Bill Drendel
Chicago, Illinois

The House on Mango Street
Sandra Cisneros

Binding: goatskin; archival board;
gold Chinese silk; Canson endpapers.
Casa: archival board; acrylic paint;
Japanese fabric; remnants of mango
packaging; Mexican ceramic mango.



Ashley Ford
Boynton Beach, Florida

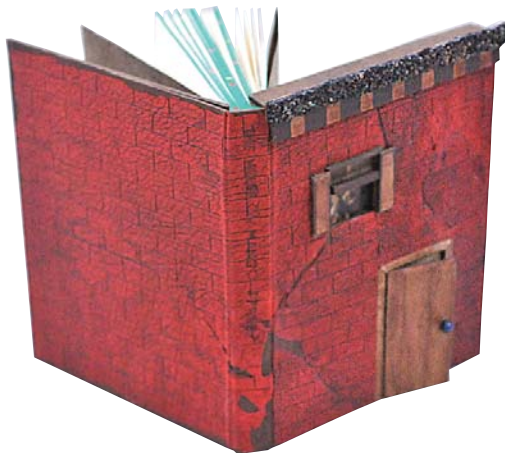
The House on Mango Street
Sandra Cisneros

Case binding; Italian
Cialux bookcloth;
handmade salago paper;
silk headbands; gum
arabic transfer.

Pamela Train Leutz
Colorado Springs, Colorado

The House on Mango Street
Sandra Cisneros

Box case on fan-adhesive binding
in red goatskin – blind tooled and
stained to look like a decaying brick
building; brown Japanese endpapers,
title blind tooled; door and window
open; edges painted with acrylics
and tooled.





Stephanie Wolff
Norwich, Vermont

The House on Mango Street
Sandra Cisneros

Bound into orange St. Armand paper covers on vellum-lined yellow leather supports in a non-adhesive binding based on the limp-vellum structure. Windows cut into the cover reveal watercolor illustrations painted by the binder, inspired by the stories within the text.

“Someday I will have a best friend all my own. One I can tell my secrets to. One who will understand my jokes without my having to explain them. Until then I am a red balloon, a balloon tied to an anchor.”

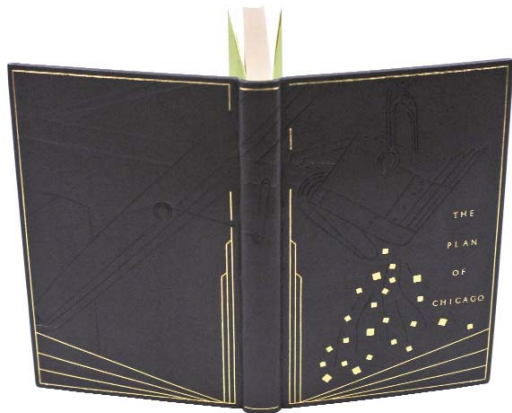
Sandra Cisneros, *The House on Mango Street*

The Plan of Chicago: Daniel Burnham and the Remaking of the American City by Carl Smith

One Book, One Chicago Fall 2009

In partnership with the Burnham Plan Centennial, the Chicago Public Library selected Professor Carl Smith's acclaimed history, *The Plan of Chicago: Daniel Burnham and the Remaking of the American City* as the 17th *One Book, One Chicago* title. Our events and discussions were part of a citywide initiative to bring attention to Daniel Burnham and Edward Bennett's bold vision for our city and region, and drew large, lively crowds. All of Chicago was invited to learn about and discuss our city's evolution from prairie to industrial hub, to the city we know today.

Programming included a kick-off panel with prominent urban planners and policy makers on how to keep Chicago vital in the 21st century; documentary film screenings; and a one-man performance of Burnham's original proposal to the city. Additional lectures, including one by Carl Smith, focused on public housing, transportation, the city and the environment and modern architecture. Speakers included local historian Dominic Pacyga; fiction writers Bayo Ojikutu, Billy Lombardo and Gina Frangello; and architects Sarah Dunn, Martin Felsen, Patrick H. Grzybek and Doug Farr. Several CPL branches also presented exhibits on the Burnham Plan as well as community discussions led by experts on how Burnham's vision translates to today.



Mark Esser
Newton, Massachusetts

*The Plan of Chicago: Daniel Burnham
and the Remaking of the American City*
Carl Smith

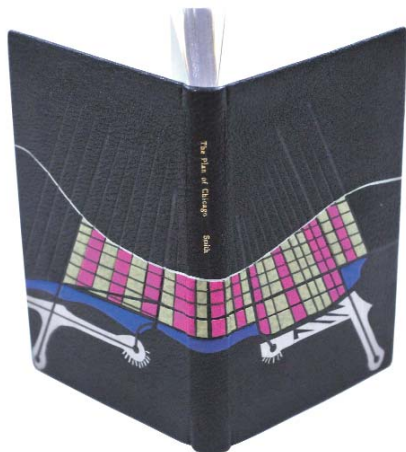
Bound in full goatskin with goatskin doublures; tooled in blind and gold; double core silk endbands; full gilt edges. The leaves of the text are joined into sections with Japanese paper and wheat starch paste; sewn on Ramieband tapes; flexi-endpapers of green Moriki.



Michele Brown
Brooktondale, New York

*The Plan of Chicago: Daniel Burnham
and the Remaking of the American City*
Carl Smith

Case binding with acrylic-colored Tyvek;
colored airplane linen headcaps;
laminated boards; gouache-colored top edge; title label printed on
translucent paper; Hahnemühle Ingres endpapers. The inset image is
one of Burnham's drawings for the bridges going over the 3 branches of
the Chicago River printed on the reverse side of translucent vellum paper.
This image was obtained from the Penn State Libraries Flickr Collection
<http://www.flickr.com/photos/psulibscollections/5781550219/>



Don Etherington
Summerfield, North Carolina

*The Plan of Chicago: Daniel Burnham
and the Remaking of the American City*
Carl Smith

Black goatskin cover; solid color paste
endpapers by Claude Delpierre; blind
tooling with various color onlays.



Amy Lapidow
Somerville, Massachusetts

*The Plan of Chicago: Daniel Burnham
and the Remaking of the American City*
Carl Smith

Wrapper-type binding using flexboard covers, Cialux, Japanese paper-backed cloth; Fabriano Ingres endsheets.

James Tapley
Sarasota, Florida

*The Plan of Chicago: Daniel Burnham
and the Remaking of the American City*
Carl Smith

The digital Kindle edition downloaded to an iPad, supplemented with additional publications (the 1909 *Plan of Chicago*, an architectural history of Chicago, a large collection of historic Chicago postcards, etc.); a soundtrack of Sarah Vaughan torch songs; the film *The Blues Brothers*, leaving memory for future additions and expansions. The iPad is bound in digitally printed Hewitt undyed Repair Calf using Epson archival UltraChrome K3 inks; suede doublures.



Brooklyn by Colm Tóibín

One Book, One Chicago Spring 2010

Colm Tóibín's novel *Brooklyn* was published just one year before it was chosen as the 18th selection for *One Book, One Chicago*. It was lauded as the finest work yet from this highly respected international author and received the prestigious Costa Fiction Award. The story of a young girl from Ireland struggling to find herself in 1950s Brooklyn, it is a tale of immigration, family, love and adjustment to change. Colm Tóibín appeared in Chicago for a conversation on stage with Commissioner Mary Dempsey. He also met with a group of students from area high schools who had been working on projects related to the novel in the Library's YOUmedia space. Through an online forum created by YOUmedia, Chicago schools communicated with students from two schools in Ireland who were also reading the book, and "met" with the Irish students for a virtual discussion.

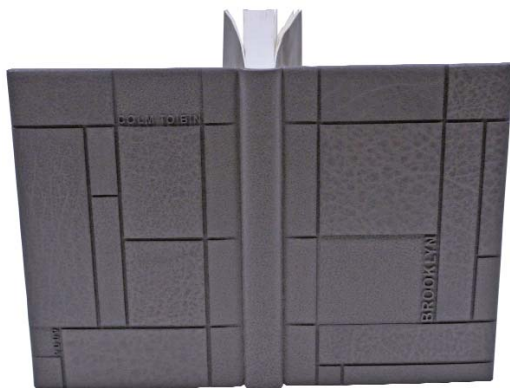
The Library worked closely with the Chicago Sister Cities Galway Committee and the Irish American Heritage Center on further programming, including multiple performances of readings from the novel set to music, put together by actor and director Michael Patrick Thornton. A discussion blog was started, and publicized through the Cúirt Festival of the Galway Arts Center in Ireland, with essays by guest bloggers serving as the catalyst for discussion between readers on both sides of the Atlantic.

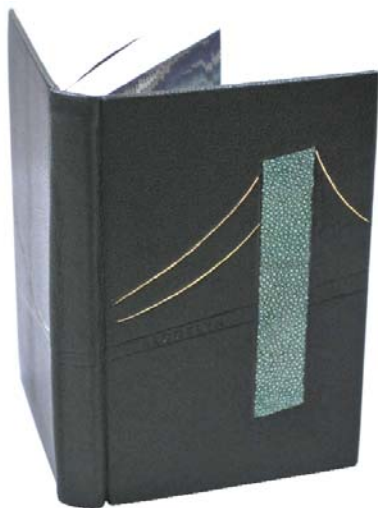


Jonathan Tremblay
Québec, Québec, Canada

Brooklyn
Colm Tóibín

Binding in full charcoal gray buffalo leather; matching flyleaves of lambskin velvet. The decor is a geometric abstraction based on a geographical map of the streets of Brooklyn. The relief mosaic is composed of wrapped leather of different grains. The title is also made in the same way.





Sherry Barber
Frisco, Texas

Brooklyn
Colm Tóibín

Covered in green chagrin goatskin; stingray inlays; gold and blind tooling. Leather hinges; marbled doublures and flyleaves. Double-fanned adhesive binding.

Constance Wozny
West Chester, Ohio

Brooklyn
Colm Tóibín

Case binding using blue goatskin leather with water colored edges on the textblock. Silk sewn headbands; feathered leather onlays for the flowers; onlays in leather for the tree, picket fence and title. Marbled paper endsheets by Payhembury Marbled Papers.

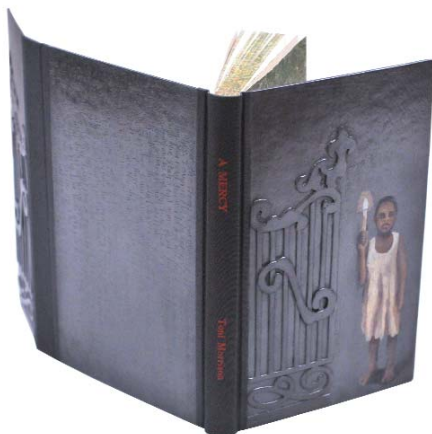


A Mercy by Toni Morrison

One Book, One Chicago Fall 2010

Toni Morrison is an icon of American letters and the first African American woman to win the Nobel Prize for Literature. With her novel *A Mercy* she returned to the subject of her best-known literary work, *Beloved* — slavery in America. However, this time Morrison's focus is the era in which the foundations of racial slavery were just being laid, the late 17th century, and she brings us this period with a keen historical eye, fully realized characters from a vast array of backgrounds and her signature poetic prose.

One Book, One Chicago kicked off programming for *A Mercy*, the 19th selection, with a lecture by scholar Dwight McBride on Morrison's importance as a leading American intellectual. Further programming included a staged reading with Steppenwolf Theatre; a series of genealogy workshops offered in libraries across the city, many focusing on searches involving the slave trade; film screenings of the documentary *The Black List* and the film adaptation of Morrison's *Beloved*; and a discussion among scholars about race in colonial America. The Chicago Public Library was honored to host Toni Morrison, who gave a reading and talk on the stage at Symphony Center to an audience of two thousand.



Kathy Strother
Greenville, South Carolina

A Mercy
Toni Morrison



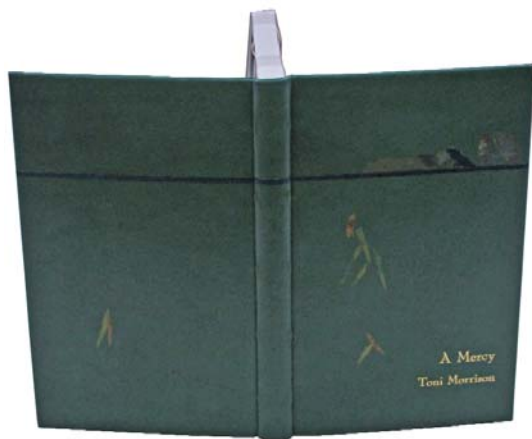
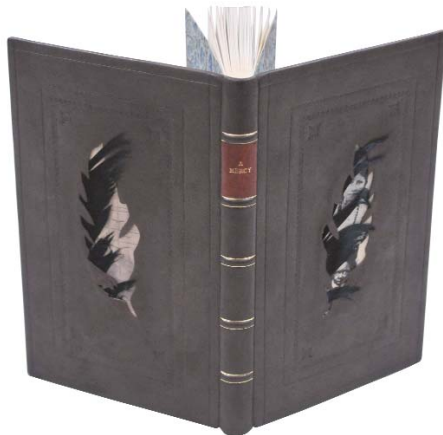
Case binding with flap to represent an iron gate. Book board and museum board coated with graphite and shellac mixture. Hand painted image of young girl in acrylic on front cover behind the gate (flap). Cloth spine and fore-edge. Title and author's name heat stamped in red foil on spine. Hand marbled endpapers by Eva van Breugel of Holland. Gouache sprinkled edges; writing from the story impressed on back cover with stylus.



Lisa Isley
Calgary, Alberta, Canada

A Mercy
Toni Morrison

Full leather (dyed calf) case binding with blind and gold tooling. A feather shape was cut out of the leather before covering, there is an inkjet printed image on paper and feather under the leather on each cover. Marbled endpapers by Eva van Breugel.



Cécile Côté
Montreal, Québec, Canada

A Mercy
Toni Morrison

French-style binding in full box-calf green leather with edge-to-edge doublures in same leather. Loose endpapers by Lucie Lapierre. Paper and leather onlays; 22 K gold stamping.



Coleen Curry
Muir Beach, California

A Mercy
Toni Morrison

Full Moroccan leather binding with laced-in boards. Panel on front cover with malleable copper electrical wire woven through flap and secured on inside doublure. Edge-to-edge Moroccan leather doublures; goatskin suede flyleaves. Paste paper decorated by binder. Embroidered silk headbands; paste painted top edge; fish onlay; lacunose tab; gold leaf tooled title.

Melanie Mowinski
Cheshire, Massachusetts

A Mercy
Toni Morrison

Paste paper covered box with decorative inset. Box contains individual pamphlets/chapters stitched with a simple pamphlet stitch, painted with pigmented paste and chained together with single crochet.



Sarah Noreen
University Park, Maryland

A Mercy
Toni Morrison

Bound with latigo leather covers; sewn onto double-suede laces with endbands. Pages hinged using kitakata paper. Endpapers are letterpress-printed onto Rives lightweight paper using image of a cabin with four figures that was adapted from an image in the Prints and Photographs Collection at the Library of Congress.



Robert Rowe
Peoria, Illinois

A Mercy
Toni Morrison

Stained and painted poplar and maple wood covers, with wrought iron and gold leaf. Exposed spine sewing using two-needle Coptic stitch on leather-guarded signatures; Indian mantra jute endpapers.

Neverwhere by Neil Gaiman

One Book, One Chicago Spring 2011

For the 20th selection of *One Book, One Chicago*, the Chicago Public Library chose *Neverwhere* by Neil Gaiman, one of the most versatile and prolific writers working today. The winner of numerous awards in fantasy fiction, comics and books for children, Gaiman wrote *Neverwhere* after being disappointed with how the script he had written for television was translated to the screen. The result of his creative tenacity is the richly realized and delightful story of Richard Mayhew, a quiet office worker who helps a mysterious woman and subsequently finds himself in the fantastical “London Below,” where people speak to rats, beasts roam the subway tunnels and darkness is only one of many frightening things.

To celebrate *Neverwhere*, the Library offered a variety of programming. Neil Gaiman appeared in two separate programs — a solo talk and in conversation on stage with friend and fellow writer Audrey Niffenegger. He also met with teens in YOUmedia who had read the novel and then created projects around the book. Other programs included tours of our own “Chicago Below,” the Pedway system; a full reading of the popular stage adaptation by Lifeline Theatre; a discussion between writers Lydia Millet and Kate Bernheimer on modern fairy tales; and a lecture by physicist and cosmologist Lawrence Krauss on alternate realities.



Gabriela Pettit
Racine, Wisconsin

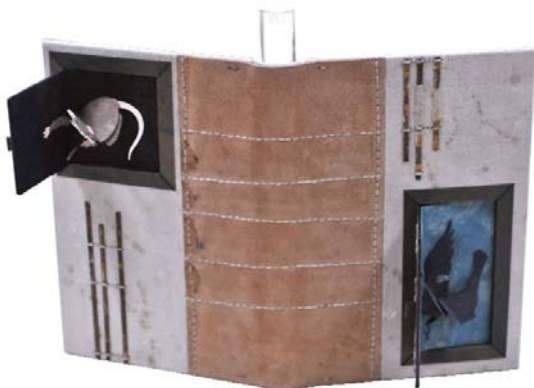
Neverwhere
Neil Gaiman

Canvas, paper, book board,
wire, metal bolts sections from
Erector set, shell, plastic grates.



Shawn Sheehy
Chicago, Illinois

Neverwhere
Neil Gaiman



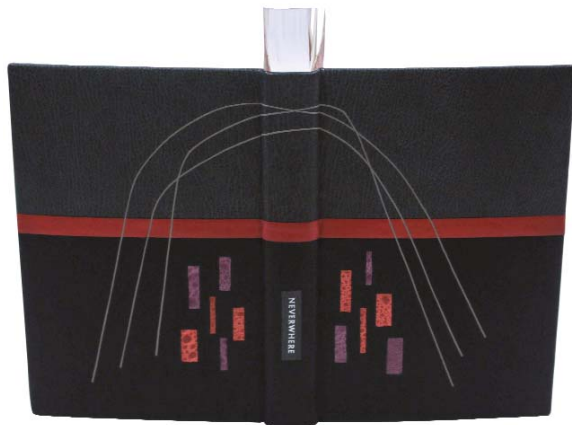
Upcycled leather; upcycled mail carrier bags/garage rags; upcycled street cleaner bristles; handmade/hand-dyed paper; wasp-nest paper; linen thread; Davey board; mat board; found paste paper \endsheets; pop-up inclusions; block with original sewing glued into new case.

Madelyn Garrett
South Jordan, Utah

Neverwhere
Neil Gaiman

Shaped boards clad with distressed copper leaf and edged with brass nail details. Front and back window panels of copper and brass covered in mica and framed with rivet details. Keyhole clasps of stamped brass. Pages treated with inks and transfers. Included are additional front and back pages with handwritten excerpts of the 'mental diary' of the protagonist. Endsheets are reproductions of an early 20th century London Underground map.





Jane Bortnick Griffith
Kensington, Maryland

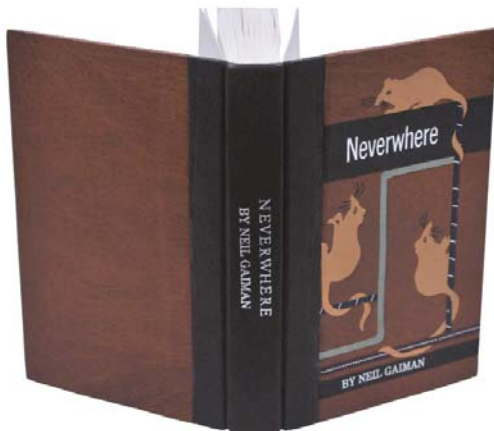
Neverwhere
Neil Gaiman

Full goatskin binding with cords laced into boards; calfskin onlay strip; goatskin inlaid lines; frogskin inlays and endbands. Doublures and flyleaves of marbled paper by Claire Guillot.

Joanne Kluba
St. Louis, Missouri

Neverwhere
Neil Gaiman

Goatskin leather binding;
Hahnemühle Bugra endsheets; four
color hand sewn endbands of silk and
polyester; calf and goatskin onlays;
silver foil stamped titles. Carbon
and silver tooling.



Becky Saiki
Evanston, Illinois

Neverwhere
Neil Gaiman

Sprinkled full leather Harmatan goatskin cover. Colored edges of Van Dyke Brown transparent watercolor. Feathered onlays of various leathers. African tie-dyed rolled headbands. Suminagashi endsheets on Japanese unryu paper by the binder. Flyleaves of Japanese kozo.



Anastasia S. Weigle
Old Orchard Beach, Maine

Neverwhere
Neil Gaiman



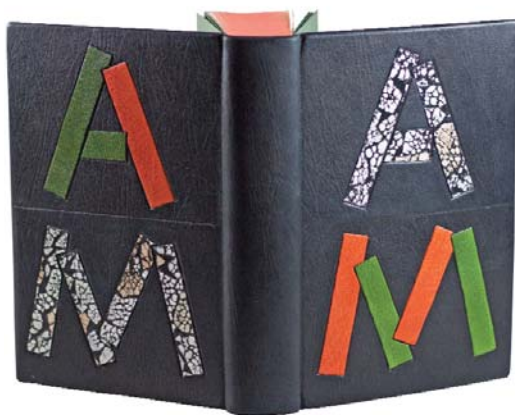
Oak boards attached with sewn cords and stained with shellac. Found objects and ephemera are assembled on front and back boards; gold stamping. Cover decorations of collage and found objects. First two to three signatures both front and back have been stained and waxed leaving internal signatures untouched.

The Adventures of Augie March by Saul Bellow

Introducing *One Book, One Chicago* Fall 2011 (10th anniversary selection)

This classic Chicago novel by Nobel Laureate Saul Bellow is the 21st and current *One Book, One Chicago* selection. An iconic character of American fiction, Augie March is shaped by the neighborhoods, people and struggles of the city around him. Decades after Augie walked our streets or Saul Bellow called Chicago home, the Chicago Public Library pays homage to this rich and compelling novel. The Chicago Public Library offers numerous programs, discussions and more in which Chicago readers can participate in September and October, 2011.

Bellow's close friend Martin Amis, who has declared *Augie March* "The Great American Novel," appears at the Library in conversation with *Sun-Times* publisher John Barron; the scholar Janis Freedman-Bellow discusses her late husband's remarkable letters with Benjamin Taylor, the editor of the recent bestseller *Saul Bellow: Letters*; young adult novelists John Green and Benjamin Alire Sáenz talk with critic Donna Seaman about creating coming-of-age characters reminiscent of Augie; Chicago theaters - including Lookingglass, Victory Gardens, Steppenwolf and Teatro Vista - come together for a group reading from the book, with a cross-theater cast that includes Deanna Dunagan, Martha Lavey, Eddie Torres, Tanya Saracho, Andrew White and others; and Chicago writers Stuart Dybek, Achy Obejas, Natalie Moore and Jaswinder Bolina gather to read and discuss how Chicago serves as a literary muse. In addition to the variety of programs offered, discussions take place over two months (instead of the usual one month). Finally, for the first time readers also have the opportunity to join a librarian-led discussion daily on Twitter.



Lesla Dowd
Chicago, Illinois

The Adventures of Augie March
Saul Bellow

French-style leather binding with four splayed cords laced into boards. Green goatskin endbands. Doublures are reproductions of early Chicago maps; suede flyleaves. Covered in full black goatskin. Blind tooled with onlays of orange and green goatskin. Inlays of lacquered eggshell panels.

Index of Binders

- Adams Hebard, Barbara - *The Crucible*, p. 13
- Alstrom, Eric - *The Long Goodbye*, p. 16
- Baker, Whitney - *The Long Goodbye*, p. 15
- Barber, Sherry - *Brooklyn*, p. 27
- Brown, Michele - *The Plan of Chicago: Daniel Burnham and the Remaking of the American City*, p. 24
- Bruce, Patty - *Go Tell It on the Mountain*, p. 9
- Coleman, Juliayn - *Go Tell It on the Mountain*, p. 10
- Côté, Cécile - *A Mercy*, p. 29
- Curry, Coleen - *A Mercy*, p. 30
- Dowd, Lesa - *The Adventures of Augie March*, p. 36
- Drendel, Bill - *The House on Mango Street*, p. 20
- Embree, Anna - *Interpreter of Maladies*, p. 6
- Esarey, Arini - *Go Tell It on the Mountain*, p. 10
- Esser, Mark - *The Plan of Chicago: Daniel Burnham and the Remaking of the American City*, p. 23
- Etherington, Don - *The Plan of Chicago: Daniel Burnham and the Remaking of the American City*, p. 24
- Feinstein, Samuel - *The Crucible*, p. 14
- Fletcher, Erin J. - *The Crucible*, p. 12
- Ford, Ashley - *The House on Mango Street*, p. 21
- Garrett, Madelyn - *Neverwhere*, p. 33
- Griffith, Jane Bortnick - *Neverwhere*, p. 34
- Hanmer, Karen - *The Right Stuff*, p. 17
- Howe, Deborah - *The Right Stuff*, p. 18
- Ingalls, C. Lang - *Go Tell It on the Mountain*, p. 8
- Isley, Lisa - *A Mercy*, p. 29
- Johnston, Peggy - *The House on Mango Street*, p. 20
- Kellar, Scott - *The Long Goodbye*, p. 15
- Kluba, Joanne - *Neverwhere*, p. 34
- Lallier, Monique - *Interpreter of Maladies*, p. 6
- Lapidow, Amy - *The Plan of Chicago: Daniel Burnham and the Remaking of the American City*, p. 25
- Lavador, Roberta - *Interpreter of Maladies*, p. 7
- Leutz, Pamela - *The House on Mango Street*, p. 21
- Lombardi, Celine - *The House on Mango Street*, p. 19
- Moore-Racine, Monique - *Go Tell It on the Mountain*, p. 11
- Mowinski, Melanie - *A Mercy*, p. 30
- Nies, Sabina - *The Right Stuff*, p. 17
- Noreen, Sarah - *A Mercy*, p. 31
- Pemberton, Paul - *Go Tell It on the Mountain*, p. 9
- Pettit, Gabriela - *Neverwhere*, p. 32
- Pullman, Jana - *Go Tell It on the Mountain*, p. 11
- Rowe, Robert - *A Mercy*, p. 31
- Saiki, Becky - *Neverwhere*, p. 35
- Sheehy, Shawn - *Neverwhere*, p. 33
- Strother, Kathy - *A Mercy*, p. 28
- Tapley, James - *The Plan of Chicago: Daniel Burnham and the Remaking of the American City*, p. 25
- Tremblay, Jonathan - *Brooklyn*, p. 26
- Urbina, Colin - *The Right Stuff*, p. 18
- Uthuppuru, Mary - *Interpreter of Maladies*, p. 5
- Verheyen, Peter - *The Crucible*, p. 13
- Weigle, Anastasia - *Neverwhere*, p. 35
- Wolff, Stephanie - *The House on Mango Street*, p. 22
- Wozny, Constance K. - *Brooklyn*, p. 27

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