

Chicago Public Library

ONE BOOK



MANY  
INTERPRETATIONS

September 30, 2006 - April 15, 2007

## Letter from the Commissioner

Congratulations and sincere thanks to each of the bookbinders and book artists who submitted works for this exhibition, *One Book, Many Interpretations*. The exhibition was inspired by the ten works of literature selected by the Chicago Public Library and the City of Chicago for the internationally acclaimed *One Book, One Chicago* program, which celebrates its fifth anniversary this year. The submissions for those ten books are also joined by an artistic representation of the current *One Book* selection, Jhumpa Lahiri's *Interpreter of Maladies*.

The *One Book, One Chicago* program encourages all young adults and adults in Chicago to read and discuss the same book at the same time. Launched in the Fall of 2001 with *To Kill a Mockingbird*, this program builds upon the strong commitment of Mayor Richard M. Daley and the City to reading and literacy. 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 encompassing the selections of *One Book, One Chicago*. I hope you enjoy the beauty, the whimsy and the inspiration of the *One Book, Many Interpretations* exhibition.



Sincerely,

Mary A. Dempsey  
Commissioner  
Chicago Public Library



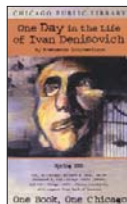
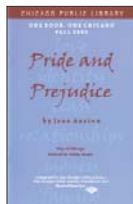
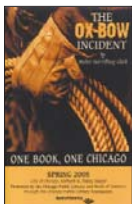
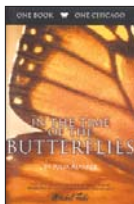
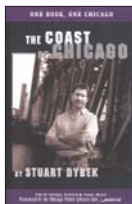
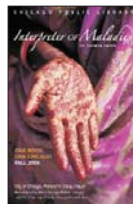
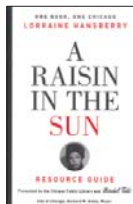
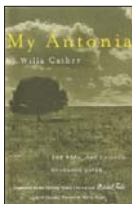
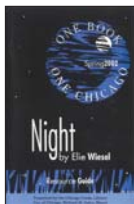
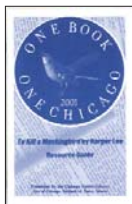
## History of *One Book, One Chicago*

*One Book, One Chicago* began 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. In the five years since its inception, *One Book, One Chicago* has also become about people making connections. It offers private moments with a book, chance meetings, the richness of discussions in public spaces, and of being part of something larger than ourselves.

It is about the solitary act of a person experiencing an unexpected connection with a great book, making “the universal particular and the particular universal,” such as the immigrant woman living in a Humboldt Park two-flat who reads Willa Cather’s beautiful *My Antonia* in Spanish and can relate to the experiences of Antonia’s family on the Nebraska plains.

It is about a person connecting with his or her community, like the 62-year-old Chicago man bravely learning to read who purchases his first book, *To Kill a Mockingbird*, “because the whole city is reading it.”

Great works of literature are the bridges which forge these connections. It is through these remarkable stories that we search for our individual selves and for each other.



## Curator's Introduction

In Fall 2001 the Chicago Public Library launched the *One Book, One Chicago* program with the selection of *To Kill a Mockingbird* by Harper Lee. Ten classic books and numerous international accolades later, the *One Book, One Chicago* program marks its five-year anniversary.

Over the past five years, each of the ten selections was read by countless Chicago residents and discussed at book clubs all over the city. Quotes along the walls of the exhibition hall convey the feelings and reactions of some of the readers during each of the *One Book* campaigns.

In December of 2005, bookbinders and book artists from around the world were invited to participate in the *One Book* program in a different way. They were asked to interpret the ten *One Book, One Chicago* selections through the art of binding. Participants received one of the ten titles to read and bind in a manner that expressed their reaction to the text.



Paul Gehl, Norma Rubovits, and Audrey Niffenegger

Entries were juried by Paul Gehl, Custodian, John M. Wing Foundation on the History of Printing, Newberry Library; Audrey Niffenegger, Author, Artist, and Faculty, Columbia College Chicago, Center for Book and Paper Arts; and Norma Rubovits, Paper Marbler and Bookbinder. The jurors had the opportunity to see and examine all the entries, selecting works from twenty-three states and England. From a total of forty-seven books included in the show, a best binding designation was awarded for each of the ten titles.

The resulting *One Book, Many Interpretations* Exhibition exemplifies the effects the books had on the artists who created them. They represent a diversity of artistic interpretations in the form of traditional fine bindings as well as sculptural book art.

Enjoy the exhibit!

Lesa Dowd, Exhibit Curator  
Conservator, Special Collections  
and Preservation Division  
Chicago Public Library

*One Book, Many Interpretations*  
Awards for Best Bindings

*To Kill a Mockingbird* – Sara Loosen Otto

*Night* – Cathy Adelman

*My Ántonia* – Monique Lallier

*A Raisin in the Sun* – C. Lang Ingalls

*The Things They Carried* – Elsi Vassdal Ellis

*The Coast of Chicago* – Pamela Leutz

*In the Time of the Butterflies* – Betsey U. Stout

*The Ox-Bow Incident* – Peggy Johnston

*Pride and Prejudice* – Jana Pullman

*One Day in the Life of Ivan Denisovich* – Scott Kellar

# *To Kill a Mockingbird* by Harper Lee (1926- )

*One Book, One Chicago* Fall 2001

*One Book, One Chicago's* inaugural book *To Kill a Mockingbird* was written by Harper Lee in 1957 and published by J.B. Lippincott in 1960. Through the eyes of a six-year-old child, Scout, Ms. Lee addresses issues of civil rights and social injustice. *Mockingbird* was an immediate bestseller and won a Pulitzer Prize in 1961. Although it is the only novel Ms. Lee wrote, it continues to resonate as a representation of American culture, history and literature. It was awarded "Best Novel of the Century" by *Library Journal* in 1991.

During *One Book, One Chicago's* first program in the Fall of 2001, *Mockingbird* was borrowed by over 6500 library patrons, including the circulation of 350 foreign language copies. The selection of *Mockingbird* by the Chicago Public Library was the impetus for many cities to create "One Book, One City" programs. Over fifty cities have read *To Kill a Mockingbird* and it remains the most popular title chosen for "One Book, One City" programs across the country.



Sara Loosen Otto  
Chicago, Illinois

*To Kill a Mockingbird*  
Harper Lee

Book separated into Parts I & II as directed by author. Curwen Press endpapers; two-color leather endbands. Red and orange leather cover with bird image spanning across covers of both books.





Stuart Brockman  
Steventon, Oxon  
England

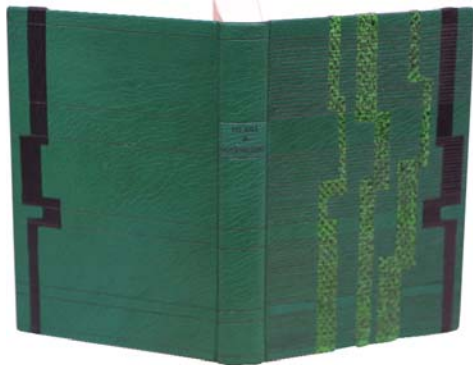
*To Kill a Mockingbird*  
Harper Lee

Book sewn on linen tapes; paste paper endleaves; gilt edges. Double hand-sewn multi-colored endbands; covering in full red and black goatskin with black goatskin onlays, gilt calf onlays; gold lettering. Dust jacket bound-in at end of book.

Don Etherington  
Summerfield, North Carolina

*To Kill a Mockingbird*  
Harper Lee

Link-stitch sewing; endpapers of cork paper, flex-end style. Binding in full green goatskin with onlays of goatskin and fish skin; blind-tooled cover decoration.



Barbara Korbel  
Chicago, Illinois

*To Kill a Mockingbird*  
Harper Lee

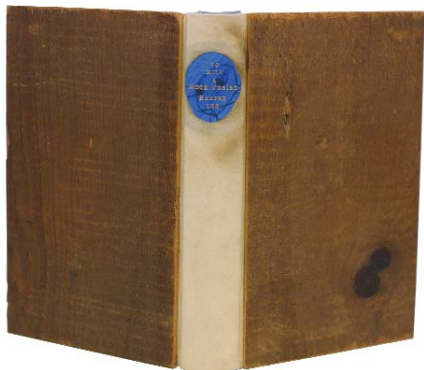
Bradel binding sewn all-along on tapes laced into primary boards; endsheets designed with leather hinges, multiple flyleaves and doublures; sewn endbands. Goatskin spine over a hollow back; transparent vellum sides over computer-generated design on secondary support. Book is held in a wooden box filled with found objects related to those found in the Radleys' oak tree.



Don Rash  
Plains, Pennsylvania

*To Kill a Mockingbird*  
Harper Lee

Quarter-vellum Bradel binding with raw wooden boards. Endpapers of Rives Light with alum-tawed joints; pastedowns and flyleaves are paste paper over scans of a drawing done by Miss Elizabeth Mattern at age 3, and used with her permission. Text-block edges colored to match the endpapers; hand-sewn silk endbands. Title stamped in gold onto a paste paper label which is revealed through a natural void in the vellum spine. Signed in blind on rear pastedown.





James Tapley  
Sarasota, Florida

*To Kill a Mockingbird*  
Harper Lee

Sewn on tapes and forwarded as a Brockman Rigid Concave Spine binding; edge-to-edge doublures of studio-made gold dust paper; Japanese Chirogami flyleaves; gilt and colored top edge. Covered in two colors of Harmatan goatskin; the brown on the spine puckered, the red on the boards tooled in gold and carbon to a stylized bird pattern. Front cover design mirrored but inverted on back cover. Book box carved of basswood, covered in pasted torn paper, and painted with acrylic colors. Associated toys purchased and found.

“They’re certainly entitled to think that, and they’re entitled to full respect for their opinions ... but before I can live with other folks I’ve got to live with myself. The one thing that doesn’t abide by majority rule is a person’s conscience.”

From *To Kill a Mockingbird*

## *Night* by Elie Wiesel (1928- ) *One Book, One Chicago* Spring 2002

In 1944, fifteen-year-old Elie Wiesel and his family were deported from Hungary to the Nazi concentration camp Auschwitz-Birkenau, the first of four he would experience. Upon release from the camps in April 1945, Mr. Wiesel initially vowed not to write about his ordeal for at least ten years. By 1958 he had been convinced that by bearing witness to such atrocities and surviving he had a responsibility to tell his story. As he wrote: "...to remain silent and indifferent is the greatest sin of all." In 1956, Mr. Wiesel published a version of the work in Yiddish. Shortened and published in French, *La Nuit* was translated into English in 1960 as *Night*.

In April 2002, the Chicago Public Library selected *Night* as its second title for the *One Book* program. Elie Wiesel appeared at the Chicago Public Library at a free public program attended by over six hundred people. This interview can be seen on the Library's website at [chicagopubliclibrary.org](http://chicagopubliclibrary.org)

As part of the public programming for *Night*, the Library worked with the Chicago Office of Facing History and Ourselves to present a discussion entitled "What is Our Universe of Obligation?" featuring Pulitzer Prize-winning author Samantha Power.



Cathy Adelman  
 Malibu, California

*Night*  
 Elie Wiesel

Sewn on five dyed parchment strips laced into boards. Black endpapers; graphite edge; sewn silk endbands. Covered in parchment, allowing the image of barbed wire to show through; leather label with foil title. Matching slipcase.





Sylvia R. Alotta  
Berwyn, Illinois

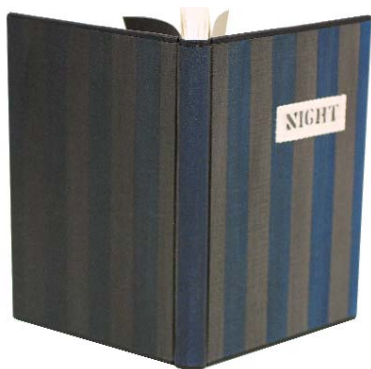
*Night*  
Elie Wiesel

Perfect-bound case binding; flexible endsheets made from plant fibers. Mixed media case.

Whitney S. Baker  
Lawrence, Kansas

*Night*  
Elie Wiesel

Millimeter binding, case construction. Leaves guarded with Japanese paper; folios sewn with a link stitch on three linen tapes; Ingres paper endsheets in gray (front) and black (back). Yellow paste paper stuck-on endbands; black goatskin trim and hand-painted cloth sides. Cloth label stenciled in ink and hand-sewn to cloth cover.



Amanda L.A. Nelsen  
Cambridge, Massachusetts

*Night*  
Elie Wiesel

Artist vellum photocopied text block stapled in accordion binding. Original reductive wood block prints attached to each page of the sections of text. Boards covered with pleated leather and adhered to the front and back single sections of the folded text block.



“We were masters of nature, masters of the world. We had forgotten everything—death, fatigue, our natural needs. Stronger than cold or hunger, stronger than the shots and the desire to die, condemned and wandering, mere numbers, we were the only men on earth.”

From *Night*

# My *Ántonia* by Willa Cather (1873-1947)

*One Book, One Chicago* Fall 2002

*My Ántonia*, published in 1918, was based on Willa Cather's hometown of Red Cloud, Nebraska. Ms. Cather renamed the town "Black Hawk" and focused on the experience of newly arrived immigrants, their hardships and adaptation to American culture and climate through the character of Ántonia Shimerda. Ántonia was based on a real-life woman in Ms. Cather's childhood. Told from the viewpoint of a young male narrator, infatuated and forever influenced by his experience with "Tony," the novel personalizes Ms. Cather's recollection of a time in her life both innocent and insightful. It is most likely this detail that led critic H.L. Mencken to write "...no romantic novel ever written in America, by man or woman, is one half so beautiful as *My Ántonia*."

The Chicago Public Library's *One Book* program for *My Ántonia* offered book discussions and a variety of other activities including an exhibit of photographs by Lucia Woods. These images featured prairie scenes of Nebraska as described by Ms. Cather in *My Ántonia*. In addition, DePaul University launched its partnership with the *One Book, One Chicago* program by offering a 10-week graduate level class, "Chicago's *One Book*: Issues and Perspectives." This class has been offered for each subsequent *One Book* selection.



Monique Lallier  
Summerfield, North Carolina

*My Ántonia*  
Willa Cather

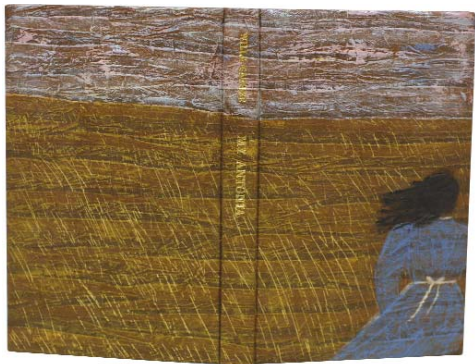
Double-fan glued spine; paste paper endpapers by the binder. Full-leather flatback, free-spine binding allowing a full opening. Lines and dots tooled with soot, gold and blind.



Gabrielle Fox  
Cincinnati, Ohio

*My Antonia*  
Willa Cather

Original text divided into the five books and the introduction. Each of the six volumes sewn in variations of the multi-pamphlet style with silk thread and bound separately in paper or cloth-covered cases. Cloth-covered box with a red leather handle.



Sandra Good  
Woodacre, California

*My Antonia*  
Willa Cather

Painted paper case binding with gold tooled grasses; printed endpapers.



Karen Hanmer  
Glenview, Illinois

*My Antonia*  
Willa Cather

Sewn on vellum slips; copper Japanese paper endsheets. Acrylic-sponged edge; silk sewn headbands. Calf vellum binding over boards; inkjet-printed illustration of Bluestem prairie grass in collaboration with Henry Maron.

Joanne Page  
Santa Rosa, California

*My Antonia*  
Willa Cather

Half-leather binding sewn on five cords. Endpapers are paste papers constructed by the binder; graphite and acrylic-spattered edge. Red goatskin spine and fore edge. Acrylic-decorated paper by the binder.



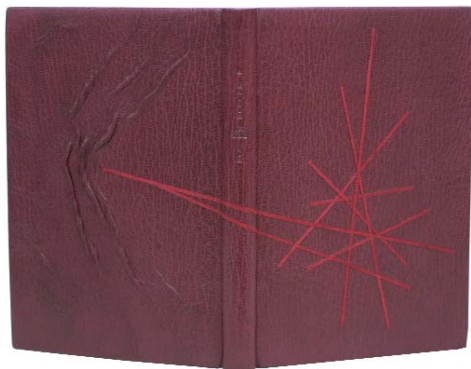
# *A Raisin in the Sun* by Lorraine Hansberry (1930-1965)

*One Book, One Chicago* Spring 2003

Born on the South Side of Chicago, Lorraine Hansberry took a line from a Langston Hughes poem: “What happens to a dream deferred? Does it dry up, like a raisin in the sun?...” to title her play about the experience of an American family pursuing their dream of a better life. Hansberry relates this universal theme in a work seeking to underscore “...the many gradations in ... one ... family, [of] the clash of the old and the new.”

This was the first *One Book, One Chicago* title by a Chicago author and the first play selected. The announcement of this selection occurred at the Hall Branch Library, which was frequently used by Lorraine Hansberry and other significant African American authors living in Chicago.

In addition to book discussions throughout the city, there were also special events including a Goodman Theatre staged reading of the play and screenings of several film versions including the famous portrayal by Sidney Poitier of Walter Lee Younger, and Ruby Dee as Ruth Younger. The Library was pleased to host a special free public conversation with Ruby Dee and Ossie Davis.



C.Lang Ingalls  
Crested Butte, Colorado

*A Raisin in the Sun*  
Lorraine Hansberry

Full-leather doublures and endpapers; colored top edge; embroidered silk endbands. Bound in full leather goatskin in the French technique. Onlays in chagrin leather with a back cover wrinkle. Hand-tooled title in soot.





William Drendel  
Chicago, Illinois

*A Raisin in the Sun*  
Lorraine Hansberry

Gray Japanese *Momigami* paper over laminated acid-free board with wells: red eel skin spine. Vintage "Sun-Maid Raisin" image set in cover; colored original end-sheets with applied raisins.

Angee Lennard  
Chicago, Illinois

*A Raisin in the Sun*  
Lorraine Hansberry

Millimeter case binding of yellow ochre book cloth with maroon trim. Window contains a drawing of the stage set for *A Raisin in the Sun*.

Cut-out within image area exposes endpaper below. Brown full cloth clamshell box with removable maroon book cloth floor. Audio version of the play on two cassette tapes housed in compartment lined with African motif fabric.



# *The Things They Carried* by Tim O'Brien (1946- )

## *One Book, One Chicago* Fall 2003

Tim O'Brien's personal account of the Vietnam War is told in *The Things They Carried*. He recreates the soldier's wartime experience through vivid description of items placed around their necks, held in hands, kept in knapsacks, placed in pockets and stored in memory. At times heart-wrenching, but always poignant and pregnant with meaning, Mr. O'Brien's novel tells the story of a generation of soldiers fighting a war that continues to resonate in American culture. The *New York Times* considered the book one of the best ten published in 1990; it was also a finalist for the Pulitzer Prize the same year.

The Chicago Public Library selected *The Things They Carried* for its Fall 2003 citywide reading program. Mr. O'Brien spoke to a capacity crowd at the Harold Washington Library Center and signed copies of his book. In addition, the Library worked with Facing History and Ourselves to bring together a class of students from ACT Charter School in Chicago and Deerfield High School in the suburbs. These students met with Tim O'Brien and each other to discuss the book from different perspectives. CPL also sponsored discussions and film screenings, and collaborated with the Old Town School of Folk Music, the Museum of Contemporary Art, Steppenwolf Theatre and DePaul University.



Elsi Vassdal Ellis,  
Bellingham, Washington  
*The Things They Carried*  
Tim O'Brien



Altered textblock sewn on frayed flax cords; boards covered with an Army green fabric as a scaled down interpretation of an Army soldier's standard shirt with pockets and standard insignia. Separate spine piece covered by ink jet-printed Photoshop illustration. Red Waste Not paper endsheets. Dog tag book title. Exterior cigar-style box covered in Asahi Black Mohair book cloth. Twenty-four interior boxes covered with Canson Mi-Tientes Ivy.



Katy Baum  
Chicago, Illinois

*The Things They Carried*  
Tim O'Brien

Indian paper flyleaves and title plate. Cover created with handmade Nepalese Lokta paper and museum board. Cotton ribbon-wrapped enclosure.

Patty Bruce  
Dallas, Texas

*The Things They Carried*  
Tim O'Brien

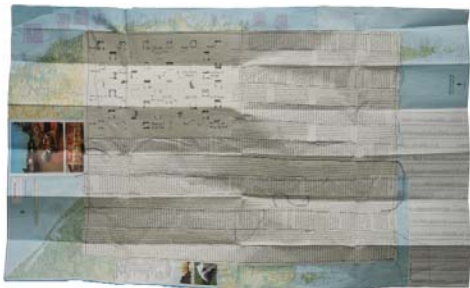
Book cover construction in red Asian motif. Pictures under Plexiglas inside covers. Hand-painted edges. Inside cover depicts the Vietnam War memorial with actual names of soldiers who lost their lives in Vietnam intertwined with emotions "they carried."



Melissa Jay Craig  
Chicago, Illinois

*The Things They Carried*  
Tim O'Brien

Carved and sanded textblock bound to sawn-in hemp cords; Fray-not hinge and lining. Chena River marbled cotton endpapers; Harmatan goatskin doublures. Cover of carved HDU sign board, acrylic paint, satin water-based urethane varnish and Harmatan goatskin.



Jamie Lou Thome  
Chicago, Illinois

*The Things They Carried*  
Tim O'Brien

Artist's book with text pages from *The Things They Carried* sewn with black thread (left loose and hanging) onto purchased map of Vietnam. Flag's solid area is chapter headings; flag's stripes are words from the book. The "stars" are images of fifty American soldiers who were killed in Iraq and Afghanistan during June and July 2006.

# The Coast of Chicago by Stuart Dybek (1942- )

*One Book, One Chicago* Spring 2004

*The Coast of Chicago* is a collection of short stories by Stuart Dybek, an author born and raised in Chicago's Little Village and Pilsen neighborhoods. This collection captures the essence of Chicago as a unique place and distinct urban space.

*One Book, One Chicago* selected *Coast* for the Spring 2004 citywide reading program. Stuart Dybek has been the only author to appear with Mayor Daley at the announcement of the book being selected for *One Book, One Chicago*. This is the second book selected which was written by an author from Chicago. In addition, the Chicago Public Library hosted a visit and discussion with Mr. Dybek. Other programs focused on Chicago's neighborhoods and the diversity with which each has come to be identified. Steppenwolf Theatre Company's Kevin Anderson and John Mahoney read selections from the book, and patrons from all over the city participated in book discussions.



Pamela Leutz  
Dallas, Texas

*The Coast of Chicago*  
Stuart Dybek

Double fan adhesive construction; endpapers of oil marbled paper (done by binder); leather headbands. Case-bound covering of gold marbled silk (done by binder); sewn wire design, gold tooling; embedded magnets in front and back covers and in dust jacket/chemise.



Juliayn Coleman  
Chicago, Illinois

*The Coast of Chicago*  
Stuart Dybek

Sewn on double cords; edges colored with calligrapher's gouache. Full calfskin binding with leather dyed specially for this book by the binder.

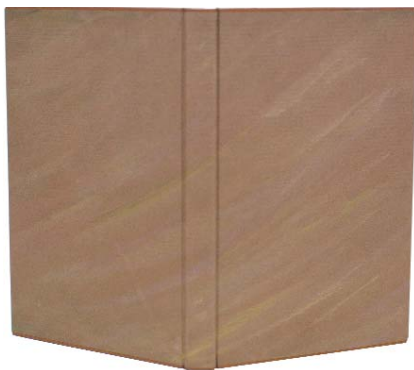
Hand-tooled title with individual handle letters and carbon; additional decoration tooled in 23K gold.



Donia Conn  
Evanston, Illinois

*The Coast of Chicago*  
Stuart Dybek

Marbled paper endsheets; inner leather joints; graphite edge. Leather case binding with leather onlays.



Anna Embree  
Tuscaloosa, Alabama

*The Coast of Chicago*  
Stuart Dybek

Fabriano Roma endpapers; leather endbands;  
millimeter binding of decorated Fabriano  
Roma paper and brown goatskin leather.

Barbara Lazarus Metz  
Chicago, Illinois  
*The Coast of Chicago*  
Stuart Dybek

Original hardback book removed from case, disbound and all pages guarded with Japanese paper to make 10 sections. Each section sewn into valley of concertina of binder's marbled paper which becomes pastedown when book is re-cased in original boards and dust jacket. Watercolor creates the 'coast of Chicago' on opened book papers. Drop spine box covered in book cloth with inset of dust jacket image printed on color transparency over marbled paper.



Jill Timm  
Wenatchee, Washington  
*The Coast of Chicago*  
Stuart Dybek

Accordion-folded spine structure with single pages attached; Japanese tissue spine hinge; Fraser Genesis endsheets; Fraser Outback covers. Box covering of homemade black cotton book cloth and rust colored fabric.



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“Her kiss crosses the city along a bridge arched like the bluest note of a saxophone, an unfinished bridge extending out over a night sea of sweet water.”

From *The Coast of Chicago*

# *In the Time of the Butterflies* by Julia Alvarez (1950- )

## *One Book, One Chicago* Fall 2004

Chosen as the seventh *One Book, One Chicago* selection, *In the Time of the Butterflies* tells the story of the Mirabel sisters and their efforts to overthrow the oppressive dictatorship of the Trujillo regime in the Dominican Republic in the 1960s. Ms. Alvarez and her family escaped to the United States before the sisters were eventually killed, but considers her family's salvation a direct result of their efforts.

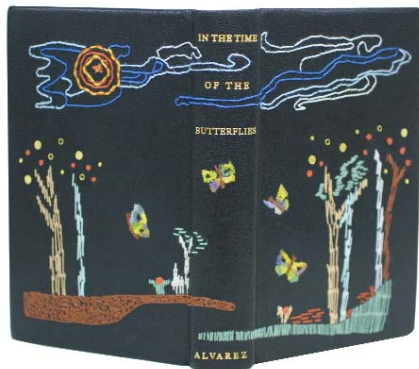
*Butterflies* gave the Chicago Public Library the opportunity to work directly with Chicago communities in two languages- English and Spanish. The *One Book, One Chicago* resource guide for *In the Time of the Butterflies* was written in English and in Spanish. Julia Alvarez visited the Library and spoke with Chicago author Ana Castillo during the Library's free public program about Ms. Alvarez's book and her writing. Other public programs included book club discussions held in Spanish, film screenings and a panel discussion hosted by DePaul University.



Betsey U. Stout  
Salt Lake City, Utah

*In the Time of the Butterflies*  
Julia Alvarez

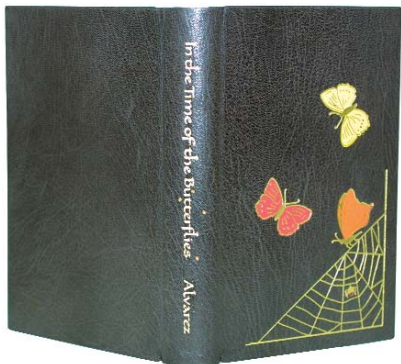
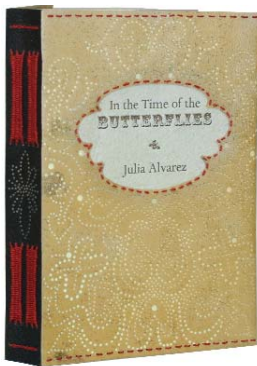
Bound in full black goat leather with hand-sewn embroidery done with silk thread. Edge decoration on all three edges with acrylic paint; hand-sewn silk thread headbands. Gold-tooled title and covers.



Margot Ecke  
Athens, Georgia

*In the Time of the Butterflies*  
Julia Alvarez

Flexible historic long-stitch woven with linen thread after the book was bound. Pink Hahnemühle endpapers. Deer vellum cover hand-punched using a Japanese screw punch to expose cream-colored Hahnemühle paper. Handset Tuscan Ombre and Dante types, printed on hand-made Cave paper.



Sam Ellenport  
Boston, Massachusetts

*In the Time of the Butterflies*  
Julia Alvarez

Sewn on tapes and bound in full morocco; all edges gilt. Decoration includes hand-tooling as well as gold blocking with dyes and pigments; endpapers made by Regina St. John of the Chena River Marblers. Quarter-morocco fall-back box.



Deborah Howe  
Lebanon, New Hampshire

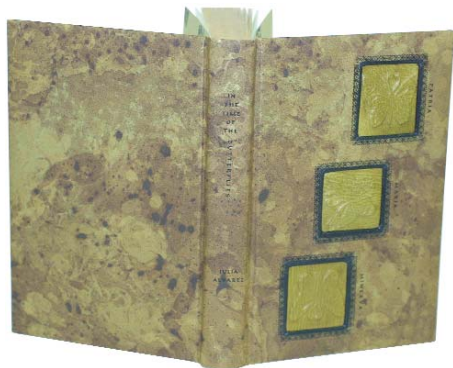
*In the Time of the Butterflies*  
Julia Alvarez

Lapped-joint binding with leather at head and tail of cover. Handmade abaca and banana leaf endpapers; colored edges; leather endbands. Laser print inserts with applied paint wash; frames covered with Twin Rocker paper.

Constance K. Wozny  
Eastwood, Kentucky

*In the Time of the Butterflies*  
Julia Alvarez

Case binding covered with handmade paper by Katherine Radcliff of New York (purchased through Talas). Butterfly endsheet paper from Dolphin Papers in Indianapolis, Indiana; colored edges pick up the camel and brown tones of the theme. Butterfly impressed into camel goat leather; title stamped in black foil and 12 pt. Ondine type.



## *The Ox-Bow Incident* by Walter Van Tilburg Clark (1909-1971) *One Book, One Chicago* Spring 2005

*The Ox-Bow Incident* was published in 1940. Mr. Clark's portrayal of the Western frontier in America addressed themes of law and order, guilt and innocence and the potential outcome of mob mentality. This novel transformed western fiction, with its serious subject matter and creative character development.

*The Ox-Bow Incident* was selected as *One Book, One Chicago's* eighth reading choice, and the Chicago Public Library hosted several film screenings and lectures, numerous book clubs and discussion groups. Steppenwolf Theatre Ensemble's Tracy Letts and Terry Kinney brought to life *The Ox-Bow Incident* during a reading at the Library. The film adaptation of *The Ox-Bow Incident* was nominated for an Academy Award and stars Henry Fonda and Anthony Quinn.



Peggy Johnston  
 Des Moines, Iowa

*The Ox-Bow Incident*  
 Walter Van Tilburg Clark

1964 hardcover perfect-bound book removed from its original cover and recovered. Indigo Cave paper endsheets. Leather toggle and loop closure. Blind-tooled dots and lines; title formed of bent wire, placed on wet Harmatan goatskin, and run through an etching press.





Kerri Cushman  
Farmville, Virginia

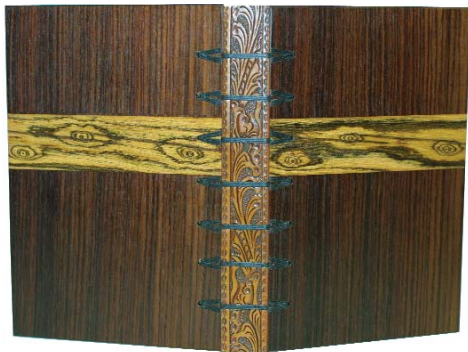
*The Ox-Bow Incident*  
Walter Van Tilburg Clark

Modified paperback flatback, suede binding. Endsheets created with hand-beaten kozo and ground-up blue jeans. Handmade cover papers specifically designed for book. Cover composed of actual branded wheat straw paper overlay with denim paper residing underneath "OX".

Marvel Maring  
Omaha, Nebraska

*The Ox-Bow Incident*  
Walter Van Tilburg Clark

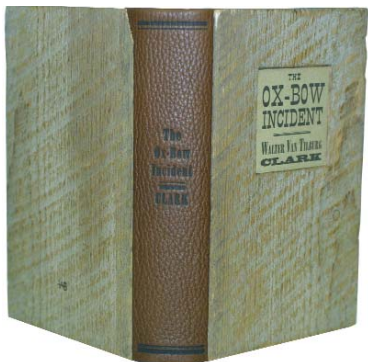
Secret Belgian binding structure laced/sewn with black waxed linen thread; Cockerell marbled endpapers. Cover materials are Brazilian Rosewood with Bocote wood inlay; tooled Western leather spine.



Marilyn Sward  
Evanston, Illinois

*The Ox-Bow Incident*  
Walter Van Tilburg Clark

Original volume bound and walnut dyed;  
handmade paper covers and endsheets.  
Dyed leather spine with silver and leather  
embellishment; Pop-up inset with silver  
ornaments, rope, cards, and handmade paper.  
Band-saw box made from a  
Maine Cedar tree stump.



Vernon P. Wiering  
Grand Rapids, Michigan

*The Ox-Bow Incident*  
Walter Van Tilburg Clark

Textured endpapers; endbands of Dutch linen;  
grained top-grain cowhide spine. Bound in  
antique New Mexico Ponderosa Pine barn wood  
boards. Inkjet-printed 19th Century antique  
handmade paper inset; heat-embossed spine.

# *Pride and Prejudice* by Jane Austen (1775-1817)

*One Book, One Chicago* Fall 2005

Jane Austen's classic nineteenth century novel juxtaposes the "Proud" Mr. Darcy with the "Prejudiced" Elizabeth Bennet for a comedic, sparring and spirited tale where love triumphs above all else. Contemporary author Anna Quindlen describes the work as one that "illuminates the enduring issues of social pressures and gender politics" and thus has assured the continued popularity of the book.

*Pride and Prejudice* was chosen for *One Book, One Chicago's* ninth reading selection. No other city in the country has selected a Jane Austen novel for its "One Book, One City" program. The selection of a novel by a British writer celebrated the unique relationship between the Chicago Public Library and the British people, whose donation of books following the Great Chicago Fire prompted the founding of the Chicago Public Library.

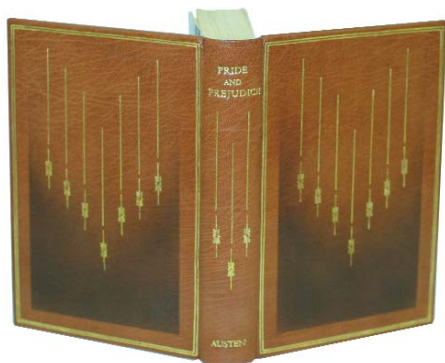
The Chicago Public Library hosted selected readings by Chicago actor Cheryl Lynn Bruce and Martha Lavey, Artistic Director of the Steppenwolf Theatre; over fifty book clubs in neighborhoods all over the city; and several discussions at the Harold Washington Library Center and DePaul University.



Jana Pullman  
Minneapolis, Minnesota

*Pride and Prejudice*  
Jane Austen

Sewn on linen tapes with split boards and a hollow back. Hand-marbled endleaves; brown and green silk endbands. Covered in full brown goatskin with dyed panel on front and back; tooled with gold leaf.

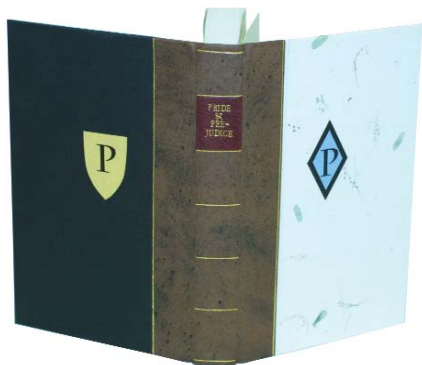


Richard C. Baker  
St. Louis, Missouri

*Pride and Prejudice*  
Jane Austen

Each book bound in gold-tooled limp vellum;  
colored edges; metallic gold sewn headbands.

Sculptural “P”s of mat board, folder stock,  
corrugated board and paper  
spray-painted gold.



Barbara Adams Hebard  
Melrose, Massachusetts

*Pride and Prejudice*  
Jane Austen

Quarter-sprinkled calf tight back binding with  
inlaid paper covering the boards. Dove gray  
endpapers; hand-sewn, single bead bronze and  
purple silk endbands. Single rule gilt tooling on  
spine and adjacent to the paper on the boards.  
Titling gilt using 18th c. font handle letters.  
Letter “P” inkjet-printed on paper.

# *One Day in the Life of Ivan Denisovich*

by Aleksandr Solzhenitsyn (1918- )

*One Book, One Chicago* Spring 2006

Aleksandr Solzhenitsyn tells the story of a Soviet Union labor camp prisoner and his struggle to maintain a sense of individual humanity and personal dignity in an oppressive environment. This book was originally written for the Soviet journal *Novy Mir* and published in 1962. A number of translations in English have been published, however the author prefers the English translation by H.T. Willetts. In appreciation of Chicago's selection of his book, Aleksandr Solzhenitsyn took a copy of the book from his personal collection, inscribed it and sent it to the Chicago Public Library.

Chicago and its Sister City of Moscow, Russia, joined together for the first international *One Book, Two Cities* program, as students and other residents from each city read and discussed the book via email and teleconference.

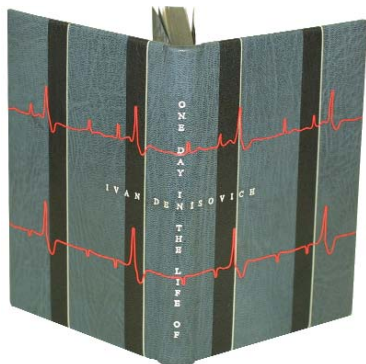
The Library hosted several events that bridged contemporary issues related to human dignity: James Fallows spoke about his experiences as a war journalist in Iraq, and Steppenwolf Theatre Ensemble member Yasen Peyankov presented a reading of passages in English and Russian. Panel discussions were held at the Harold Washington Library Center and DePaul University.



Scott Kellar  
Chicago, Illinois

*One Day in the Life of Ivan Denisovich*  
Aleksandr Solzhenitsyn

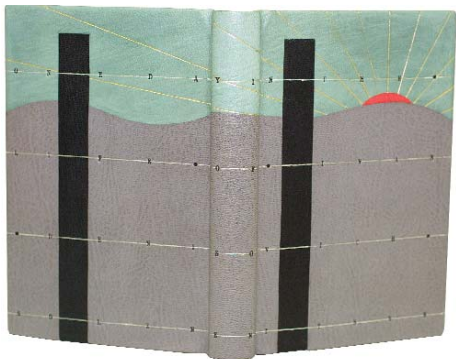
Sewn over four stranded cords; marbled end sheets, edges trimmed and colored; red silk endbands. Covered in goatskin with leather and paper onlays; foil stamping.



Evan Ballinger  
Long Beach, California

*One Day in the Life of Ivan Denisovich*  
Aleksandr Solzhenitsyn

Raw book block wrapped in old, stained muslin  
and barbed wire, wooden box.



Ethan Ensign  
Salt Lake City, Utah

*One Day in the Life of Ivan Denisovich*  
Aleksandr Solzhenitsyn

Sewn on linen cords; Roma endpapers; internal hinge gray Harmatan goat. Edges painted with barbed wire motif. Headbands sewn with silk thread (black, gray, gold). Bound in full leather in the German style. Title tooled in aluminum over fence, sun rays tooled in gold. Exterior leather inlays of gray leather as well as black, red and light blue inlays.



Sabina U. Nies  
Ashland, Oregon

*One Day in the Life of Ivan Denisovich*  
Aleksandr Solzhenitsyn

Former paperback, signatures sewn together with a standard sewing machine; text block sewn on cords. Shirting paste paper flyleaves by artist; graphite top edge; leather headbands. Full leather case binding of Harmatan goat leather with sanded onlay, blind and foil-tooled title and decorations.

Gabriela Pettit  
Racine, Wisconsin

*One Day in the Life of Ivan Denisovich*  
Aleksandr Solzhenitsyn

Signatures secured with wires sewn together at spine. Boards covered in distressed and painted copper and aluminum foils. Slip cover created with wire edges and distressed and painted copper foil.

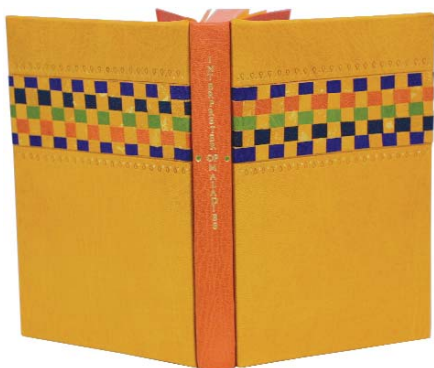


## Introducing the Fall 2006 *One Book, One Chicago* Selection: *Interpreter of Maladies* by Jhumpa Lahiri (1967- )

*Interpreter of Maladies* is the eleventh and current *One Book, One Chicago* selection, and was 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 appears at the Chicago Public Library at a free public program on October 9 to read from and discuss her work with Library Commissioner Mary A. Dempsey. In addition, Ms. Lahiri will speak with Chicago high school students who read and discuss her book as members of Mayor Daley's High School Book Club.



Lesla Dowd  
Chicago, Illinois

*Interpreter of Maladies*  
Jhumpa Lahiri

Modified Bradel binding sewn on five frayed cords. Decorative Unyru endsheets silkscreened with Mehndi design. Top edge colored with acrylic and gauffered with gold. Sewn silk endbands. Mustard yellow goatskin covers; orange goatskin spine. Woven leather onlays. Hand-tooled in blind and gold foil.

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# Acknowledgements

The Chicago Public Library would like to thank:

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# Colophon

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Endsheets Copper Metallic



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