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Bookbindings by Peter D. Verheyen, an Exhibition at Maxwell Library, Bridgewater State University, 2019

Peter D. Verheyen
Syracuse University

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Verheyen, Peter D., "Bookbindings by Peter D. Verheyen, an Exhibition at Maxwell Library, Bridgewater State University, 2019" (2019). *Libraries' and Librarians' Publications*. 233.
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MARILYN MURPHY
January 10 - February 30, 2019

VLGROUP
March 1 - April 10, 2019



Maxwell Library

ROSEMARY BECK
January 18 - March 29, 2019
Second Floor

BLIND IDEALISM IS DEADLY
Rossett Herbert
January 18 - March 29, 2019
Third Floor

PETER D. VERHEYEN
February 1 - April 5, 2019
Third Floor- Rare Book Room

PORTRAITS OF IRISH AUTHORS
Jack Coughlin
January 18- March 29, 2019
Second Floor

A TO Z: MARVELS IN PAPER ENGINEERING
Movable Book Society
January 22 - March 27, 2019
First Floor Cases



DMF SCIENCE AND MATHEMATICS

VISIONS OF THE FUTURE
Travel the Solar System



THE WELLNESS CENTER AT WEYGAND HALL

TRAVIS BEDEL
October 2018 - December 2019



Exhibitions

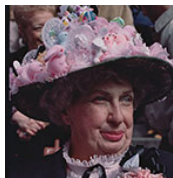


Marilyn Murphy

Anderson Gallery
January 10 - February 28, 2019

My drawings in graphite or colored pencil typically include one or two figures involved in an improbable action or working at some curious task. Many of the pieces in this series comment upon the act of seeing, the creative process or some aspect of human experience.

[Read](#)



Blind Idealism Is Deadly

Rossett Herbert
Maxwell Library, 3rd. floor
January 18 - March 29, 2019

The photographs of Rosette Herbert speak to the profoundly democratic impulse to acknowledge that we all have a place—that our stories matter.

[Read](#)



Rosemary Beck

Maxwell Library, 2nd Floor
January 18 - March 29, 2019

The images within this exhibition are lithographs printed in the early 1960's and reflect Becks passion for classical music. Each print is set in what appears to be an East Side apartment living room where a trio is playing in practice or performance.

[Read](#)



Peter D. Verheyen

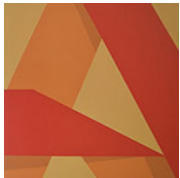
Bookbindings
Maxwell Library, Rare Book Room
February 1 - April 5, 2019 2018

Peter D. Verheyen began his involvement in the book arts while a work-study student in the conservation lab at the Johns Hopkins University Library.



(l-r) Dr. Wallace L. Anderson, Prof. Robert Barnett,
Pres. Adrian Rondileau

Read



A to Z: Marvels in Paper Engineering

Maxwell Library, 1st. Floor cases
January 22 - March 26, 2019

A to Z: Marvels in Paper Engineering celebrates the 25th anniversary of The Movable Book Society—a non-profit forum for artists, collectors, librarians and others who love, create, share and study three-dimensional and pop-up books.

Read

Recent Gifts



Down the Rabbit Hole
Abelardo Morrell
Donated by Laurence and Katherine Doherty



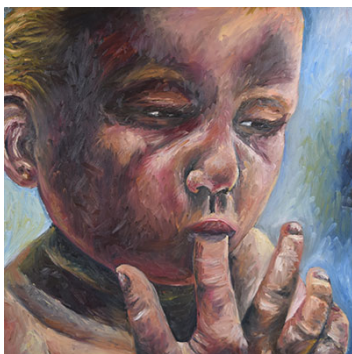
The Loveliest Garden You Ever Saw
Abelardo Morrell
Donated by Laurence and Katherine Doherty



Curiouser and Curiouser
Abelardo Morrell
Donated by Laurence and Katherine Doherty



Trinity
Paul Stopforth
Donated by the artist



My Girl & I (Anxiety)
Gerald Schifone
Donated by Michael Somers



Antidepressant
Samantha Cushman
Donated by the artist

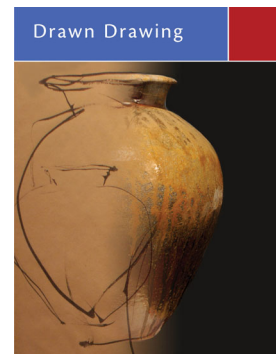
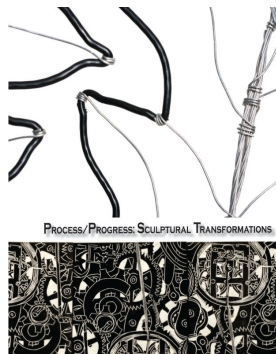
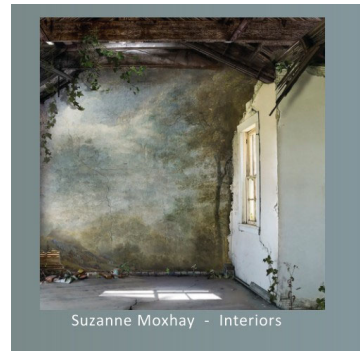
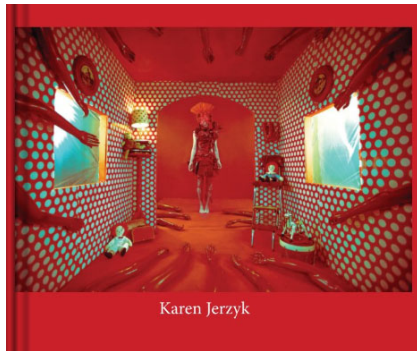
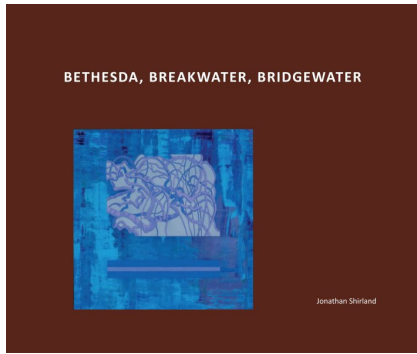


Red-Orange over Black
Ellsworth Kelly
Donated by Laurence and Katherine Doherty



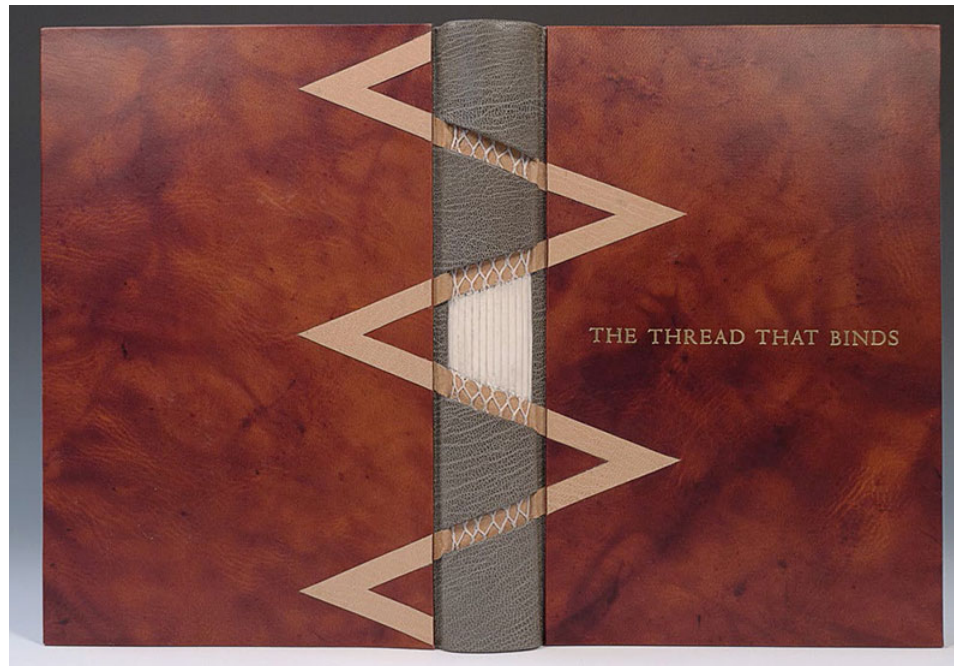
The Last Days of Earth
Karen Jerzyk
Donated by the artist

Anderson Gallery Publications



Peter D. Verheyen

Bookbindings
Maxwell Library, 3rd. Floor -Rare Book Room
February 1 - April 5, 2019



Peter D. Verheyen began his involvement in the book arts while a work-study student in the conservation lab at the Johns Hopkins University Library. Interned in the conservation lab of the Germanisches Nationalmuseum in Nuremberg, Germany, 1984 and 1986. Formal apprenticeship in hand bookbinding at the Kunstbuchbinderei Klein in Gelsenkirchen, Germany, passing examinations in 1987. Studied at the Professional School for Book Restoration at the Centro del bel Libro in Ascona, Switzerland in 1987. Mellon intern in book conservation at the Folger Shakespeare Library, 1988. Worked in Chicago with Heinke Pensky-Adam at Monastery Hill Bindery and as assistant conservator to William Minter. In 1991 he began work as assistant conservator at the Yale University Library. In 1993 he became rare book conservator at the Cornell University Library, before establishing the conservation lab at the Syracuse University Library where he also served as Head, Preservation and Conservation (2008-2013). He is past Exhibitions and Publicity Chair for the Guild of Book Workers. His bindings have been exhibited widely with the Guild, and in invitational and solo exhibitions throughout the USA and abroad. In 1994 he founded Book_Arts-L and the Book Arts Web. From 2004 - 2012 he published the Bonefolder: an e-journal for the bookbinder and book artist.





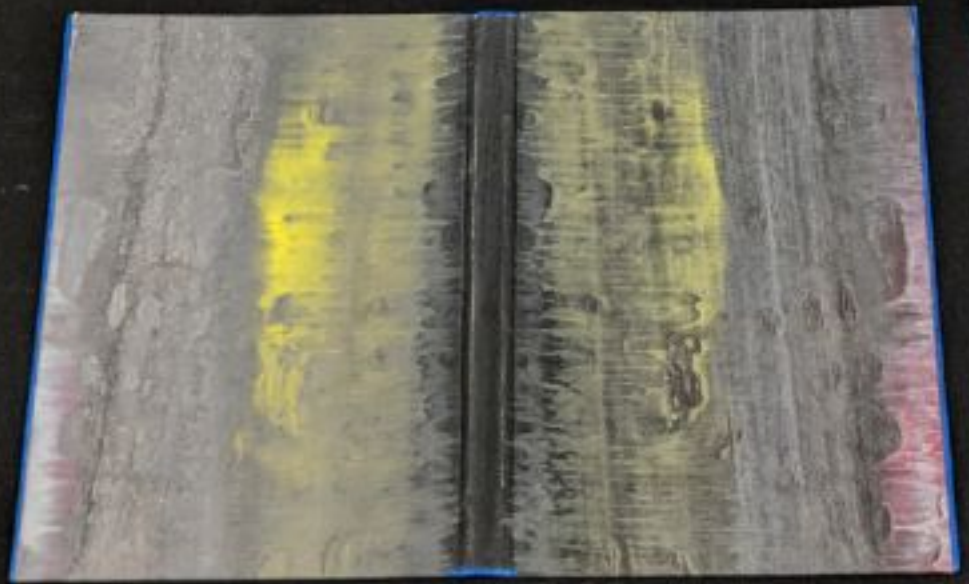
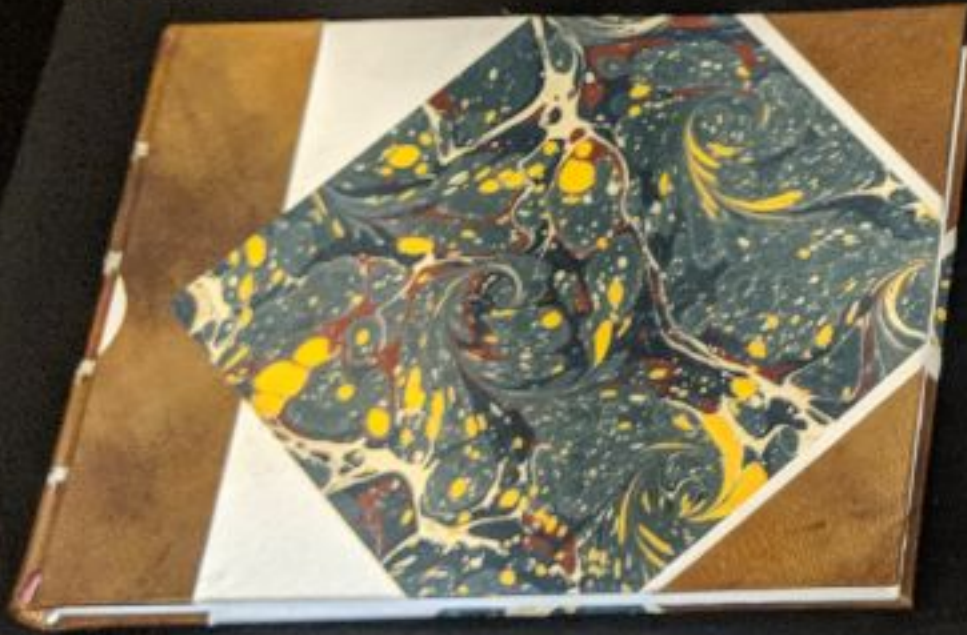
RAIN
GHOST OF CHANCE
WALLA WALLA COUNTY
WASHINGTON TERRITORY
1811-1859



Springbook Ledger Models
Springbooks were the attraction for ledger- and game books and often quite large. Because of the "spring" at the spine, the pages open flat across the full handwriting writing, especially tables.

Examples of sewing on layered non-stitch covers, covers open, and parchment slips.

Classic Covers, Handbinding Epitaphs, 1895.
One is the American book, based on paper-covered boards. Attached to something made several feet wide with the spine.
Handbinding Epitaphs is an important idea in the American structure book. The materials of all the materials in a book's design: boards, paper, cloth, and other. Each material is laid out in a different pattern on the page marked for page-stretching space. While many covers are given to show in right, the cover of the substance also reflects a wide range of paper, parchment, and other. Some are reflective... the something of the materials in a book's design?




17th Century Binding Model
Dick de Boer, *A Short Introduction to Binding of Books* (1690) in a new 161 linguistic (Dutch, English, German) annotated facsimile edition. The cut-away binding model shows the structure of parchment bindings of the time.

Modern Case Binding
Model of a modern German case binding construction for the "sillfester" binding with narrow leather toes. Also "plispettes" showing corner construction and the various layers of paper that make up the cover.
A description of the technique is at <http://www.plispettes.com/cover.html>





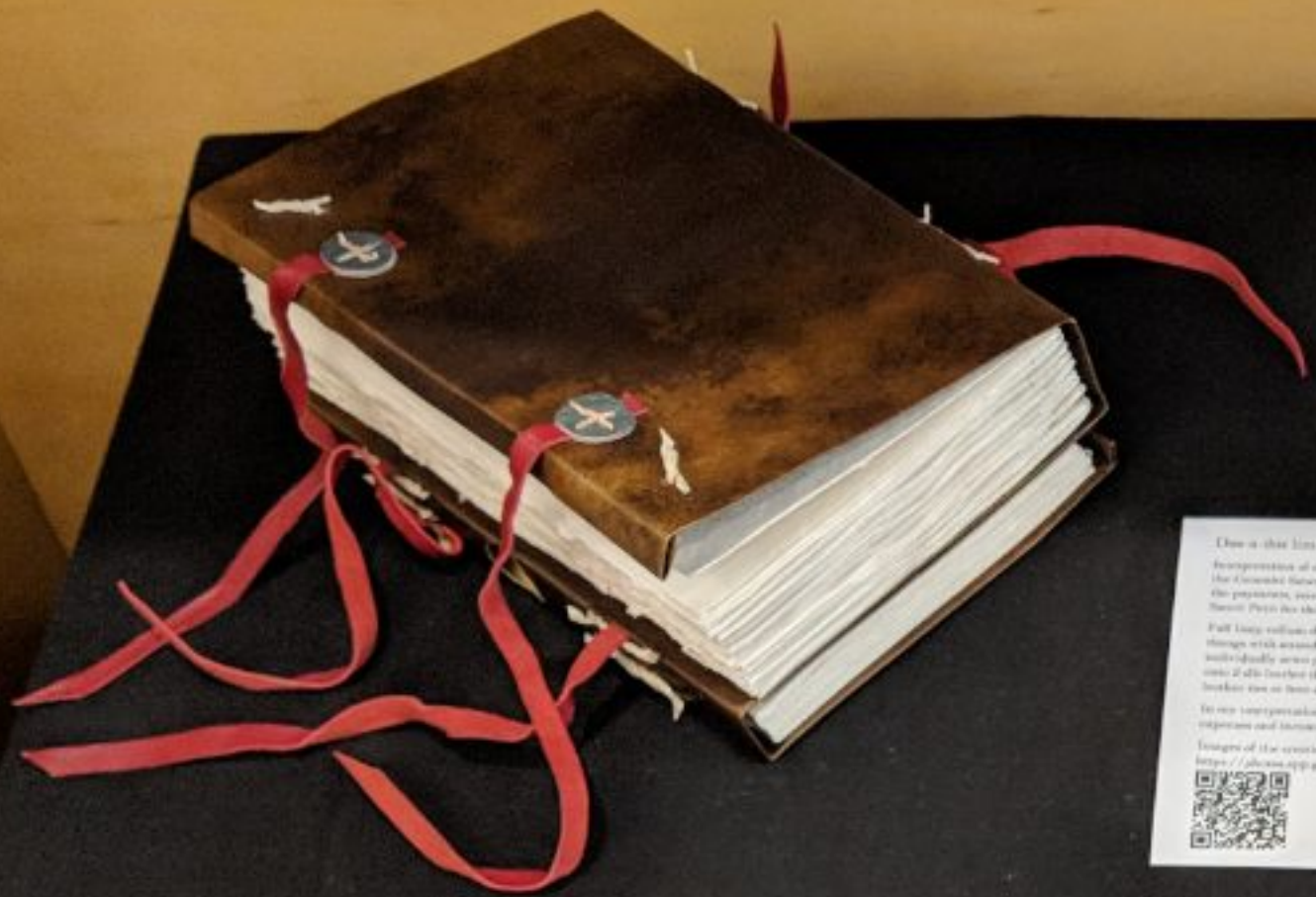
Bookbindings by Peter D. Verheyen



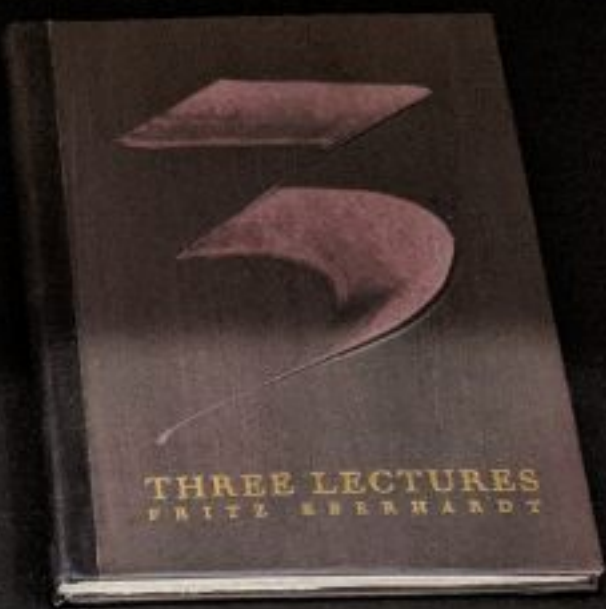
Peter D. Verheyen began his involvement in the book world while a work study student in the conservation lab at the Johns Hopkins University Library. Internship at the conservation lab of the Germanische Historisch-literarische Bibliothek, Göttingen, 1984 and 1986. Formal apprenticeship in bookbinding at the Konradshauschen, Klerus in Göttingen, Germany, joining conservation in 1987. Worked at the Professional School for Book Restoration at the Centre for the History of the Book, Zurich, Switzerland in 1987. Moved to work conservation at the Folger Shakespeare Library, 1988. Worked in Chicago with Heide Doraly-Adam at Monastery Hill Bookery and as assistant conservator at Wilbur Library, Mass. In 1991 he began work as assistant conservator at the Yale University Library. In 1995 he became rare book conservator at the Cornell University Library, before establishing the conservation lab at the Syracuse University Library where he also served as Head, Preservation and Conservation (2008-2015). He is past Vice-President and Publicity Chair for the Guild of Book Workers. His bindings have been exhibited widely with the Guild, and in institutional and solo exhibitions throughout the USA and abroad. In 1994 he founded Book_Art_L and the Book_Art_Web. From 2001-2012 he published the *Bookbinders* as a journal for the bookbinder and book artist.

Website at <http://www.plispettes.com> View an online virtual work <https://www.plispettes.com/cover.html>



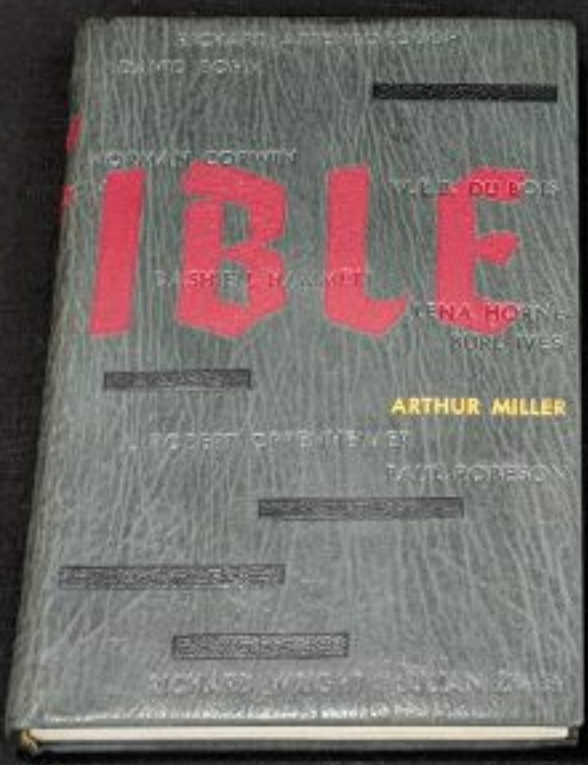
Use a thin limp volume unbound binding model.
 Interpretation of a July 1981 Italian limp unbound binding based on a ledger created by the Concordia Student Press, the printer who published in St. Peter's. The ledger recorded the payments, receipts, and other information for the publications of the Concordia Student Press for the years 1977-1980.
 Full limp volume design and binding. Two leather covers on 5 white covered leather flaps with assembly sewing over 2 split leather straps several hundred of individually sewn paragraphs in paper wrappers with leather spine, paragraphs were sewn in 24th leather binding both inside and outside cover were sewn with yellow leather. Leather ties at fore edges laid in place with needles. 22 x 29.5 x 4 cm. Bound 2011.
 In one interpretation of this binding I included cell an fragments and leaves that show progress and interest for my own private binding "business".
 Images of the various projects can be viewed at <https://photos.app.goo.gl/711420h4h12N1a2a2>



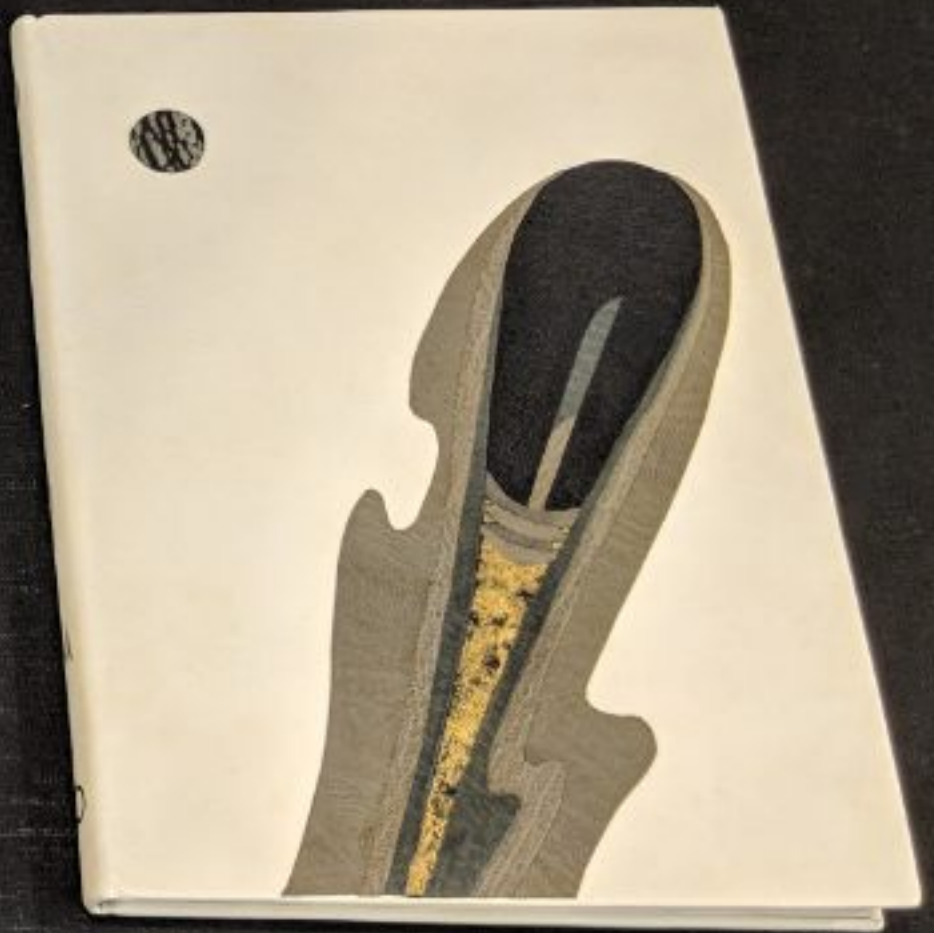
Fritz Eberhardt. *Three Lectures*. The Boss Dog Press, 2014.
 Sewn in three folded out, open, red Swiss endpapers, graphite top edge, red leather redboards, spine covered in black trout leather with marbled sections covered in white. Boards covered in paste paper with title stamped in gold. 25.5 x 17 x 1.5 cm. Bound 2017.



Kat Ran. *Designing the Mentoring Stamp*. Kat Ran Press, 2007.
 Endpapers same as text, sewn on 5 tapes, graphite top edge, orange and blue endboard, covered in paste paper made by the binder with paste paper stamped in graphite on front cover. 23 x 15 x 1 cm. Bound 2009.



Arthur Miller. *The Crucible*. The Viking Press, 1955.
 1st edition; disbound; washed and decolored; signatures reformed; plain flaps. Lightweight endpapers with sewn leather joint and dark red Fabriano flyleaf and doublure; sewn on three tapes; edges rough cut on three sides with top edge gilt; handsewn silk redboards covered in full gray goat with title in onlaid leather letters; names stamped in blind and gold; low relief black leather onlays. 20.5 x 14.5 x 2.5 cm. Bound 2011.
 The individuals whose names are stamped into the cover were persecuted for their political beliefs during the McCarthy Era. The black leather bars represent the hundreds of other persecuted individuals not listed by name.



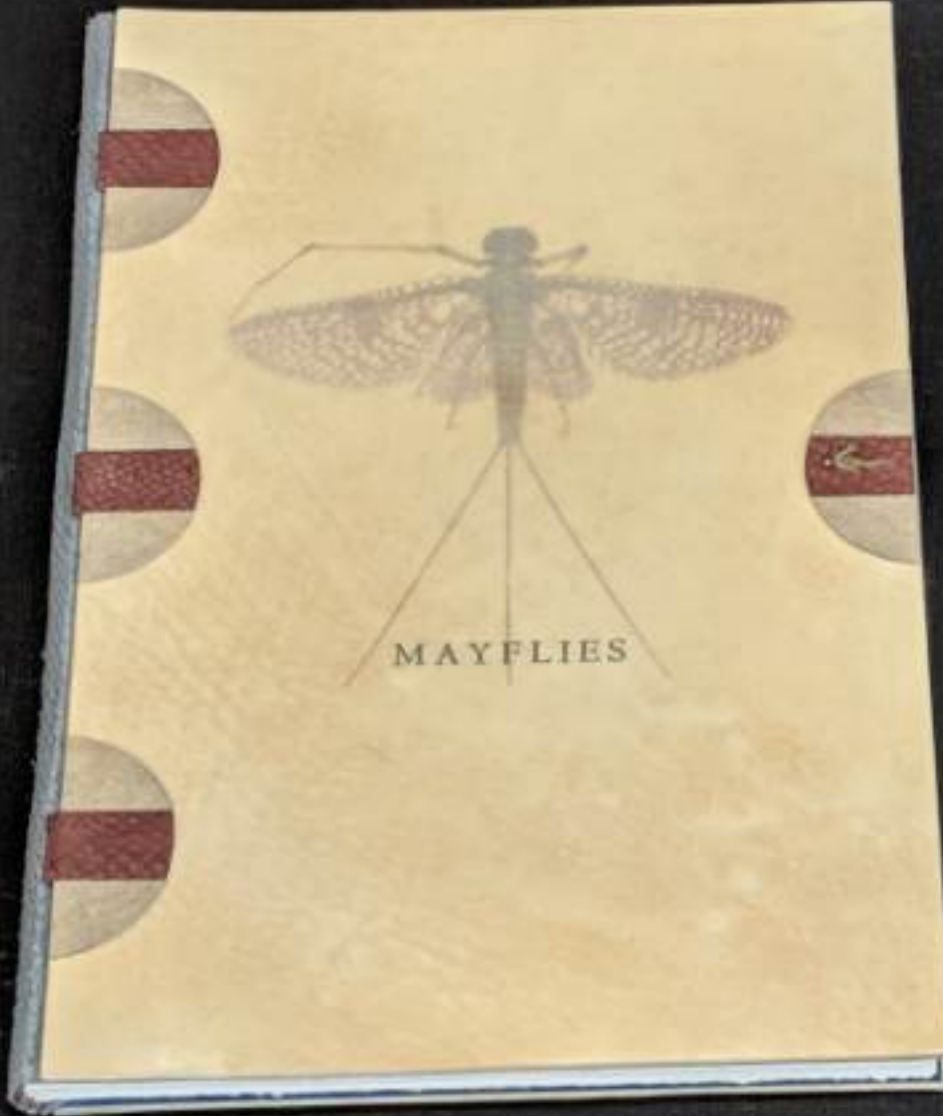
Ruth Vassos. John Vassos, illus. *Ultimo*. E.P. Dutton, 1950.
 Sewn on 5 lined out cords; endpapers of black Japanese paper with gold and silver flecking; graphite top edge with black and gray sewn endbands; covered in full alum-tawed goat with décor of raised leather onlays and surface gilding; title in graphite. *Ultimo* tells the story of the death of the earth under blanket of ice, man's migration below the surface, and ultimate emigration to a new world. The design is drawn from the stark graphic illustrations of Vassos. Just as man was marking time before emigration, the 14+ year binding period was an exercise in marking time. 25.5 x 19 x 2 cm. Bound 1995-2009.



Pamela Leutz. *The Thread That Binds*. Oak Knoll Press, 2010.
Modified Bradel binding (Gebundene Rücken); red Bama endpapers, sewn link stitch on four reinforced leather tapes; dark red and grey lacinated endboards; spine covered in grey leather with cutouts for tapes; boards covered in reddish brown Pergamina deer vellum; title stamped in gold on front cover with leather overlays. 23 x 15.5 x 4 cm. Bound 2010.



Edgar Allan Poe. *The Raven*. Chelmsford Press, 1986.
Aari James Bahánnu, illus.
Modified Bradel binding (Gebundene Rücken); paste paper endpapers; sewn on two tapes; paste paper stuck on redboard; spine covered in dark red gamskin with leather pressed into surface; boards covered in paste paper made by the binder with leather fore-edges; in stochastic foil on spine. 18.8 x 25 x 2.3 cm. Bound 1986.



Gaylord Schanillee and Clarke Garry. *Mayflies of the Driftless Region*. Midnight Paper Sales Press, 2005.
Dothner/de Gones "open joint" binding; sewn on 5 brown salmon leather slips; flyleaves and doublures of Cave Paper "layered indigo dye" paper; graphite top edge; rolled endboards brown salmon leather; spine covered in grey salmon leather; boards covered in full vellum with printed illustrations from text below; salmon leather slips attached to boards and framed with decorative weathered wood veneer; tied mayfly attached to front board. 26.5 x 19 x 2 cm. Bound 2013.
A description of the structure and binding process can be read on the *Pressbengel Project* blog at <https://pressbengel.blogspot.com/search/label/Mayflies>.



Edgar Allan Poe. *The Raven / Le Courbeau*. Walker & Co, 1968.
Modified Bradel binding (Gebundene Rücken); sewn on 5 vellum slips; paste paper endpapers by the binder; graphite top edge; endboards of ruled grey leather; spine covered in red chagrin leather with cutouts to reveal slips and sewing; boards edged with red chagrin along fore-edge and covered in paste paper by the binder with black chicken foot leather and vellum slip overlays. 27 x 18.5 x 1 cm. Bound 2014.

About *The Bone Folder*

The Bone Folder, a *Derbier* *de Coquet* style binding, originally created by Ernst Collin in the 1930s, was reimagined by Peter D. Verheyen. Designed as a *Derbier* because it has a leather cover, *Derbier* can refer to the bookbinding style as well as specific techniques. The text also addresses the various materials used and the evolution of the style. The original illustrations in the book were hand-drawn by the author to provide the historical context of the *Derbier* binding, a craft that continues today.

The text is available as a freely downloadable booklet in PDF, print, or audiobook format and the source of the book. It is best read in conjunction with the book itself. It is also available as a free print edition from the Bone Dog Press, illustrated with photographs by John (Hans) Schell.

Download <https://www.bonedogpress.com/2017/06/01/the-bone-folder-ebook/> or print <https://www.bonedogpress.com/2017/06/01/the-bone-folder-ebook/>



Ernst Collin. *The Bone Folder*. The Bone Dog Press, 2017.

Quarter with an *open spine* binding with paper spine. Each made by the author's and pages of *Derbier* "Aphelion" grey silk top edge, inner endpapers, *Derbier* boards from (originally) the text by John (Hans) Schell with title stamped in gold. Also bound in an art set of enlarged photographs and the prospectus. 30.5 x 25.5 x 5 cm. Bound 2017.



Ernst Collin. *The Bone Folder*. Peter D. Verheyen, 2015.

Double *de Coquet* binding with *open spine* in three *Derbier* paper, leather, and silk edge. Each made by the author's and pages of *Derbier* "Aphelion" grey silk top edge, inner endpapers, *Derbier* boards from (originally) the text by John (Hans) Schell with title stamped in gold. Also bound in an art set of enlarged photographs and the prospectus. 30.5 x 25.5 x 5 cm. Bound 2017.



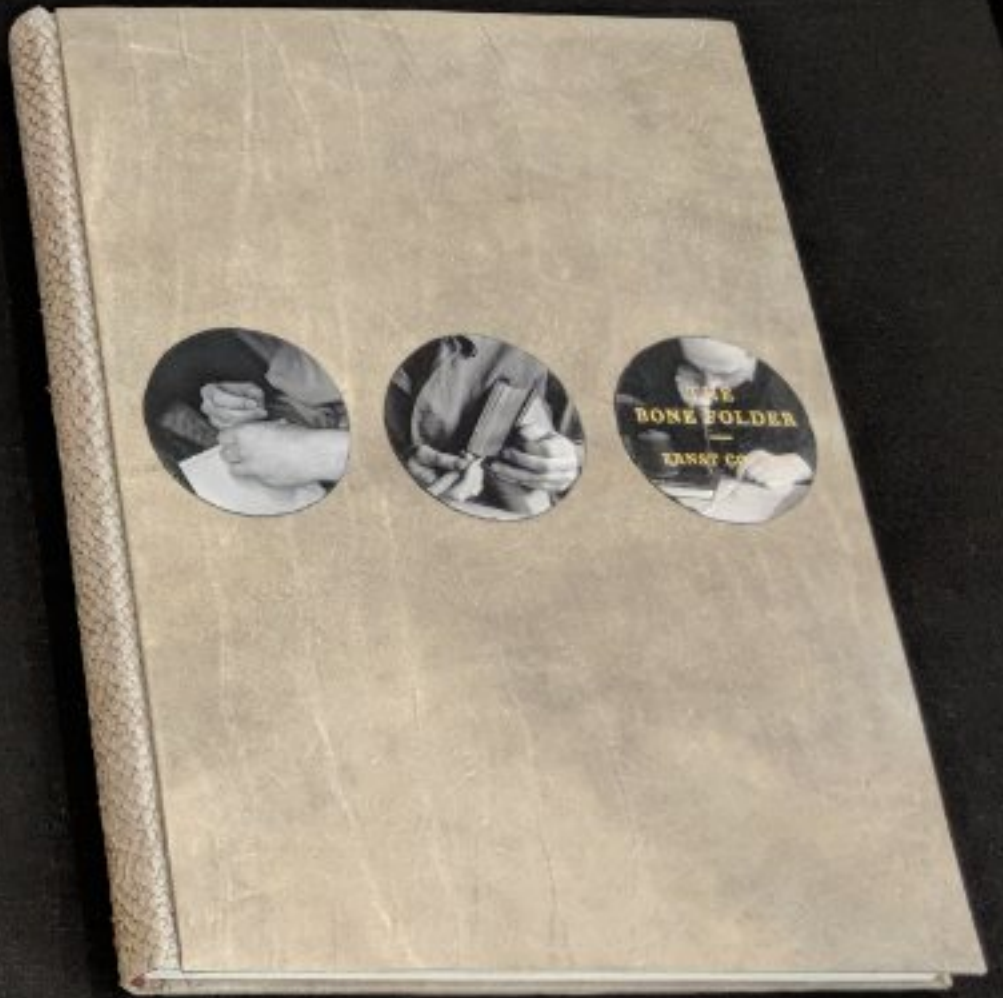
Parchment Made From Sea Bass

To learn more about making parchment from fish, go to the *Parchment Project* blog at <https://parchmentproject.blogspot.com/2015/05/issue-04-parchment-made-from-fish-parchment.html>



Ernst Collin. *The Bone Folder*. Peter D. Verheyen, 2015.

Derbier/*de Coquet* "open spine" style binding. Text seen on three reinforced vellum thongs; bottom- and fore-edge rough cut with graphite top edge; gold and grey silk endpapers; spine covered in *Derbier* Niger gamskin with *Derbier* to show sewing; postmodern and fly leaf collaged from original *Derbier* edition and other related writings by Collin; boards covered in grey Hermanian Omas goat with raised reliefs of red chagrin leather; author and title stamped in graphite. 30.5 x 25.5 x 5 cm. Bound 2017.



Ernst Collin. *The Bone Folder*. The Bone Dog Press, 2017.

Modified *Derbier* binding with red leather spine and goat vellum boards, endpapers show the top and bottom spreads of the *Derbier* edition of the *Derbier* top edge, wrapped leather endpapers with light carbon gilding. Discs on boards from images in the text by John (Hans) Schell with title stamped in gold. Also bound in an art set of enlarged photographs and the prospectus. 30.5 x 25.5 x 5 cm. Bound 2017.

Tanned From Salmon

Bookbindings by Peter D. Verheyen



Peter D. Verheyen began his involvement in the book arts while a work-study student in the conservation lab at the Johns Hopkins University Library. Interned in the conservation lab of the Germanisches Nationalmuseum in Nuremberg, Germany, 1984 and 1986. Formal apprenticeship in hand bookbinding at the Kunstbuchbinderei Klein in Gelsenkirchen, Germany, passing examinations in 1987. Studied at the Professional School for Book Restoration at the Centro del bel Libro in Ascona,

Switzerland in 1987. Mellon intern in book conservation at the Folger Shakespeare Library, 1988. Worked in Chicago with Heinke Pensky-Adam at Monastery Hill Bindery and as assistant conservator to William Minter. In 1991 he began work as assistant conservator at the Yale University Library. In 1993 he became rare book conservator at the Cornell University Library, before establishing the conservation lab at the Syracuse University Library where he also served as Head, Preservation and Conservation (2008-2013). He is past Exhibitions and Publicity Chair for the Guild of Book Workers. His bindings have been exhibited widely with the Guild, and in invitational and solo exhibitions throughout the USA and abroad. In 1994 he founded Book_Arts-L and the Book Arts Web. From 2004 – 2012 he published the *Bonefolder: an e-journal for the bookbinder and book artist*.

Website at
<http://www.philobiblon.com>

View an autobiographical talk at
<https://youtu.be/4aj-mR8XkOg>

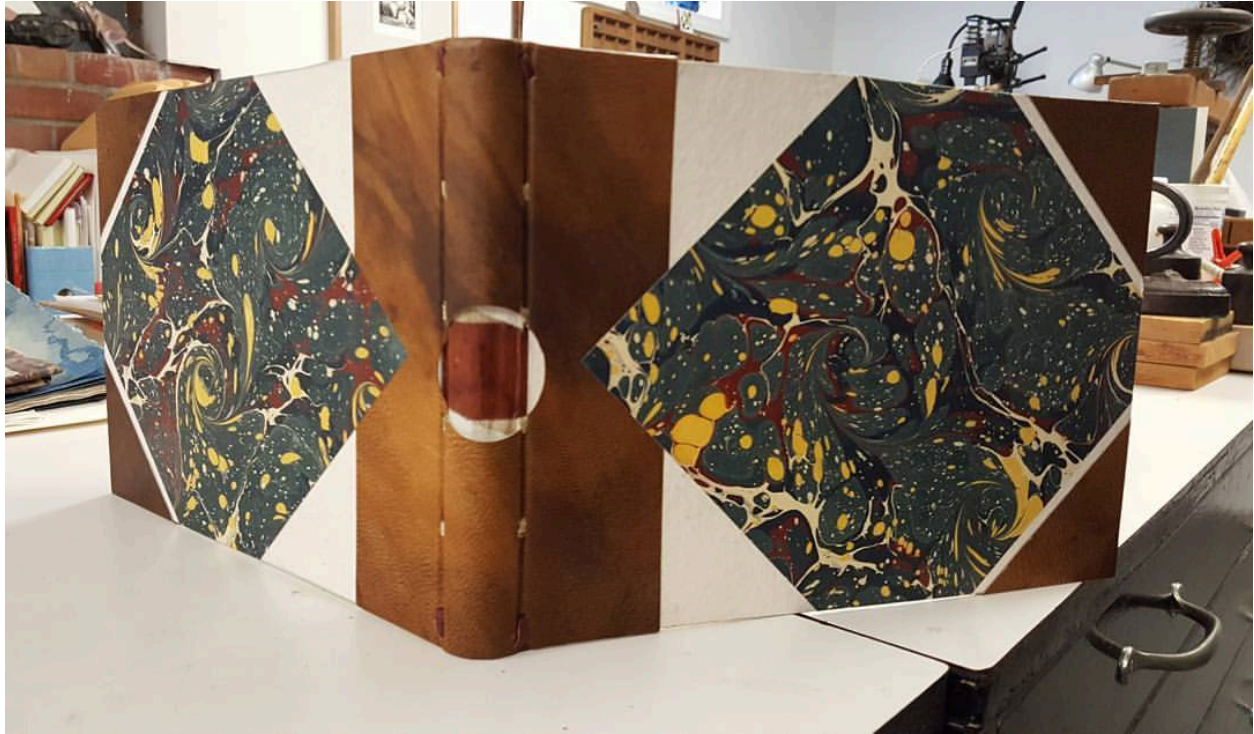
Curriculum Vita at <http://www.philobiblon.com/vita.shtml>.

Springback Ledger Models



Springbacks were the structure for ledger- and guest books and often quite large. Because of the “spring” at the spine, the pages open flat across the fold facilitating writing, especially tables. A description of the technique is at <http://www.philobiblon.com/springback/>.

17th Century Binding Model



Dirk de Bray, *A Short Introduction in Binding of Books* (1658) in a new tri-lingual (Dutch, English, German) annotated facsimile edition. The cut-away binding model shows the structure of parchment bindings of the time.

Modern Case Binding



Model of a modern German case binding construction for the “millimeter” binding with narrow leather trim. Also “plaquettes” showing corner construction and the various layers of paper that make up the cover.

Descriptions of the techniques is at <http://www.philobiblon.com/casebd.shtml> and https://works.bepress.com/peter_verheyen/3/.

Examples of sewing on frayed-out cords, linen tape, and parchment slips.

Claudia Cohen. *Bookbinding Ephemera*. 2005.

Dos-a-dos accordion book. Issued in paper covered boards. Housed in matching cloth covered box with title on spine.

Bookbinding Ephemera is an ingenious dos-a-dos accordion structure book that assembles all of the materials at a binder's disposal: threads, papers, cloths, and skins. Each assemblage is laid out in a different pattern on the page spread (a page showing spine labels from various projects is shown at right). The verso of the ephemera side collects a wide range of papers - marbled, paste and other - from her collection ... An assembling all the materials at a binder's disposal."

Case 2

Dos-a-dos limp vellum tacketed binding model.



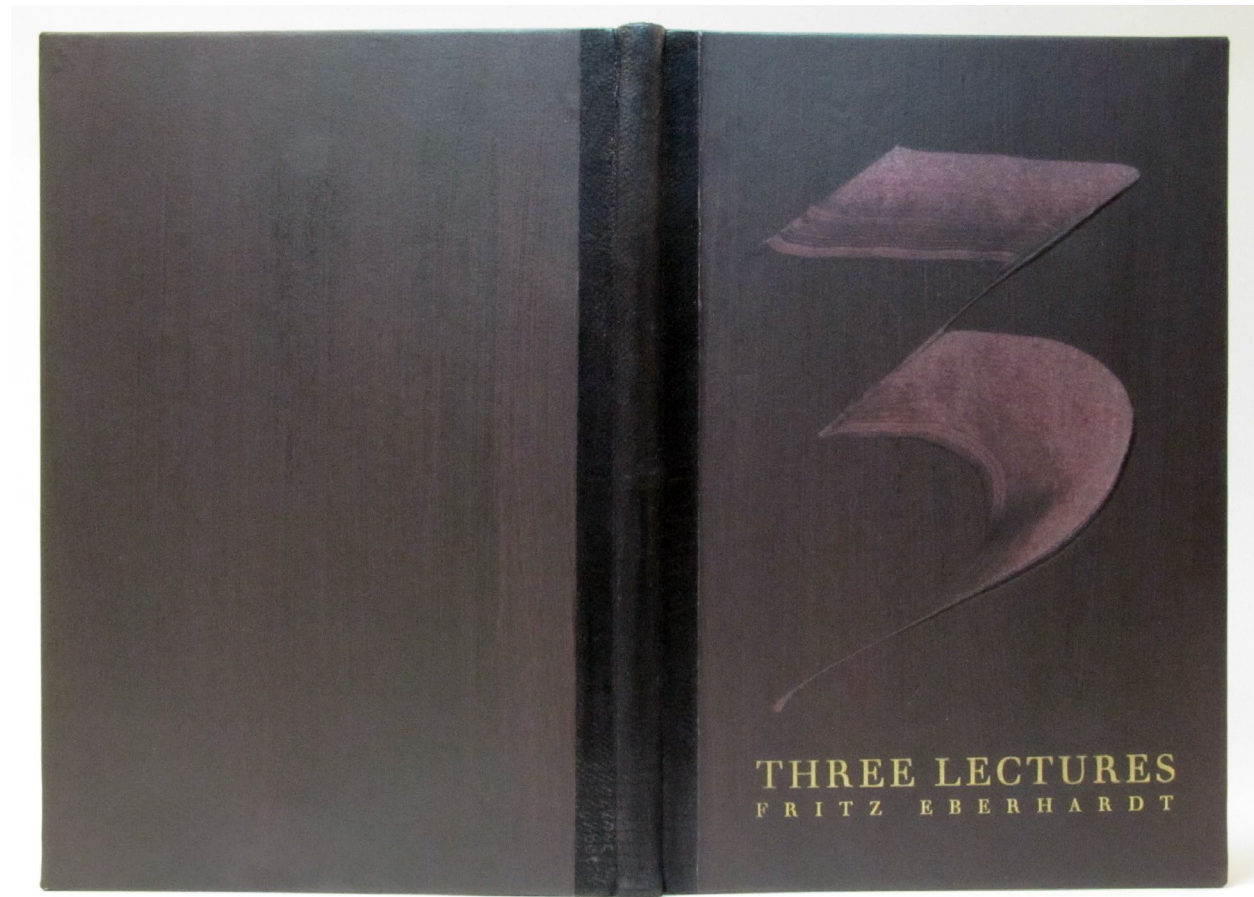
Interpretation of a late 16th Italian limp tacketed binding based on a ledger created by the Canonici Sancti Petri, the priests who celebrate in St. Peter's. The ledgers recorded the payments, receipts, and other information for the celebrations of the Canonici Sancti Petri for the years 1587-1590.

Full limp vellum dos-a-dos binding; first textblock sewn on 3 alum-tawed leather thongs with secondary sewing onto 2 split leather thongs; second textblock of individually sewn pamphlets in paper wrappers with vellum spines; pamphlets sewn onto 2 slit leather thongs; both textblocks secured into wrappers with vellum tackets; leather ties at fore-edges held in place with tackets. 23 x 16.5 x 7 cm.
Bound 2011.

In my interpretation of this binding I included vellum fragments and leaves that show expenses and income for my own private binding "business."

Images of the creation process can be viewed at <https://photos.app.goo.gl/41zQ6HaeRdBNOz4m2>.

Fritz Eberhardt. *Three Lectures*. The Boss Dog Press, 2014.



Sewn on three frayed out tapes; red Roma endpapers, graphite top edge; red leather endbands; spine covered in black trout leather with invisible corners covered in same; boards covered in paste paper with title stamped in gold. 24.5 x 17 x 1.5 cm. Bound 2017.

Lance Hidy. *Designing the Mentoring Stamp*. Kat Ran Press, 2007.



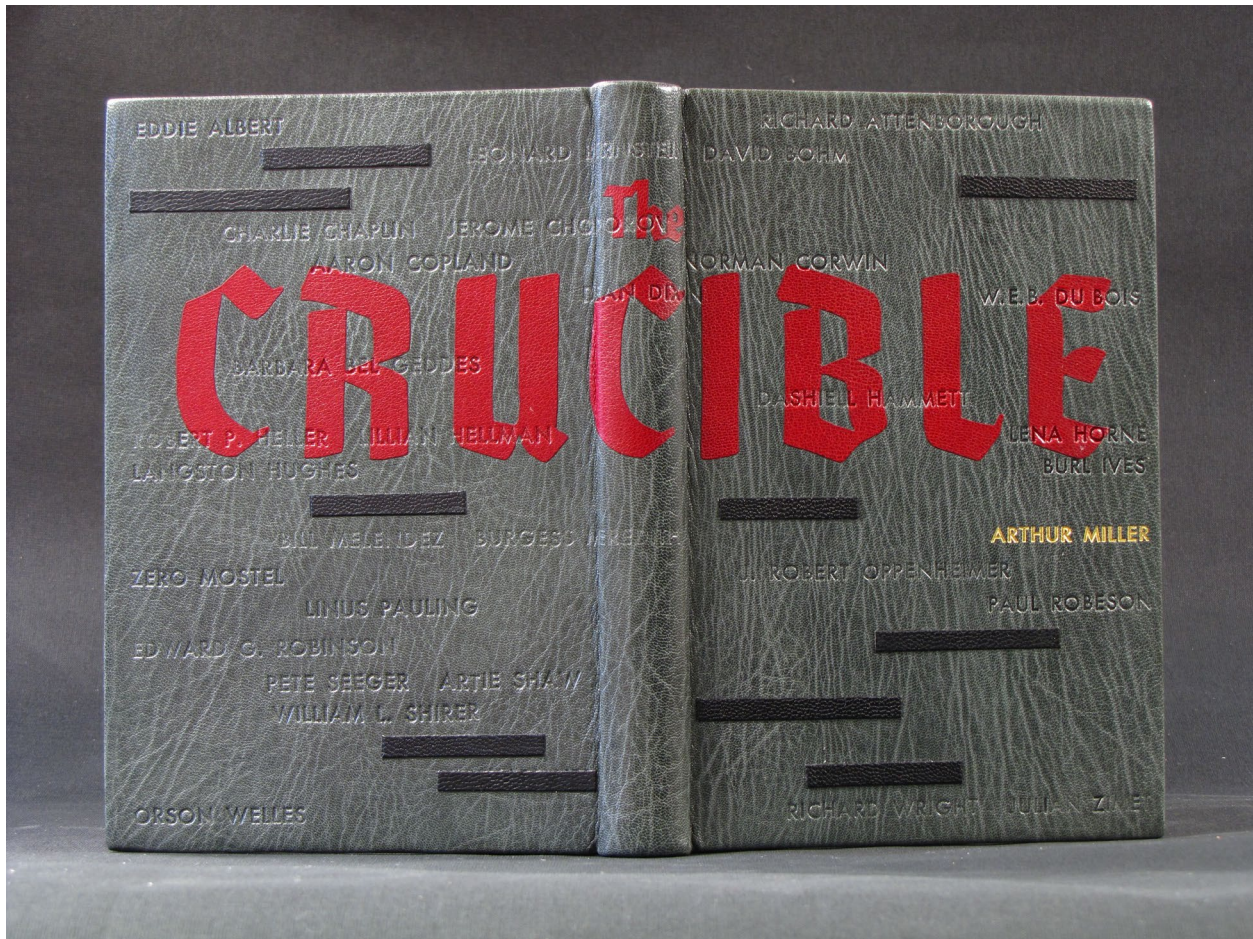
Case binding; plain endpapers same as text; sewn on 3 tapes, graphite top edge; orange and blue handsewn endband; covered in paste paper made by the binder with paste paper onlays; title stamped in graphite on front cover. 23 x 15 x 1 cm. Bound 2009.

Ruth Vassos. John Vassos, illus. *Ultimo*. E.P. Dutton, 1930.



Sewn on 3 frayed out cords; endpapers of black Japanese paper with gold and silver flecking; graphite top edge with black and gray sewn endbands; covered in full alum-tawed goat with décor of raised leather onlays and surface gilding; title in graphite. *Ultimo* tells the story of the death of the earth under blanket of ice, man's migration below the surface, and ultimate emigration to a new world. The design is drawn from the stark graphic illustrations of Vassos. Just as man was marking time before emigration, the 14+ year binding period was an exercise in marking time. 25.5 x 19 x 2 cm. Bound 1995-2009.

Arthur Miller. *The Crucible*. The Viking Press, 1953.



1st 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; handsewn silk endband; covered in full gray goat with title in onlaid leather letters; names stamped in blind and gold; low relief black leather onlays. 20.5 x 14.5 x 2.5 cm. Bound 2011.

The individuals whose names are stamped into the cover were persecuted for their political beliefs during the McCarthy Era. The black leather bars represent the hundreds of other persecuted individuals not listed by name.

Case 3

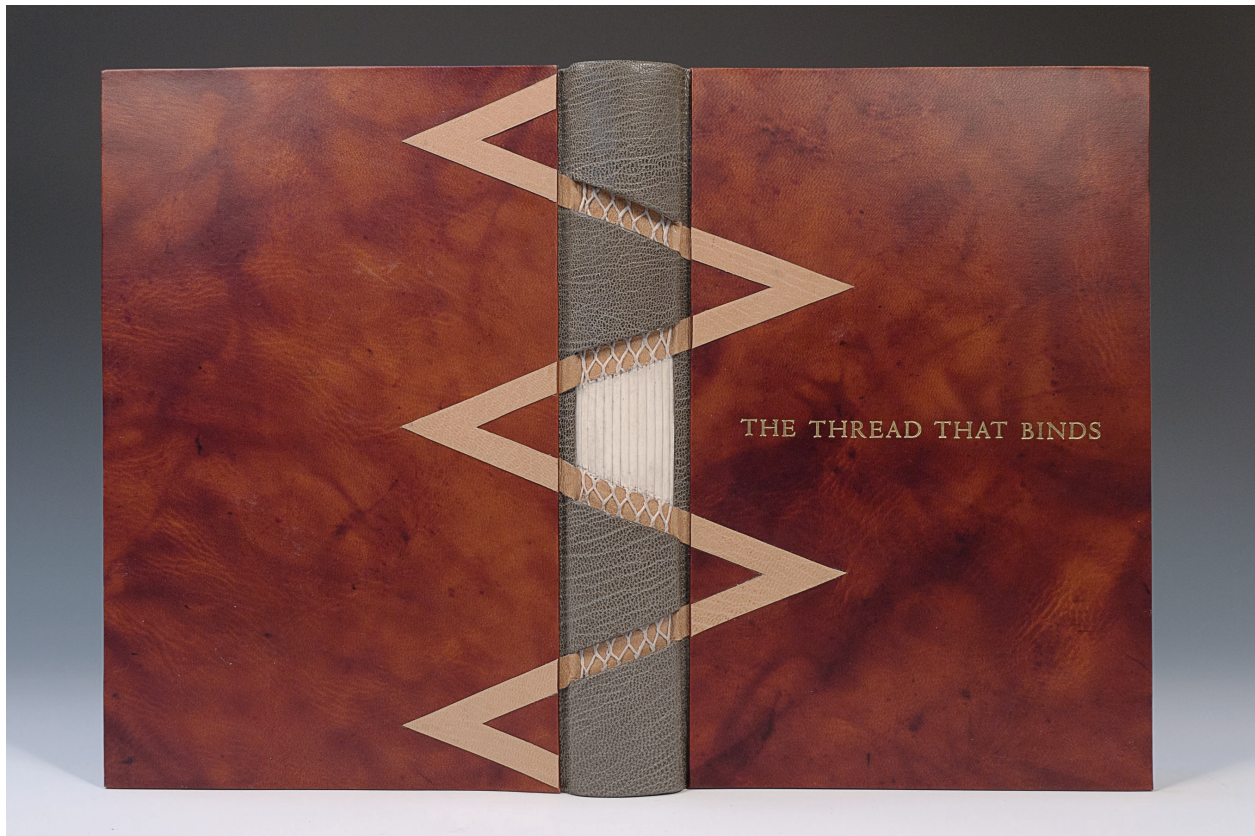
Gaylord Schanilec and Clarke Garry. *Mayflies of the Driftless Region*. Midnight Paper Sales Press, 2005.



Dorfner/de Gonet "open joint" binding; sewn on 3 brown salmon leather slips; flyleaves and doublures of Cave Paper "layered indigo day" paper; graphite top edge; rolled endbands brown salmon leather; spine covered in gray salmon leather; boards covered in full vellum with printed illustrations from text below; salmon leather slips attached to boards and framed with decorative weathered wood veneer; tied mayfly attached to front board. 26.5 x 19 x 2 cm. Bound 2013.

A description of the structure and binding process can be read on the *Pressbengel Project* blog at <https://pressbengel.blogspot.com/search/label/Mayflies>.

Pamela Leutz. *The Thread That Binds*. Oak Knoll Press, 2010.



Modified Bradel binding (Gebrochener Rücken); red Roma endpapers; sewn link stitch on four reinforced leather tapes; dark red and gray handsewn endbands; spine covered in gray leather with cutouts for tapes; boards covered in reddish brown Pergamena deer vellum; titled stamped in gold on front cover with leather onlays. 23 x 15.5 x 4 cm. Bound 2010. A description of the technique can be viewed at https://works.bepress.com/peter_verheyen/1/.

Edgar Allan Poe. *The Raven*. Cheloniidae Press, 1986.
Alan James Robinson, illus.



Modified Bradel binding (Gebrochener Rücken); paste paper endsheets; sewn on two tapes; paste paper stuck-on endband; spine covered in dark red goatskin with feathers pressed into surface; boards covered in paste paper made by the binder with leather fore-edges; in anthracite foil on spine. 16.8 x 25 x 2.5 cm. Bound 2010. A description of the technique can be viewed at https://works.bepress.com/peter_verheyen/1/.

Edgar Allan Poe. *The Raven / Le Courbeau*. Walker & Co, 1968.



Modified Bradel binding (Gebrochener Rücken); sewn on 5 vellum slips; paste paper endpapers by the binder; graphite top edge; endbands of rolled gray leather; spine covered in red chagrin leather with cutouts to reveal slips and sewing; boards edged with red chagrin along fore-edge and covered in paste paper by the binder with black chicken foot leather and vellum slip onlays. 27 x 18.5 x 1 cm. Bound 2014. A description of the technique can be viewed at https://works.bepress.com/peter_verheyen/1/.

Case 4 – The Bone Folder

About *The Bone Folder*

The Bone Folder: A Dialogue Between an Aesthetically-Inclined Bibliophile and a Well-Versed-In-All-Aspects-of-the-Craft Bookbinder, originally written published by Ernst Collin as *Der Pressbengel* (1922) was translated by Peter D. Verheyen. Conceived as a dialogue between a bibliophile and a master bookbinder on all aspects of the bookbinding craft as well as specific techniques, the text also addresses the conflicts between quality and cost and matters of good taste. The expanded introduction to the author and his family by the translator discusses the historical context of the decline of formal training, a trend that continues today.

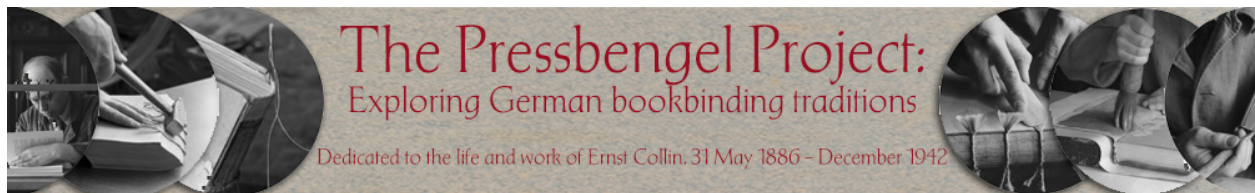
The text is available as a freely downloadable textblock in PDF, great for workshops on binding and the history of the book. It is laid out in signatures (5 signatures of 16 pages each). It is also available in a fine press edition from the Boss Dog Press, illustrated with photographs by John (Hans) Schiff.

Download in sheets

https://works.bepress.com/peter_verheyen/44/download/.

More about the Fine Press edition

<http://pressbengel.blogspot.com/2016/06/the-bone-folder-preorder-prospectus.html>.



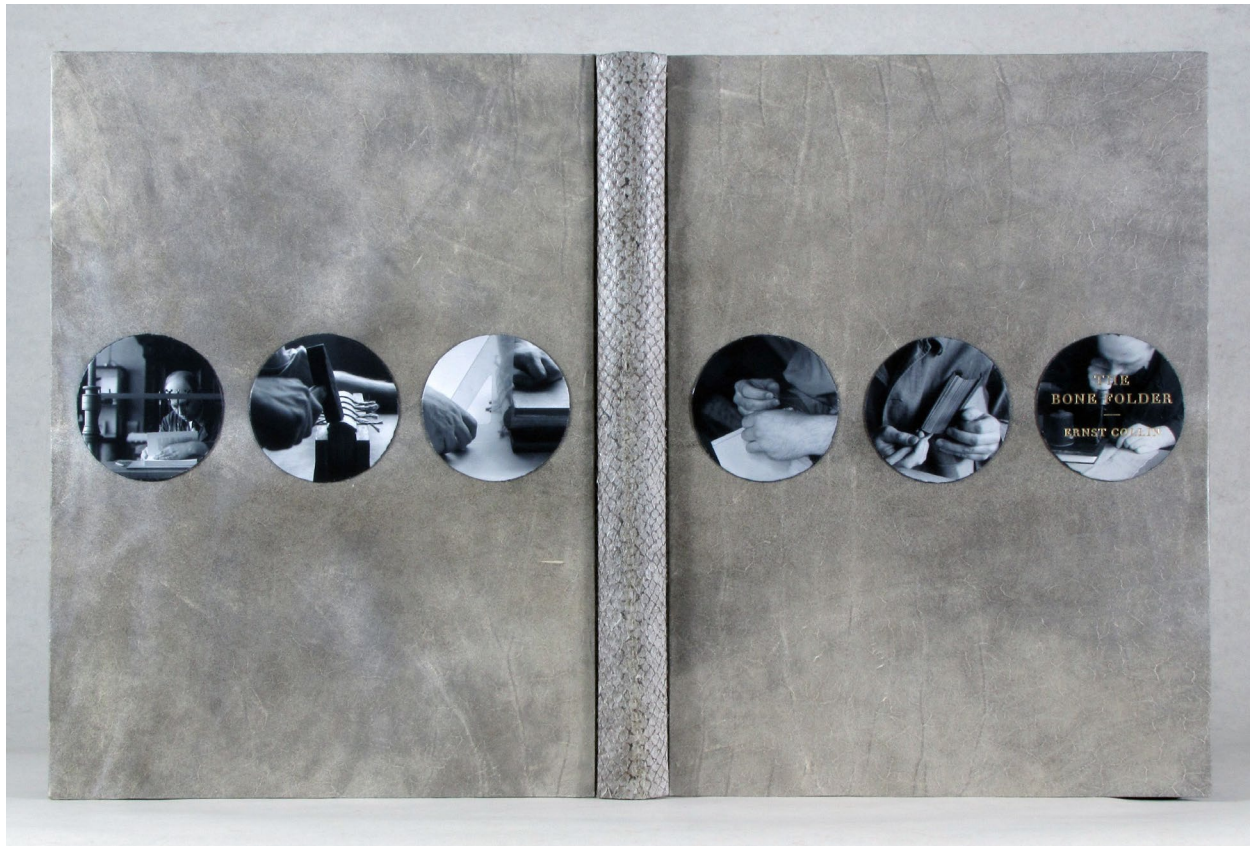
More about Ernst Collin and the Court bookbindery of W. Collin, Berlin, at <https://pressbengel.blogspot.com/>.

Ernst Collin. *The Bone Folder*. The Boss Dog Press, 2017.



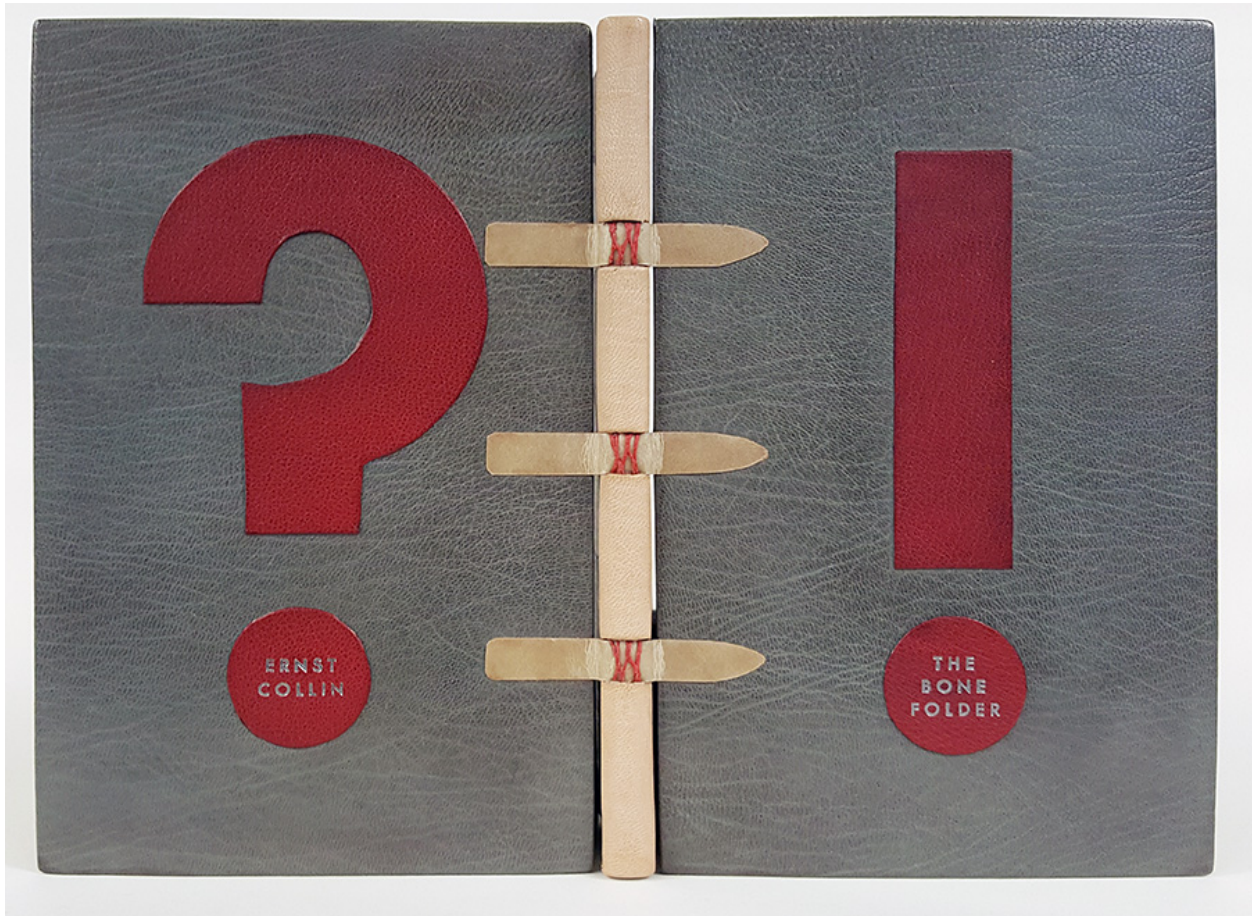
Quarter salmon parchment binding with paste paper sides (both made by the binder); endpapers of Cave Paper “Alphabet”; graphite top edge; sewn endbands. Décor on boards from images in the text by John (Hans) Schiff with title stamped in gold. Also bound in are an extra set of enlarged photographs and the prospectus. 30.5 x 23.5 x 3 cm. Bound 2018.

Ernst Collin. *The Bone Folder*. The Boss Dog Press, 2017.



Modified Bradel binding with cod leather spine and goat vellum boards; endpapers show the 1st and last spreads of the ur-German edition of the *Pressbengel*; graphite top edge; wrapped leather endbands with light surface gilding. Décor on boards from images in the text by John (Hans) Schiff with title stamped in gold. Also bound in are an extra set of enlarged photographs and the prospectus. 30.5 x 23.5 x 3 cm. Bound 2018. A description of the technique can be viewed at https://works.bepress.com/peter_verheyen/1/.

Ernst Collin. *The Bone Folder*. Peter D. Verheyen, 2015.



Dorfner/de Gonet "open joint" style binding. Text sewn on three reinforced vellum thongs; bottom- and fore-edge rough cut with graphite top edge; gold and gray silk endband; spine covered in natural Niger goatskin with cutouts to show sewing; pastedown and fly leaf collaged from original *Pressbengel* edition and other related writings by Collin; boards covered in gray Harmatan Oasis goat with raised onlays of red chagrin leather; author and title stamped in graphite. 20.5 x 14 x 1.5 cm. Bound 2017.

Ernst Collin. *The Bone Folder*. Peter D. Verheyen, 2015.



Danish millimeter binding; text sewn on three ramie tapes; bottom- and fore-edge rough cut with graphite top edge; paste paper endband; spine covered in salmon parchment made by binder; paste paper endpapers; boards covered in paste paper with author and title stamped in graphite. 20.5 x 14 x 1.5 cm. Bound 2017.

Parchment Made From Sea Bass

To learn more about making parchment from fish, go the *Pressbengel Project* blog at <https://pressbengel.blogspot.com/2018/05/more-fish-parchment-mehr-fisch-pergament.html>.

Leather Tanned From Salmon