



BRIDWELL LIBRARY, PERKINS SCHOOL OF THEOLOGY // ISSUE 17 // FALL 2022

The Bridwell Quarterly

SPECIAL ISSUE: HISTORY & FUTURE OF PRINTING ARTS

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The Bridwell Quarterly: Welcome

Anthony J. Elia, Director of Bridwell Library and J.S. Bridwell Foundation Endowed Librarian

Dear Friends,

Ever since coming to Bridwell, now more than four years ago, I have been struck by the profound commitment to the book arts in this library and especially among the talented members of this community. Every successive semester brings new projects, collections, curiosities, and distinct items to the fore, which prompt further conversations and debates about the book as object and art. It is this very practice, that gives purchase to the exceptional stature and place of Bridwell as a library and institution. It is also among the most highly trained, committed, and able stewards of these book crafts, where we find the passions behind making Bridwell excel as a place of book arts, printing, publishing, and typography.

The range of skills, along with the means, by which we are able to engage within this expansive, creative, and evolving world of historical print has allowed us to get to where we are today. At the same time, the creative notions around e-publishing, print-on-demand options, and interdisciplinary collaboration cultivate a promising new world of boundary-breaking disciplines, avant garde methodologies, and limitless possibilities for what our community can and will produce. We are now living through an era of unexpected richness and scholarly vitality that is sown into the very soils of our academic, literary, cross-cultural, and popular landscapes.

With these ideas in mind, our current issue contains a broad stroke of ideas related to how Bridwell's legacy of *the book* and printing exist in this moment, will look in the future, and how that legacy fits within the decision to consolidate our long history of printing efforts into a single publishing enterprise now known as *Bridwell Press*. Many elements of publishing that are available in 2022 had not yet come to market a decade ago. Many of the notions around print-on-demand or the technical and digital tools that are now commonplace had yet to find use, if they had even been invented in 2010 or 2015. These changes, these advances have afforded us a dynamic space to engage with a multiplicity of scholars, academics, and writers, and rethink the notions of publishing for the future ahead of us. Tying together the historical notions of book making, printing, typography, paper and ink production, and similar arts to the present moment will be key to how Bridwell evolves its new *Program for the History and Future of Print*, just as much as how well we are able to operate a newly crafted publishing hub.

In this issue, we celebrate our staff and colleagues, who have earned successes and contributed to our community. We want to recognize and honor the work of Rebecca Howdeshell, who retires at the end of this semester, and who has given us as colleagues and friends much to be proud of around Bridwell. Rebecca's work has stood out and been exceedingly beneficial to this very legacy that we speak of. Her artistry and creative spirit have fit fabulously well with the aesthetic, historical, and dynamic spaces and collections of Bridwell over the years. As you flip through these pages, we hope that you will see and feel the commitment that our staff and colleagues have given to the richness of this place, both in the collections we care for and in the profoundly respectful way that our staff devotes their time, energy, and passion to maintaining this extraordinary library.

Thank you for your continued support.

Anthony



Announcements



REBECCA HOWDESHELL RETIRES

After a decade of distinguished service, Rebecca Howdeshell will be retiring at the end of the year. Her artistic and professional contributions mark a respected and admired career at Bridwell and her colleagues and friends wish her well on her next steps! See pages 5–6 for more details.



THE DOUGHBOYS RETURN

The Light Crust Doughboys will return for another *Cool Yule Christmas* concert on Thursday, December 15, 2022, in Perkins Chapel at 7PM. A reception will follow in the Bridwell Library Blue Room. To RSVP visit the Bridwell News blog online. For more details about the *Doughboys*, see p. 48.



SPRING 2023 EVENTS

This Spring Bridwell will be hosting a number of activities and distinguished visitors. Internationally acclaimed artists Sam Winston, Haein Song, and Rick Myers will be presenting the week of February 12, 2023; Former U.S. Poet Laureate Natasha Trethewey (Feb. 20) and Pulitzer-winning novelist Viet Thanh Nguyen (Feb. 22) will lecture at Bridwell. See p. 51 for details.

BRIDWELL LIBRARY SPECIAL COLLECTIONS:

Devotional Printing in France

Online Exhibition

The history of religious printing often emphasizes large and elaborately produced books held by wealthy individuals and institutions. Yet publishers also responded to the desire among the general population to possess and utilize religious books. Accessible, small format works provided an intimate experience in prayer, meditation, and religious instruction. The works featured in this exhibition document French interests in personal devotion in the seventeenth through nineteenth centuries. The publishing histories of these works also demonstrate the international and cultural importance of themes inherited over several centuries and shared across languages and borders.

Adrien Parvilliers (1619–1678).

Les Stations de Jerusalem, pour servir d'entretien sur la Passion de N.S. Jesus-Christ.

Lyon: Jean-Marie Bruyset, 1755.



Bridwell Special Collections is open by appointment only: <https://www.smu.edu/Bridwell/About/ContactUs>

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Rebecca Howdeshell Retires

A Fond Farewell to Bridwell's Digital Projects Librarian

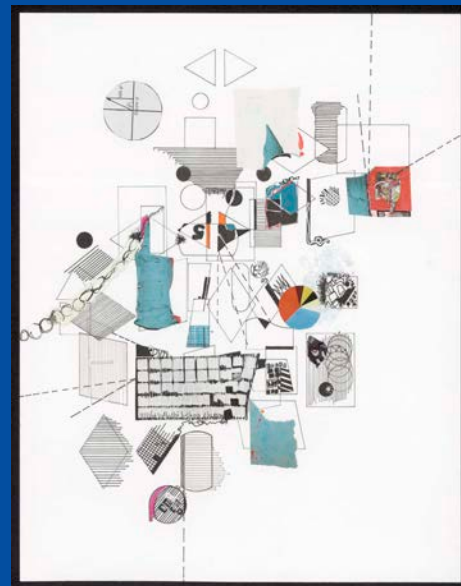
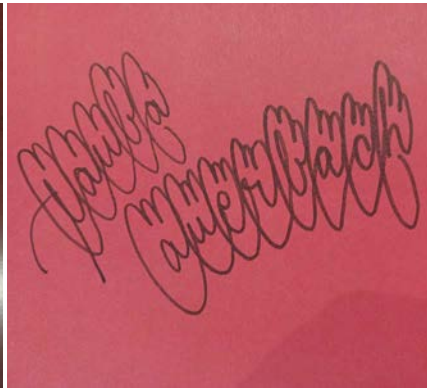
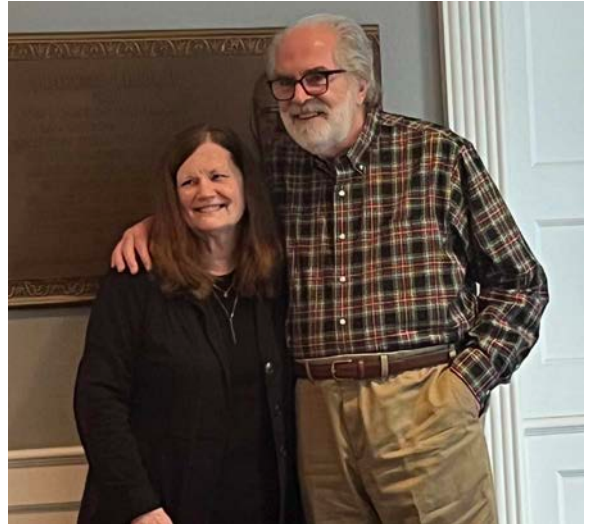
After a decade of distinguished service at SMU, Digital Projects Librarian Rebecca Howdeshell will be retiring from Bridwell at the end of this calendar year, though her last day on campus was November 18th. Her continued commitment to the work of Bridwell is well-known and seen by her colleagues on a daily basis, through an inveterate attention to detail and masterful and keen aesthetic eye that is paralleled only by her own artwork. Rebecca has contributed immensely to the operations, programs, and vision of Bridwell Library, especially under both the stresses of the pandemic *and* the extraordinary opportunities surrounding the receipt of major collections in the last few years. Her steadfast consistency and thoroughness on projects has not only afforded the staff an exceptional colleague with whom to work, but inspired both coworkers and the greater community of patrons, visitors, and artists with the benefits of first-class design, thoughtfulness, and creativity. And while most of us at Bridwell and SMU know her for her stellar work on campus,



beyond these walls she is an acclaimed artist, who has a stunning portfolio of far-ranging works in various media. Rebecca graduated from the University of Oklahoma with a B.S. in Art Education followed later by an M.F.A. in Studio Art from the College of Visual Arts and Design at UNT in Denton, along with an M.S.L.S. from the School of Library and Information Service, also from UNT. She has taught art at local schools, juried for both city-wide high school exhibitions and the Texas Education Association's state-wide art exhibition (VASE), and published in a variety of journals, newsletters, and exhibition catalogs. She has been the recipient of grants and scholarships, as well as an artist residency at the Constance Saltonstall Foundation for the Arts. Rebecca has also curated a host of exhibitions, including those at the Lightwell and North Galleries, and most recently for an exceptionally crafted exhibition she co-curated with Jon Speck at Bridwell titled *Symbiosis of Script, Font, and Form: A Selection of Artists' Books*. And for the last two decades her art has been featured both in group and solo exhibitions at nearly fifty gallery shows, from New York, Washington, DC, and Massachusetts to Pennsylvania, Nebraska, and across Texas. Working in felt, paper, and collage, among other media, Rebecca has produced a wide range of colorful, evocative, and finely crafted pieces of nuanced art, each tempered with a powerful simplicity and contrast of form. You can visit her website here: <https://www.rebeccahowdeshell.com/>. As Rebecca transitions to her next adventure, we all want to thank her for the breadth of the extraordinary gifts and talents she has brought to us as a community, and especially to Bridwell. In addition to her work on the *Symbiosis* exhibit, she has also been instrumental in a vast array of digitization projects, website team work and liaison duties, content creation and curation around the John Wesley letters, World Methodist Museum, Upper Room collection, United Methodist Publishing House photographic and manuscripts archives, and much more. We are also extremely grateful to her for both her own artistic contributions to the first book published under the Bridwell Press imprint, *The Antediluvian Librarians' Secrets for Success in Seminary and Theology School* (2022), and for her incomparable work on launching the press itself. For all these things, we thank Rebecca and wish her a happy, healthy, and very creative *post-Bridwell* career!

Bridwell Gathering & Farewell Party

On Friday, November 11th, 2022, Bridwell Library held an all-staff luncheon in recognition of Rebecca Howdeshell for her decade of service at Bridwell and SMU. In the manner reminiscent of our most recent retiree, Jon Speck, we aimed at a gathering that *de-emphasized* the “retirement” aspect of the event. Many considerations were considered regarding whether it should also be a “non-retirement” party or “next-step” party. In any case, we wanted to celebrate and honor Rebecca and all the extraordinary work she has done for Bridwell over the years. Included in her send-off were gifts of a crystal commemorative award recognizing her time at Bridwell, along with a signed volume of *Chaos* (Deitch, 2009) by one of the great artists represented at Bridwell in recent years, Tauba Auerbach.



Rebecca’s artistic talent includes her work in abstract design. Before retiring, she created this magnificent piece called *After Basquiat*, which she donated to Bridwell and is now displayed not far from her former office on the lower level of the library.

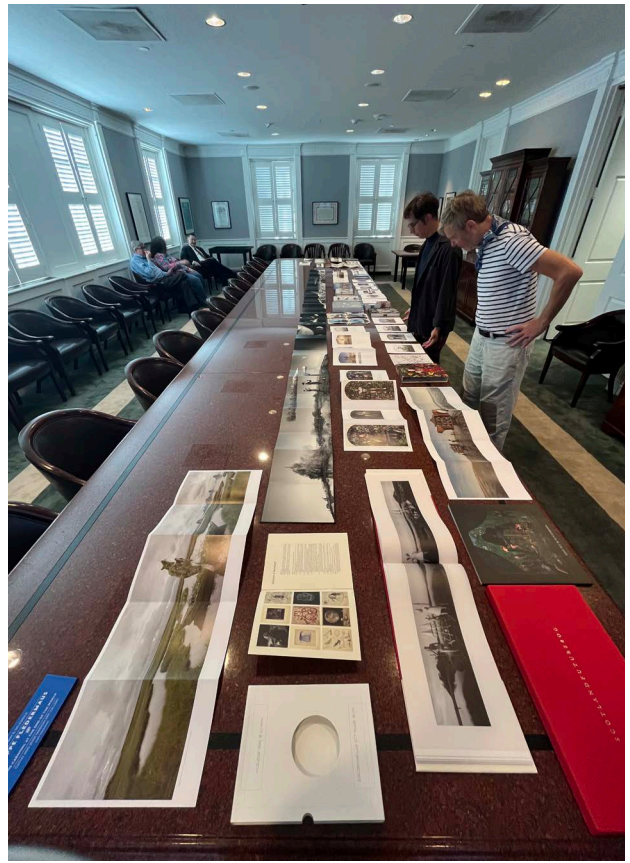
Kahn & Selesnick at Bridwell Library

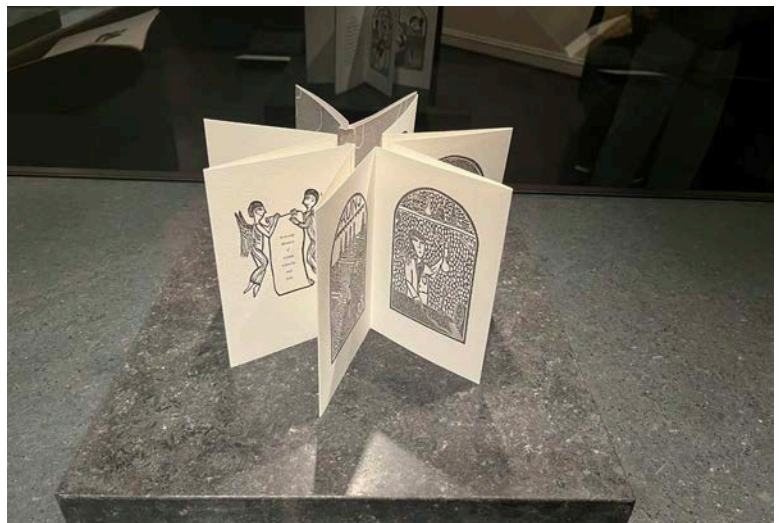
Lead Stealing the Danse Macabre: Changing Roles & Identities in the Modern Dance of Death

Bridwell Library and SMU's Department of Art History welcomed the collaborative artist team Kahn and Selesnick to campus September 21–23 for a number of public events around the opening of Bridwell's autumn 2022 exhibition, *Lead Stealing the Danse Macabre: Changing Roles & Identities in the Modern Dance of Death*. The exhibition opened on September 12 and will remain open through December 16, 2022. Nicholas Kahn and Richard Selesnick offered a lecture on their collaborative process and the range of visionary artworks produced over the span of their career on Wednesday, September 21 in Prothro Hall's Great Hall at Perkins School of Theology (sponsored by the Department of Art History). A recording of the lecture can be viewed on the [Bridwell News Blog](#). The following day, Bridwell Library hosted a hands-on show-and-tell with the artists in the Benefactors Room. Guests asked the artists questions about their work and were encouraged to view their artwork up close.



As seen in the images to the right and below, the long marble table in the Benefactors Room held many examples of their extraordinary work for guests to examine and appreciate. The lecture and workshop were followed by the official opening of Bridwell's exhibition and a reception with Kahn and Selesnick as the featured speakers, addressing several of their recent works prominently featured in the exhibition. These include *100 Views of the Drowning World*, *Madam Lulu's Book of Fate*, *Dr. Falke's Oraculum*, *The Carnival at the End of the World*, and four panoramic *Danse Macabre* photographs. On Friday, September 23, students and staff volunteered to take part in a photography session with Kahn and Selesnick in Prothro's Great Hall at Perkins School of Theology. Bridwell Library's Cataloging and Metadata Librarian Seth Miskimins is shown on page 8 levitating in an artistically imaginative photo arranged and shot by the duo. These photographs will become part of Kahn and Selesnick's upcoming book containing a selection of their artwork. To learn more about the artists and their work, visit [Kahn and Selesnick online](#).





(Above): The top photo was part of Kahn & Selesnick's photoshoot in Prothro's Great Hall with Bridwell's own Seth Miskimins; (Bottom): four photos show the reception and exhibition opening during the artists' visit.



Wesley and Outler Chair Installations

Professors Miles and Campbell Honored with Endowed Chairs at Perkins

On Monday, September 26, Perkins School of Theology hosted the installation of two endowed chairs by current faculty: Dr. Rebekah Miles as the Susanna Wesley Centennial Professor of Practical Theology and Ethics and Dr. Ted Campbell as the Albert Cook Outler Professor of Wesley Studies. Both appointments began on June 1, 2021, but the formal installation of the two chairs took place in September in Perkins Chapel and Bridwell Library, respectively. Dr. Randy Maddox, William Kellon Quick Professor Emeritus of Wesleyan and Methodist Studies at Duke Divinity School, provided a special introductory presentation followed by lectures given by the newly endowed chair holders. Dr. Campbell gave a lively and provocative talk titled “A Day in the Life of John Wesley: 2 April 1739,” which examined the real nature of Wesley’s extraversion (and introversion) based on an assessment of his daily journals and use of *alone time*; while Dr. Miles gave a thoughtful and reflectively engaging lecture on health, caring, and spiritual attendance, which was titled “Holy Dying, Covid, and Other Problems.” Following the activities in Perkins Chapel, the presentation of the physical *chairs* was made in the Bridwell Library Blue Room and accompanied remarks by Provost Elizabeth Lobo, Dean Craig Hill, and Prof. Wes Allen. A reception followed and the event was attended by approximately forty community members.



Images from installations, Monday, September 26 in Perkins Chapel and Bridwell Library. (Top of page): Prof. Wes Allen speaks as the two honorees fist bump in celebration of their work. (Above center): Dean Craig Hill delivers remarks. (Bottom left): Dr. Randy Maddox shares a moment with Bishop D. Max Whitfield in Bridwell’s Red Room.

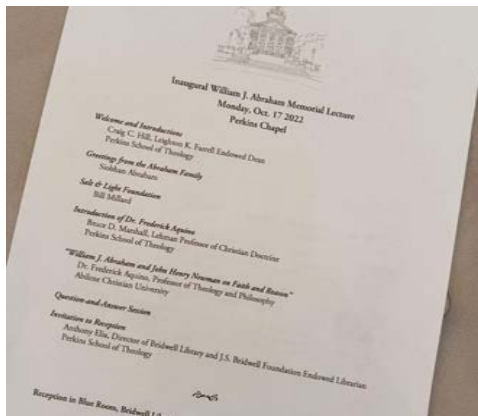
Inaugural William J. Abraham Memorial Lecture

New Lecture Series Honors Legacy of Late Perkins Professor

On Monday, October 17, 2022, Perkins School of Theology and Bridwell Library hosted the inaugural William J. Abraham Memorial Lecture in Perkins Chapel. The lecture, which was supported this year by Bill Millard (in photo right), was established to honor the legacy of the late Perkins faculty and Albert Cook Outler Professor of Wesley Studies, William “Billy” James Abraham (1947-2021). Prof. Abraham died unexpectedly last October. One of the aims of the lecture series is to pay tribute to Dr. Abraham through critical and deep engagement with his lifetime of work. The first of these lectures was presented by Dr. Frederick Aquino, Professor of Theology at Abilene Christian University (ACU), who was also one of Billy’s students. The theme was “William J. Abraham and John Henry Newman on Faith and Reason,” which followed an historical, philosophical, and theological trajectory of Newman’s work through to Abraham’s approach and critiques. Dr. Aquino is the author, co-author, or editor of more than dozen works, including *Communities of Informed Judgment: Newman’s Illative Sense and Accounts of Rationality* (2004) and *The Oxford Handbook of the Epistemology of Theology* (with William J. Abraham, 2017).



(Above, l-r): Dr. Bruce Marshall, Bill Millard, Dr. Frederick Aquino, Siobhan Abraham, Dean Craig C. Hill; Photo credit: C. Nelson



Images from the Inaugural William J. Abraham Memorial Lecture, including (clockwise from top left): lecture program, Dr. Aquino, audience questions, Bridwell Director Anthony Elia with Siobhan Abraham (Dr. Abraham’s daughter, 2nd from left), and community guests at the reception in the Bridwell Library Blue Room.

SPECIAL EDITION SECTION:

HISTORY & FUTURE of PRINTING ARTS at BRIDWELL

In this issue of *The Bridwell Quarterly*, we will be exploring the legacy of book and printing arts, as well as current initiatives, programs, and plans for developing a more expansive plan at Bridwell around publishing, historic printing presses and printing, typography, book binding, calligraphy, papermaking, dyes and ink development, and ecological and environmentally conscious approaches to organic and sustainable components of the book arts and their construction.

Bridwell Launches New Press

Over the last three years, Bridwell Library has been exploring ways to enhance and develop new forms of academic publishing. Through dozens of meetings with academic presses around the country, along with discussions in the publishing, e-commerce, and digital content industries, the result of this work is the new *Bridwell Press*. There is a long history behind this undertaking, that is based on a detailed history of publication at Bridwell Library, going back to the 1950s. Since the days of the first Bridwell director, Decherd Turner, Bridwell has been publishing a host of works in book form, including exhibition catalogs and works about the Methodist Church. In more recent years, the need for a concerted and standard publishing operation has been a topic of conversation around the SMU campus, and especially among faculty and scholars in the humanities. Considering these discussions and needs, along with the changing market of digital publishing, Bridwell undertook a deep-dive into how best to approach this subject,

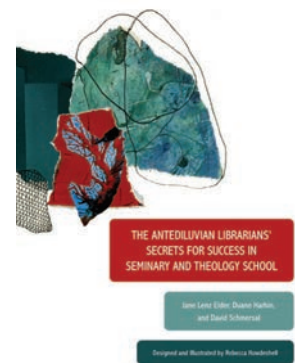


Rebecca Howdeshell and Jane Elder pose in front of one of Bridwell's printing presses with their book, *The Antediluvian Librarians' Secrets for Success in Seminary and Theology School*, the Bridwell Press's first publication.

what could and could not be done, and how such an operation could be accomplished. With the collective support of Perkins School of Theology and SMU Libraries, the configuration of an open access publishing platform underwritten by Bridwell Library was developed and launched in 2022 under the name of *Bridwell Press*. And while the eponymous name of the press is associated with Bridwell, the work that we hope to accomplish and accommodate stretches well beyond our walls to the greater wide world of academic curiosity, investigation, and research. In our first year, we have since June published two books: *The Antediluvian Librarians' Secrets for Success in Seminary and Theology School*, a joint effort written by Jane Elder, Duane Harbin, and David Schmersal, and illustrated by Rebecca Howdeshell (pictured right with Jane Elder); and *Food for the Soul: The Recipes of Schubert Ogden* (published in October 2022). All four titles to be published this year follow with book covers and descriptions of each work. For more in depth details, see our *Bridwell Press* FAQ (pp. 20–25). Information, requests, and questions can be directed to Anthony Elia.

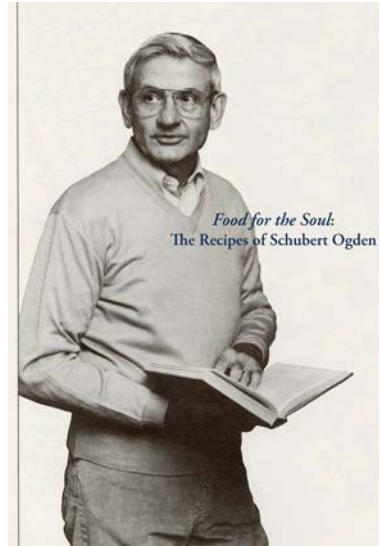
The Antediluvian Librarians' Secrets for Success in Seminary and Theology School (2022)

In *The Antediluvian Librarians' Secrets to Success*, the authors draw on their combined experience and unique perspective as librarians to address the most common concerns they hear students express. Their light-hearted approach, combined with eye-catching illustrations, makes for a friendly work students can read from beginning to end or refer to as they move through their first anxious weeks of seminary. In easy-to-digest segments, the book reveals the kind of strategies for being a graduate student that are seldom revealed in the classroom. Consisting of seven sections, *The Antediluvian Librarians' Secrets to Success* offers guidance on such varied topics as reading strategically, asking questions, managing time, practicing self-care, staying organized, and tackling that first paper. It also offers lists for further reading and thoughtful pieces of advice. Although the authors are theological librarians, the recommendations they offer are just as practical for students beginning any graduate program in the humanities. Deeply useful for anyone entering seminary or theology school both now and in the future, *The Antediluvian Librarians' Secrets to Success* is the first work released from the new Bridwell Press.



Food for the Soul: The Recipes of Schubert Ogden (2022)

Schubert Miles Ogden (1928-2019) was one of America's preeminent theologians during the last fifty years and spent a significant part of his career at Perkins School of Theology (SMU). During this time he engaged with a broad range of topics and concerns in his writings and teachings, producing an extensive theological body of work. What many in that academic world did not know was that Ogden was also a formidable man in the kitchen, constantly experimenting, testing, and coming up with a variety of recipes, from the distinctly delicious German-style baked goods like stollen to Schubert's Own Salmon Loaf. He even had a signature cocktail called the Minister Margarita. In this present volume titled *Food for the Soul: The Recipes of Schubert Ogden* we have the second book published under the new Bridwell Press imprint that brings to life a lesser-known aspect of Ogden's dynamic world. Instead of the adventures of the great scholar's theological works, in this book we have an element of joyful surprise in his gastronomical oeuvre, and maybe there is something new and illuminating to discover in that as well. This compilation will certainly find a warm and inviting home among both theologians and non-theologians alike, especially if you like to experiment with the never-ending nuances of food.



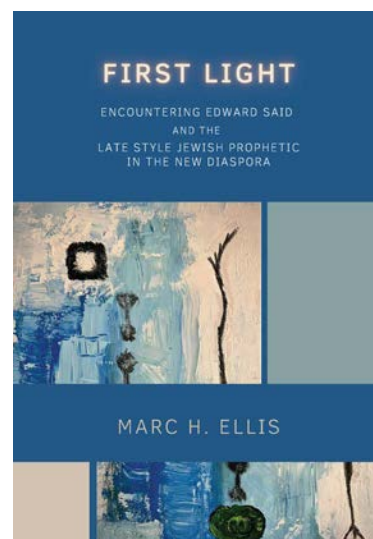
The Religion of the Future (2023)

Roberto Mangabeira Unger (b. 1947) is a Brazilian philosopher and politician and his work has been highly influential across disciplines around the world. At the most basic level, his book *The Religion of the Future* is a secular project for spiritual and political revolution. It presents a comprehensive vision of humanity and the broad outlines of a program for the refashioning of self and society in order to enable each man and woman to live a greater life. The project offers an outline of social institutions as well as imperatives of moral practice, both with the aim to enhance life individually and collectively. In doing so, it exhorts us to live in the present by embracing the life we have now through what makes us human rather than trying to suppress or overcome our existential and spiritual limitations. The program to facilitate such aims involves both moral and political measures, whereby the former engages an individual's conduct of life, or what is more commonly spoken of as moral philosophy, and the latter the structure of society. The present book is an abridgment of Roberto Mangabeira Unger's *The Religion of the Future*, originally published by Harvard University Press in 2014. It represents an edited replication of the original that is complete in argument but reduced in size. This abridgement was undertaken by Dr. Macabe Keliher, Associate Professor of History at SMU.

Macabe Keliher is a historian of early modern and modern China. His award-winning book on the formation of the Qing empire, *The Board of Rites and the Making of Qing China*, is an institutional and political history of ritual in early modern China. Focusing on symbolic practices that disciplined political actors and legitimized authority, the book challenges traditional understandings of state-formation and argues that ceremonial and ritual acts not only defined power and authority but also played a key role in shaping political order in seventeenth-century China to lay the basis for empire. He is currently at work on a four-part history of capitalism in China, exploring developments from 1400 to the present. The most recent installment of this project is a history of the transformation of the postwar Hong Kong political economy.

First Light: Encountering Edward Said & the Late-Style Jewish Prophetic In the New Diaspora (2023)

First Light: Encountering Edward Said and the Late-Style Jewish Prophetic in the New Diaspora is a fascinating and controversial collection of journals and meditations on the plight and possibility of the prophetic witness in the modern world. In these pages, the Jewish theologian Marc H. Ellis explores the prophetic through his encounters with the late Palestinian intellectual Edward Said, as a way of thinking through the stakes of contemporary Jewish history. His unexpected encounter with Said on Yom Kippur provides a fascinating window to explore the dangers and possibilities of present-day Jewish life and its future. Ellis applies Said's idea of late-style to the Jewish prophetic – what Ellis names the Late-Style Jewish Prophetic – to mean the reappearance and coming home of the Jewish prophetic as it undergoes its own deconstruction and re-emergence. At turns, deeply personal and creatively theoretical, Ellis doesn't shy away from the forbidden terrains of self-questioning and progressive posturing, even with people and movements he identifies with. The result is a sensitive and provocative exploration filled with questions and responses rather than definitive answers.



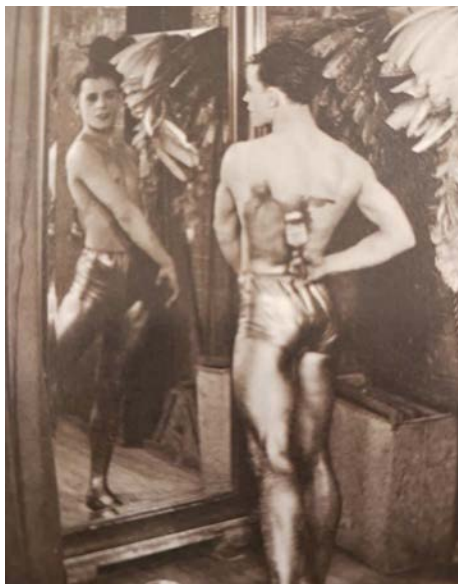
Marc H. Ellis is Professor of History and Jewish Studies, formerly of the Maryknoll School of Theology and Baylor University. He has authored and edited more than thirty books including *Toward A Jewish Theology of Liberation*, *Finding Our Voice: Embodying the Prophetic and Other Misadventures*, and *I AM Who Loves the Prophets: An Exile Devotional*. A Festschrift volume honoring Professor Ellis, *The New Diaspora and the Global Prophetic: Engaging the Scholarship of Marc H. Ellis*, was published in 2021.



How Modern Dance Inspired a New Press

Arthur Corey's *Danse Macabre: The Life and Death of Andreas Pavley* (1977) and Decherd Turner's Vision Established Bridwell's Literary Legacy

It could never be said that the late, great Decherd Turner—first Bridwell Director and collector extraordinaire—ever lacked imagination, creativity, or curiosity. As someone whom we might describe as a bibliographic *artist*, that is one who excelled in the repartee and cultivation of arts on the original Bridwell palette, he had many friends, colleagues, and muses who contributed to this very artistry. And certainly, his vast and uncompromising abilities at making social and political connections across the book arts world are still legendary. Such wells of inspiration originated from many places, both expected and quite surprising, especially when it came to his talent at drawing together a fabulous set of writers, authors, scholars, and artists who shared interests in metaphysics and the occult. Among the many such outstanding connections that Turner made during his three decades at SMU was a relationship that resulted in Bridwell Library publishing the biography of a modern dancer (Pavley, pictured right) by yet another *terpsichorean* (Corey, below left). In turn, this extraordinary synergy, which came to fruition in the 1977 book *Danse Macabre: The Life and Death of Andreas Pavley* by Arthur Corey, is a story worth telling—not only because of the narrative twists and turns that make for an intriguing tale, nor simply because of Corey's own extraordinary gift for good writing, which makes the innumerable vignettes melt off the page in chocolatey prose. The reason, then, is that the undertaking of the Pavley book, its profundity and earnestness, and the relationships that Decherd Turner cultivated in pulling the publishing project together all play into the formidable legacy of Bridwell now in the 21st century. Appraising Decherd Turner (next page, upper left) as a holistic thinker helps us understand why and how he approached this work, and what constituted the voluminous and creative breadth of special collections and religious imagination that now comprise our archives and rare materials. Now, more than forty-five years later and with Turner in mind, it should be no surprise that a biography of a dancer should inspire and set the precedent for a new press in the second millennium at Bridwell Library.



around with stage...
and vintage literature, poured champagne...
dinners on wedding eves, flirted outrageously in
Champs Elysée.
Leon was enjoying this man-about-town role w
a dinner party at their country villa near Nice dur
1911. Among other distinguished guests was the s
Trouhanova, who brought along her dance teach
Trouhanova was planning a season at the Chate
so the conversation naturally veered around to t
studies under Clustine, erstwhile *premier danseur* at
tro de ballet with the Imperial School, to Clustine's
hail Mordkin, all this leading to a spirited discuss
Chatelet program.
Impulsively, Trouhanova turned to her hos
"You are the perfect type for a *premier danseur*!
followed, she went on to say: "We have six mo
formances and Ivan could train you to be my pa
Stunned, Leon could no more than gape. Clus
breach by assuring the young man that this wa
sible, providing the body was supple, the t
above all, that there was a willingness to wor
who had always shown scant sympathy for hi
ambitions, at least where they did not relate
matic goal, settled the matter by saying: "I
become a dancer, I will not oppose it. My
becoming a singer [father De Carva prided h
baritone voice], and that has always been a
would not want you to experience such bitte
reproach me later for standing in your way!"
What makes this spur-of-the-moment pr
worthy is that Monsieur Leon was already to
The dogma of ballet orthodoxy was—still
must begin in early childhood if anything in



This story begins a century ago, with the most fascinating *dramatis personae* in the world of early 20th century modern musical and dance arts. Andreas Pavley (born Henryk van Dorp de Weyer in 1886) is the primary subject of the biography *Danse Macabre*—a young man from the Netherlands, who seeks a winsome and desirable future in a new land. His exploits and encounters all the way to New York and Chicago are replete with the *Who's Who* of that era's Diaghilevian antics, the *Ballets Russes*, and the international stage—Anna Pavlova, Bronislava Nijinska, Felia Doubrovska, and more. Pavley eventually makes his way to the American Midwest with fellow dancer and choreographer Serge Oukrainsky (1886-1972). They worked at the Chicago Opera Ballet, and later establish the Pavley-Oukrainsky Ballet. It was increasingly successful and the pair became stars of not just dance, but of choreographic arts and dance method. As the 1920s wore on, film, Hollywood, and the general wear-and-tear of American life caused stresses on the pair. Their partnership and their work began to have difficulties, before the shocking ending that came to our principal actor. The tragedy of Pavley

was that he died on June 26, 1931 by jumping out of a building in Chicago, plummeting to his untimely death (see, p. 118 of *Danse Macabre*), and that his travails with the politics of art and dance brought him into confrontation with changing moods of the Depression-era world—all part of what, according to Corey, were an unreconcilable future.

Curiously, the book in many ways is a co-biography, because its author Arthur Corey insinuates his own story and relationship to Pavley already halfway through the book with remarkable breadth, sometimes taking over the main subject of focus—Pavley—altogether! His segments about how he himself met Pavley and rose within the ranks of modern dance, and even pioneered a body-painting technique for performers, has a place throughout the narrative. And while the work is ostensibly about Mr. Pavley and his rise, glories, and tragedy, Arthur Corey's longevity afforded him a sort of last word among equals—he outlived not just Pavley, but also Oukrainsky, (next page, upper right) who died in 1972 and left his own autobiography. Perhaps, though, the more intriguing elements of this story are the ones that seem to brush aside the main story telling. Of course, the drama and antics of the ballet and dancers and managers and even wealthy socialites of Chicago are delightful and teasing, but the notes by Corey about metaphysics and the occult take on a particular aesthetic, ideal, and importance. This is in part, because of their connection to both Decherd Turner and Bridwell Library.



Arthur Corey's biography is a *Who's Who* of early 20th century modern dance, which features an array of avant garde styles and artists, along with his own innovations in body paint. The photo of him painting himself is on p. 16 on the lower left. Studies on dance and religion of this period often speak of orientalism and cultural appropriation, yet there is still much to uncover around the nuances of these artists' philosophies and beliefs. Turner and Corey connected around some of these ideas.

For example, Corey notes in several passages a rather distinct and impressive stance of philosophical ruminations for those who perform modern dance. He refers to the notions of Plato and a range of philosophies from various world traditions all the way up to the 20th century, as a method of encountering dance—something that may have been unusual for a modern dancer at the time but was certainly part of the intellectual and religious milieu of the 1920s and 1930s. Corey does, after all, seem critical of some people's abilities, both artistic and intellectual, even framing himself as the great revealer of truths at times. For Corey, though, he speaks of having students among his friends and colleagues of the terpsichorean world, including the illustrious American dancer Ruth St. Denis (1879-1968) and her husband Ted Shawn (1891-1972), who both helped pioneer dance through movement and form at their school and company *Denishawn*—later to influence generations of dancers, including Martha Graham. When Corey notes his work on metaphysics with these individuals, he hints at a whole side of his work that has long gone unnoticed. He published at least three other works in his lifetime, including: *Christian Science Class Instruction* (1945), *Personal Introduction to God* (1952), and *Behind the Scenes with the Metaphysicians* (1968). Corey's interest in these areas and the unlikely publishing of his biography of Pavley make more sense once we understand his eclectic background and how it intersected with Decherd Turner.



Turner's interests were broad and encompassing. What he collected spanned the traditional Methodist histories and incunabular book arts to archives in modern religions. By modern, this includes the occult, metaphysics, and theosophy. Turner developed connections and relationships with a variety of intriguing people, many of them local to Dallas, who found comfort and some outlet of truth seeking in these realms—including Arthur Corey. Today, Bridwell holds a variety of collections devoted to magic, the occult, metaphysics, and modern religious movements. While the work of Corey on Andreas Pavley is seemingly an outlier, it holds a special place in how Turner saw it fitting in Bridwell's own eclectic origins: as a place befitting interdisciplinarity of the arts and theology, and one that may be expressed through the traditional printing and publishing arts.

Much of the joy in rediscovering Corey's book is finding how relevant and apropos it is to the work we are still doing today. In particular, the curatorial activities and program of acquisition studied by and considered by Bridwell's curator Arvid Nelsen, shows us the inextricable nature of Decherd Turner's legacy, even more than half a century later, since acquiring the original Corey collections. The fact of our current exhibit being topically based on *Danse Macabre* returns us to Turner and Corey's own links to this very book of the same name that was published by Bridwell in 1977. In many ways, the confluence of all of these historical characters, ideas, and projects has yielded the perfect opportunity for us to launch something new, with a nod to a precedent undertaken nearly half a century ago. And for that, we have been inspired to try something else that will continue to make Bridwell the special place that it is.

Bridwell Press

SMU Libraries & Perkins School of Theology



What is *Bridwell Press*?

Redesigning Bridwell Library's seven decade legacy of publishing through a new model of production and distribution

Bridwell Press is the new professional publishing arm of Bridwell Library (SMU Libraries and Perkins School of Theology). For seventy years, Bridwell Library has published more than one hundred titles under various imprints associated with its collections, from exhibition catalogs and Methodist works to biographies and occasional papers. By redesigning how we publish, we are able to reformulate and enhance our approach to scholarly production.



LIBRARY

Based in a premiere institution with expert staff



ACADEMIC

Seeking highest quality materials for publication



OPEN ACCESS

Digitally published works freely open to all



Bridwell Collections

Publications related to our outstanding holdings



Humanities, Social Sciences, & Methodism

Publications of diverse and creative content



Translations

Publications that cross language boundaries

What is our Mission?

The mission of *Bridwell Press* is to engage with a broad community of authors, who seek to publish creative, quality, and freely accessible works on a global scale.

How are we different?

Open Source, Interdisciplinary, and Creatively Unorthodox

While we wish to maintain the highest professional standards, we also believe that there is always room for new, adventurous, and diverse thinking in publishing. Scholarship should be both rigorous and creative—it often is not. Some themes have been traditionally avoided by young scholars, who feel that attempting hybridity in their work may be too experimental and harmful to their pursuit of tenure; while other more senior scholars might be looking to publish pet projects that do not fall within the parameters of larger university presses. Combining martial arts, food, and theology, for example, could constitute just such an area, as easily as new takes on more traditional works of Methodist history. *Bridwell Press* is open to these topics, particularly novel and unusual approaches to scholarship. We want new scholarship to come to



life, especially as it supports emerging scholars from regions, backgrounds, and circumstances that may not offer opportunities for easy access to publishing.

“Scholarship should be both rigorous and creative—it often is not.”

Acquisitions, Tools, and Production

- » SMU faculty-staff publishing committees strategize and guide content development
- » *Bridwell Press* uses Fulcrum publishing tools based out of the University of Michigan
- » Bridwell Library publishing staff manage production and coordinate with authors

Committees

- » **Global Humanities & Social Sciences (Including Translations):** seeks diverse titles from humanities and social sciences with specific interest in world theologies, the global south, diaspora studies, translations, ethics, religion and politics, and pan-American religious experience;
- » **Methodist Publishing:** seeks to publish both historic unpublished works related to the Methodist Church and new works related to the global church and its activities;
- » **Bridwell Collections & Research:** seeks to publish works focused on the library’s expansive and detailed collections. *The New Scholars* imprint, which comes under this series, seeks to publish works by emergent scholars with broad, creative, and novel research projects. Bridwell Library catalogs and occasional papers will also be published under this series.

What topics do we publish?

Bridwell Press seeks to balance the tradition of the library's legacy as both theological institution and special collections library of distinction with a more openly defined space for scholarly activity. This will be undertaken by theme and by audience.

A. **Theme:** themes are topics related to Bridwell collections, Methodism, and the spectrum of scholarly fields in the humanities and social sciences. Specific topics of interest include religious studies, theology, ethics, philosophy, literature, politics & religion, and history. As *Bridwell Press* grows and observes market trends and interests, we will explore the needs in those areas. The growth and development of *Bridwell Press* are open and flexible because the human mind and experience is such, especially in our fast-paced world.



B. **Audience:** there are many audiences for the works that *Bridwell Press* publishes. The two main categories of publishing will focus on popular (non-peer-reviewed) works and more scholarly (peer-reviewed) works. *Bridwell Press* offers the option for authors to select either a more popular imprint or a scholarly imprint. The scholarly imprint will be a distinct series called *Bridwell Academic Press* and will publish peer-reviewed works selected by one of the three acquisitions committees (see How does this work?).

How does this work?

The acquisition of titles for *Bridwell Press* is guided by faculty-staff committees at SMU. The committees of the Press strategize around content development and acquisition and work in coordination with Bridwell Library's publishing staff, who oversee and manage production. Each committee represents a distinct series in *Bridwell Press* that reflects its specialization (e.g. Methodist Studies, Global Humanities). Depending on the demands of the academic marketplace, these series and publishing opportunities will respond and develop accordingly. The primary acquisitions committees and series include:

- » Global Humanities & Social Sciences (Including Translations): seeks diverse titles from humanities and social sciences with specific interest in world theologies, the global south, diaspora studies, translation, political theology, ethics, and pan-American religious experience.
- » Methodist Publishing: seeks to publish both historic unpublished works related to the Methodist Church and new works related to the global church and its activities.
- » Bridwell Collections & Research: seeks to publish works focused on the library's expansive and detailed collections. *The New Scholars* imprint, which comes under this series, seeks to publish works by emergent scholars with broad, creative, and novel research projects. This committee also oversees publication of Bridwell's catalogs and occasional papers.

How often do we publish?

In 2022-2023, *Bridwell Press* is considering four titles, with the hope that this number will increase. Demand, interest, viability, and sustainability will determine output in our first years.

Who can publish?

Anyone who has a great, compelling, and interesting idea that fits within our mission and parameters of publishing can be considered. Presently, we do not have an active call for submissions, but authors with questions about publishing may contact our acquisitions team at bridwellpress@smu.edu or aelia@smu.edu.

Does it cost authors anything?

No. Costs are carried by *Bridwell Press* and authors do not have to pay to publish. Only if an author wants a print-on-demand (POD) hard copy of their work will it cost anything. In this case, it will only be the price of the book. (For more information, contact *Bridwell Press* staff.)

Who is the audience?

Anyone interested in topics related to our mission and goals, especially as they relate to world theologies, the global south, diaspora studies, translations, political theology, ethics, and pan-American religious experience. While not limited to these distinct areas, we imagine that our audiences will be global, in communities, in churches and congregations, in seminaries and theological schools, but also in universities on every continent. A goal of *Bridwell Press* is to help democratize information, especially in places where there is little access to libraries or bookstores. We do not charge for access to books produced by the Press. The only cost will be for print-on-demand (POD) options, where the person requesting a physical book will have to pay at cost through the *Bridwell Press* platform.

Do authors maintain copyright or get royalties?

Yes *and* no. Authors maintain copyright with *Bridwell Press* retaining the right to republish. Authors do *not* get royalties. Since the cost of production and maintenance are underwritten by Bridwell Library and *Bridwell Press* and all publications are free in digital form, there is no revenue to speak of. Hard copy print-on-demand (POD) options will be sold at cost and not earn any profit.





Is this the same as *SMU Press*?

No. *SMU Press* ceased operations in 2015. Its range and focus of publication topics was different from *Bridwell Press* and our current model of acquisition, publishing, and distribution. *SMU Press* produced only physical books. *Bridwell Press* publishes free e-books with separate individual print-on-demand (POD) options and has eliminated the need for storage, inventory, and distributor costs.

Who supports *Bridwell Press* and what platform is used?

Currently, *Bridwell Press* is fully supported by Bridwell Library. *Bridwell Press* uses Fulcrum publishing as its digital publishing platform, which is based out of the University of Michigan. The print-on-demand (POD) option is an add-on service that *Bridwell Press* also offers for its titles. This print-on-demand (POD) feature is provided by the University of Chicago Press in coordination with the University of Michigan. While these services are provided by other universities, the publications through *Bridwell Press* will still only bear the *Bridwell Press* imprint as publisher, not the imprint of the platform or print-on-demand (POD) providers.

How can I access published titles?

Once *Bridwell Press* publishes its titles, these will all be made available on a “Series Page,” which will list all titles and provide descriptions of the works along with links to the full text of the e-book. You can order the print-on-demand (POD) copy through an associated purchase button on the same “Series Page.”

How does this relate to Bridwell’s historic printing presses?

Bridwell Library has a long history with printing presses, typography, and book binding. Most notably, the library owns the Albion and Ashendene presses. In 2021, Bridwell Library acquired four more full-size printing presses with the intention of developing both a new fully-functional historic printing press lab *and* a typography and print program. While this is not currently in operation, future publications of specific materials produced by these historic presses within the library will hold a series level imprint that will be under *Bridwell Press*.



What's next?

Bridwell Press is set to publish works in foreign language, translation, historical studies, and theology in 2023.

Questions?

For General Inquiries contact bridwellpress@smu.edu

Academic Publishing, Acquisitions, & Strategy contact

Anthony J. Elia at: aelia@smu.edu

SMU Libraries
SMU Perkins

History & Future of Print Program

Bridwell's New Initiative Spans the Elements of Book & Paper Arts



Bridwell Library's new press is exciting news to announce to the public, but it is *just one part* of a larger initiative that we are now launching called *The History and Future of Print Program*. This program is designed to bring the multiplicity of book history and arts under one concerted effort that illuminates all that we do at Bridwell, while encouraging and inviting the larger SMU community and public into our spaces for engagement. Bridwell has evolved over the decades in ways that showcase not just its tremendously distinct collections, but also the vibrant and creative process of traditional book arts, especially through such efforts as the *Triennial Helen W. DeGolyer Competition for American Bookbinding*. It is in this vein that we will continue to enhance and develop programs that seek not only to work with such book arts, but push the creative limits of the human imagination by encouraging and supporting these arts on both a local and global scale. With recent acquisitions of four historic presses from Nashville (adding to Bridwell's two current antique presses), we are proposing the construction of a new historic *and fully functioning* printing press lab. Additionally, art book acquisitions and ongoing collaborations with artists and conservators around the world have afforded Bridwell the ability to explore the dynamics of book art production, typography and calligraphic design, paper history and production, and environmental printing and experiments involving eco-dyes and sustainable-durable non-toxic inks. Each of these areas will be explored, developed, and supported by the new *History and Future of Print Program* at Bridwell. By tying these all together, we hope to standardize the common interest in these topics and bring together colleagues, staff, students, faculty, alumni/ae, community members, and the global community of interested artists and designers in a place with both a distinguished history and a promising future of collegial and productive creativity. Our goal is that Bridwell become *the place* to visit and engage on book arts in the coming years.

Historic Press Program & Proposed Lab

In 2021, Bridwell Library acquired four antique printing presses (photos below), bringing our total count to *six* antique presses. The two presses we have had for more than forty years include the Albion Press and Royal Ashendene Press. The new additions include a platen *Acorn* press, from the 1820s, which is the sister press to the very press the original *Book of Mormon* was printed on, now residing in Utah; and three late 19th century industrial-style presses made in the Midwest. The goal of these acquisitions is to establish a functioning historic printing press lab in the lower level of Bridwell in the coming years, in order to support and develop programs across the university in the history, art, sociology, and politics of printing, which would be open to both SMU and the outside community.

Expanded Book Arts Program: From Fine Bindings to Innovative Design

As Bridwell has long been a library with collections pertaining to the book arts, including distinguished bookbinding, it will continue to develop and enhance its collecting program, while encouraging work in these areas through seminars, workshops, lectures, and professional development. Additionally, as more examples of exemplary art pieces, book designs, and distinct archival collections come to light, we will engage in the growth and acquisition of book art collections. As mentioned above, our most distinguished and well-known program is the *DeGolyer Competition for American Bookbinding*. In the coming years, we are considering how the triennial competition may be enhanced and tied into a weeklong *Book Arts Festival*, which might include lectures on calligraphy, workshops on papermaking, an international *font design* competition in typography, and a regular challenge and call for enterprising minds to develop new, sustainable, and durable eco-dyes and inks, which neither degrade nor pollute. The ecological component of the program will be key.



Bridwell has had a long history with printing presses and printing arts. For nearly half a century, since the tenure of former director Decherd Turner, the library has been home to two presses—the Ashendene Press (above left) and the smaller Albion Press (second from left). The former is of historical importance and was founded by **Charles Harold St John Hornby** (1867–1946, right) in 1895. Hornby ran his press on and off for the next forty years, with breaks during the First World War. Much more will be said of Ashendene in coming Bridwell publications, as it continues to play a central role in our print programs. Among the newer additions to our printing press collection are three similar versions of the Chandler & Price press (far right), originally from Cleveland, Ohio and dating to the 1880s and 1890s. The most historic new addition is the Acorn Press (second from right), which was popular from the 1820s to 1840s. Several presses of this shape were made, though it is believed that only three exist with this style of raised later Jeffersonian era stars—one in Canada, one at Bridwell, and one in Utah. The last of these is purported to be the very press used to print the first edition of the *Book of Mormon* in 1830.



Typography & Calligraphic Arts Program

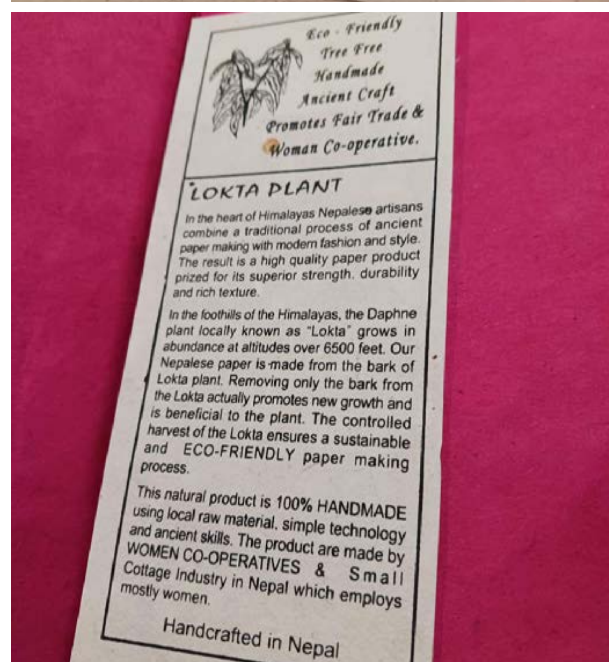
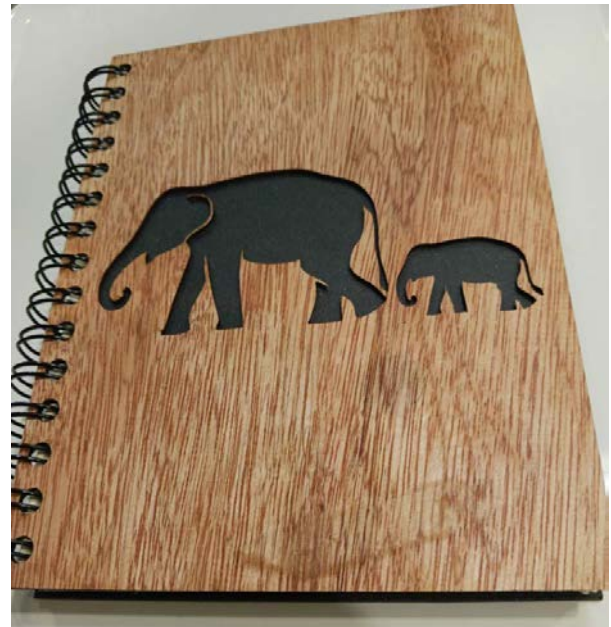
The history of typography goes back a millennium—by some accounts, it predates Gutenberg’s moveable type in the workshop of Song-era Chinese printer Bi Sheng (990-1051). At Bridwell, there has been an ongoing interest and devotion to the typographical arts, very much enjoyed and supported by the library’s first director Decherd Turner. When patrons and visitors come to Bridwell now, you may glimpse a few examples of these typographic interests or forays from art pieces now on display (hint: *the second floor has several examples*). Our staff have varied expertise and interest in typography, as well, and some SMU faculty have engaged our team to present and discuss aspects of typographic history in recent years, covering the typographic elements of not only texts, but musical scores and art pieces (e.g. works by contemporary artist Sam Winston). Among ideas for expanding our typographic footprint are the enhancement of typographic studies, workshops, and lectures related to the proposed historic printing press lab, as well as the establishment of an international typographic font competition—to challenge the public to devise new forms of viable, user-friendly digital or physical fonts. Typographic arts have a significant following—in a recent discussion at a conference on book arts, the suggestion for a lecture on the “social history of the ampersand” drew major attention and requests to attend! Calligraphic Arts have also long been part of Bridwell’s legacy, from ancient articulations in papyrus and clay to medieval manuscripts on vellum, and even more modern representations of ancient texts in the case of Jan Sobota’s *pear book*—which is an exceptionally bound, small book containing the *Song of Songs*, written in the calligraphic hand of President Reagan’s personal calligrapher! Having had working partnerships with the regional calligraphic societies and conferences in the last few years, Bridwell has welcomed their participation and collegiality and hopes to develop closer ties with that artistic community.

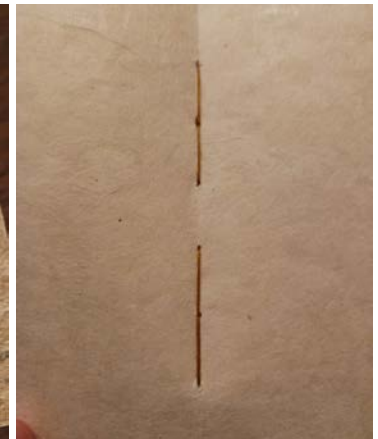


Y ask why? Typography has long had a history at Bridwell and continues to play a major role in our work to produce and maintain meaningful studies around print history and production. Bridwell Director Anthony Elia holds up the giant Cokesbury “y” in a humorous attempt to ask *what is going on?*

Historic & Experimental Paper Program (HEPP)

The history of paper is tied to a socio-political event that is known as the *Battle of Talas* in July 751CE. Fought in the Talas River Valley near the Syr Darya, believed to be in present-day Kyrgyzstan, the meeting of Abbasid and Tang Dynasty armies resulted in an unexpected exchange in cultural knowledge, when Chinese papermakers were taken—along with their secret papermaking knowledge—into the Abbasid camps. As some historians now believe, this seminal event and encounter led to a flourishing of intellectual activity and eventual *renaissances* across Asia, North Africa, and Europe. Though not the *only* reason for such creative developments, enhanced and more rapid papermaking techniques in Central Asia did assist in that region becoming a hub of activity in a golden age of science, literature, and the arts. Today, Talas is most known among paper arts and bookmakers for being the name of *Talas Supplies* in Bookbinding and Conservation. The connection is not lost, now that we know this story—but the founders of Talas Supplies already knew these stories nearly sixty years ago, when they founded the company. Bridwell has a history of paper conservation, situated in our conservation lab, and continues to explore ways of understanding, teaching, interacting, and experimenting with the notion of paper history and production. Some ways in which we plan to expand this program will be to establish an *Historic and Experimental Paper Program*, which will seek to better understand the nature, construction, history, and future of paper, but also the elements of paper's place in society, culture, politics, and psychology (e.g. the role of paper in relation to digital articulations and surrogates online). Bridwell's Director Anthony Elia has been personally assembling a collection of paper types, constituting a wide variety of materials, which he will be donating to Bridwell as a teaching collection related to the history and experimentation of paper making and production. These paper styles are constructed from the typical historic (mulberry) and artistic (reed, silk, grass papers) to the environmentally sustainable (karst stone and recycled pulp) and unusual (Nepalese lokta and elephant dung!). Each of these, and more, have a distinct opportunity to foster conversation, research, and debate around the role of paper in history, as well as its future in society. In addition to this new paper collection and archive, Bridwell is also hoping to develop a small papermaking space, adjacent to the proposed historic printing press lab, which would allow students, faculty, and others to work collaboratively on papermaking projects.





Above are various examples of paper types and styles from Central, East, and Southeast Asia, including (starting clockwise from top left): close-up shot of hand-pounded and processed paper from Samarkand, Uzbekistan with silk embroidery; wide-view with other handmade paper products created in Samarkand, including mulberry pulp paper containers and a paper doll; images of paper book covers and threaded binding of Samarkand mulberry books; bottom right image of close-up fiber content in processed elephant dung paper; (bottom left): decorated Samarkand paper cards; center left, antique Chinese rice paper and decoration.

Environmental Printing & Eco-Dye and Inks Program

The role of dyes and inks in the bookmaking process is significant. Throughout the history of both writing and printing these liquids have been crucial, because without them—at least since the cuneiform era—there would have been virtually no record of human activity. Bridwell's historic presses have used inks, though the last regular operations of those presses with inks was more than twenty years ago. In more recent months, we have run environmental tests with inks on the presses with the university, determining off-gassing and air pollution inside the spaces where the presses are being used. These rooms were not designed with air purification or ventilation in mind, and EPA rules and other environmental health laws have changed or evolved since the time Bridwell last redesigned its printing press spaces. Now with these added needs for safety, rightly so, we need to evolve and adapt as best as possible, especially with an eye toward more active use and engagement with the greater public. In 2020-2021, Bridwell staff began discussing some ways in which we could more actively engage in the emergent field of soy-based eco-dyes and inks. Though these technologies have been around for some time, they have recently gained more currency, use, and viability. Yet, they are still in the development stages on how to use effectively, because the stability of such eco-dyes or organic-based inks is fugacious, meaning they have a short shelf life. For making or using dyes for cloth or paper dyeing, this may be less of an issue, but printing with such elements is still under consideration and development. During a recent trip to British Columbia, Bridwell Director Anthony Elia attended a workshop, where the use of eco-dyes and inks was part of the paper and art book production process. With these environmental themes and issues now more important than ever, it is our hope that Bridwell can develop an effort within this larger program that fosters the development of better, more sustainable, and reliably long-lasting ecological dyes and inks for artistic and printing production.



Ecological Sustainability & the Book Student Essay Contest

A final component of the *History and Future of Print Program* is to engage students through a regular essay contest to be submitted for consideration at Bridwell Library. The competition is called the *Ecological Sustainability and the Book Student Essay Contest* and asks students to consider the following questions: *What are constructive ways to think about both the history and future of the book (physical or otherwise) in relationship to the global environment and what goals should we set that will make us better stewards of that future world?* As younger generations will be impacted by environmental and other changes in the future, engaging new voices on these topics will be beneficial and helpful. The essay contest is open to SMU students and should be no more than 1,000 words (typed). Submit the essay to Anthony Elia (aelia@smu.edu) by Friday, January 20, 2023. The essays will be reviewed by Bridwell Staff and winning entries will be published in the Winter 2023 *Bridwell Quarterly*.

Book Arts at Bridwell & Beyond

SMU Colleagues Share their Passion for the Book and Its Many Forms

Conservation and Collections

Jesse Hunt, Conservator

Not everyone has heard of conservation as a career or understands what it means to be a conservator, so I often describe my work as being like a “doctor for books.”

Conservation requires a breadth of specialized knowledge and doing it well takes even more hands-on experience. Often, my work involves dismantling—if they aren’t already in pieces—repairing, and reconstructing damaged books and documents. In order to do that properly, I need to be familiar with all the materials used to make a book (*paper, leather, ink*); the hand crafts used to transform those materials into a finished object (*printing, binding*); and the chemical and environmental factors working against me to break it all down (*acidity, oxidation*).

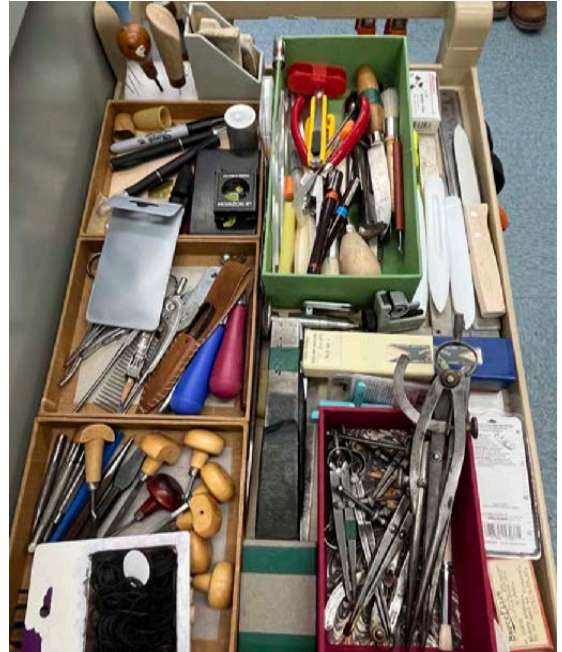
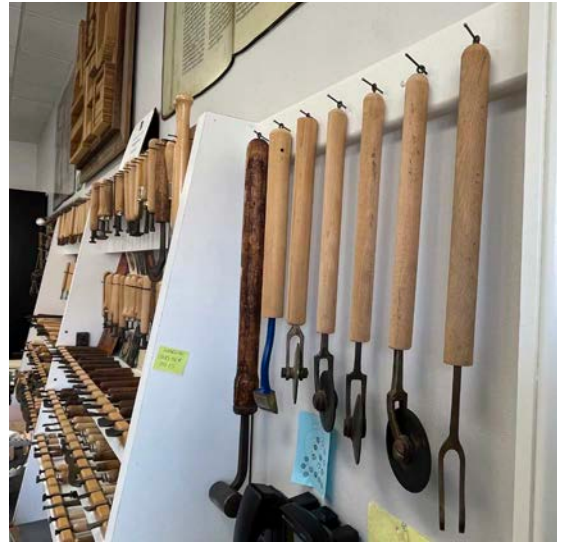
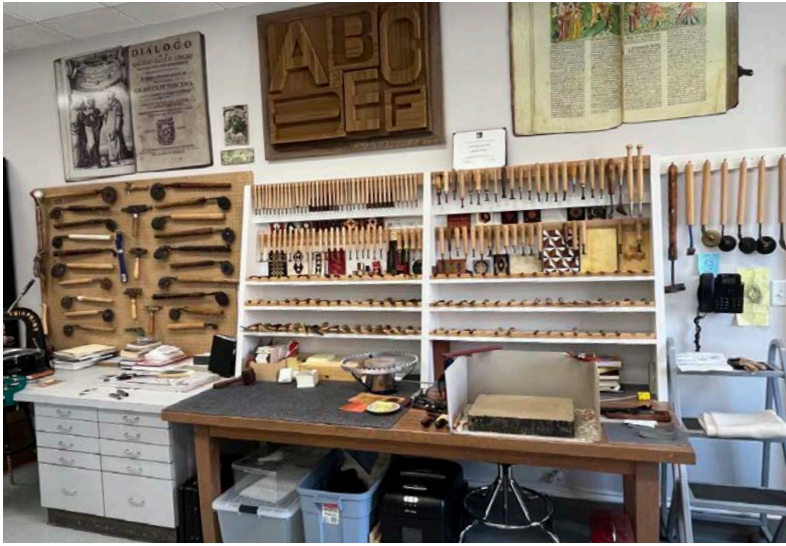
What makes jobs like mine necessary is that many of our rarest collection items are already several centuries old. Many have seen better days, but the fact that they haven’t completely fallen apart after hundreds of years is a testament to the quality of craft that went into their creation. My goal is not to make these items like new, but to ensure they last a few hundred years more when they can be reassessed by future conservators, leapfrogging through time and remaining a part of our collective knowledge and experience. Making me just one in a hopefully long line of stewards working behind the scenes to keep these collections intact.



(Top right): Plate from *Missae Defunctorum*, Antwerp, 1718; (Upper left): *Qur'an*, Iran, 16th century; (Upper right): *Avisi Spirituali*, Venice, 1737; (Bottom): East Texas Annual Conference Archives, *Plan of Jasper Circuit*, Shipman, J. Walker

Inside Bridwell's Conservation Lab

Jesse Hunt, Conservator



Confessions of a “Bad Bookbinder”

Jane Lenz Elder, Reference Librarian, Head of Bridwell’s Theological Writing Center

From the time I was old enough to know what a book was, I attempted to create them. Simply opening a book’s cover releases a magic that I was determined to replicate with a stapler, crayons, and the paper from my *Big Chief Tablet*. Sadly my artistic skills were, and remain, infantile. I took refuge in words, with which I have more facility and, after many more years, finally wrote books that were published. The reality that the design of my books was left to someone far less invested in them put a bit of a damper on pride of authorship. To date I’m happy with the cover designs of less than half of what I’ve published.



When I came on board as the reference librarian at Bridwell Library over twenty years ago, I discovered the art and craft of bookbinding. The library’s collections and exhibitions, the DeGolyer Competition, and just chatting with the Special Collections staff opened my eyes to the possibilities inherent in designing and binding books myself. I began taking classes at the Craft Guild of Dallas, and workshops with bookbinders around the country. My artistic ability remains stunted, but the skills it takes to put a simple book together do improve with practice, and I am determined to persevere. The pinnacle of bookbinding is fine design binding in full-leather covers with onlays, inlays, and gold tooling. Dazzling examples of these kinds of books are tucked away in Bridwell’s Vault and would inspire anyone. Bridwell’s holdings include French bindings from the turn of the last century, Sangorski and Sutcliffe jeweled bindings, modern works by Jan Sobota, Don Etherington, and James Tapley. These riches are open for browsing on [Bridwell’s exhibition website](#) in high resolution scans created by Rebecca Howdeshell.



Does anyone ever achieve the pinnacle of art represented by design bookbinding? Who can say. It’s a lot like golf, where the harder one tries, the worse one gets. But even if I fall short of achieving the quality of work one can see in Bridwell Library’s collections, I will still be further along than if I had never tried. Like golf, fine bookbinding offers a quixotic element—each step promises supreme success or catastrophic failure. The only really dependable promise it offers is a deep-seated appreciation for the skill of those who do it well, and the fruits of their labor are at Bridwell Library for anyone who cares to come see them.



Bookbinding: A Rediscovered Art Form

P. Gregory Warden, Mark A. Roglán Director of the Custard Institute for Spanish Art & Culture

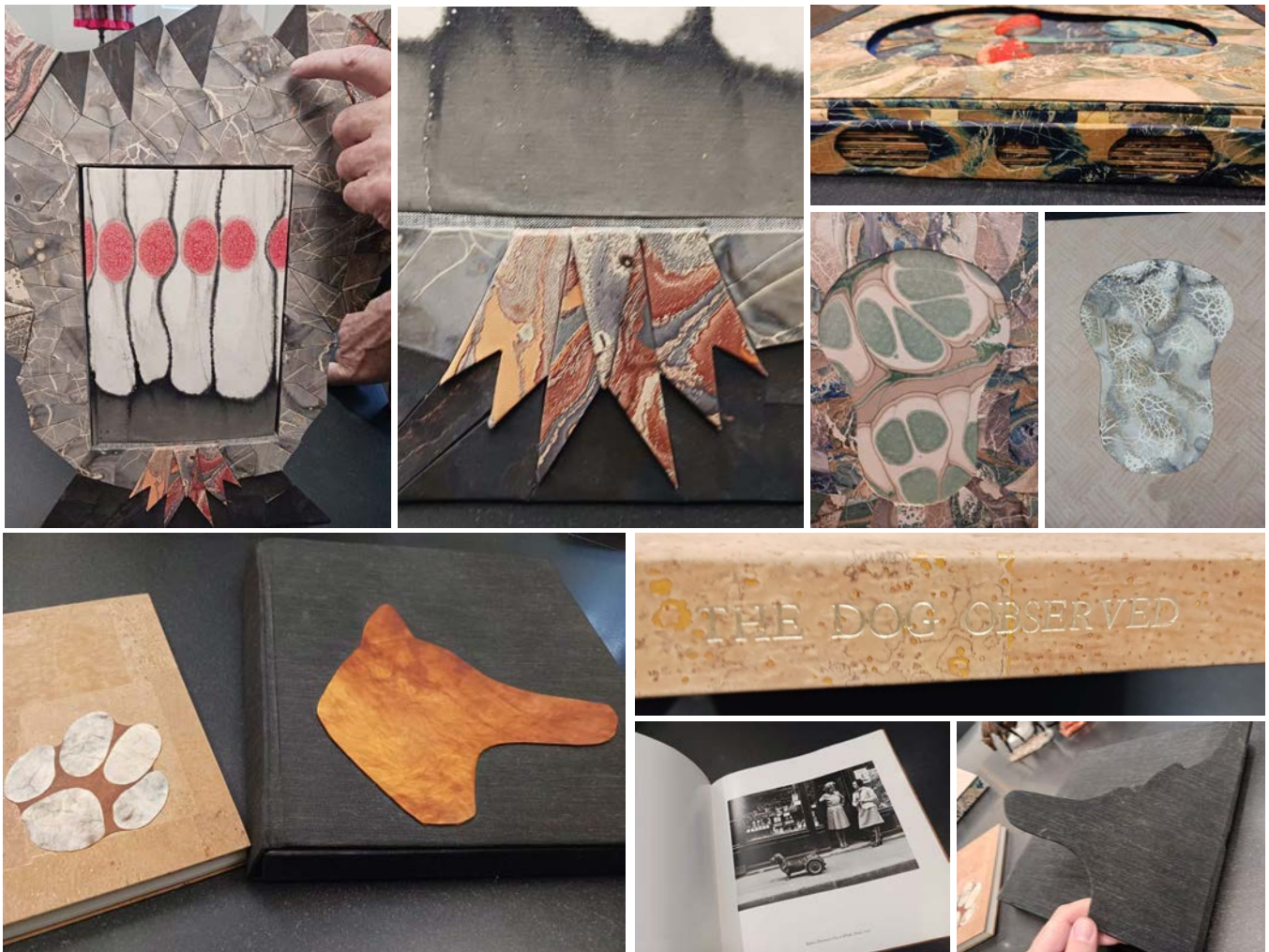
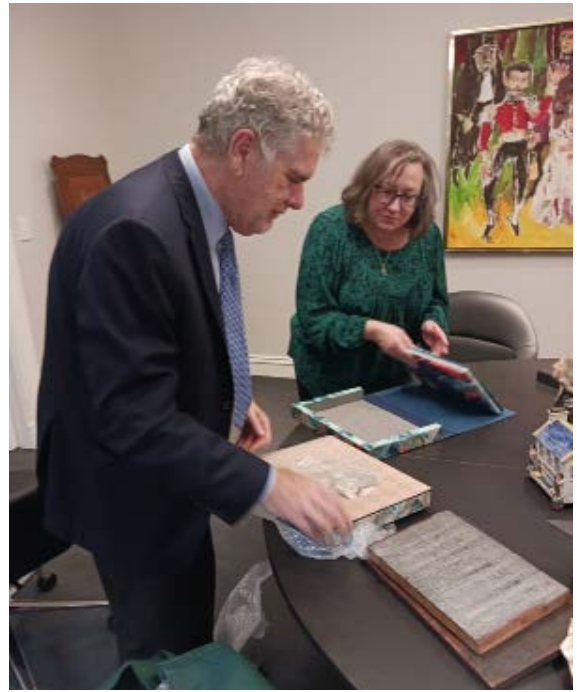
I have always had a love affair with books. It may have resulted from growing up in Italy, where I was homeschooled and where my father's library was my access to a wider world. His library had many books on history, archaeology, and exploration (remember Thor Heyerdahl?) that had great influence on my later career choices. But as much as I love books in general, I also love the book as an object. There is something wonderful about handling a beautiful book. Even a simple one, bound in cloth, when the design is honest, when the typography is right, when the paper is good, when the construction is solid, it has a real beauty to it.

The materiality of books fascinated me, and as a result I decided to learn about bookbinding. Bookbinding, I was told, was a lost art, but I was lucky to find that classes were offered in Dallas. I studied with the late Dorothy Westapher. She was a patient teacher, and after quite a few years of learning the fundamentals, I set up my own bookbinding studio. I say that Dorothy was patient because I was less interested in those all-important fundamentals than in the creative aspects of bookbinding, or what I would rather call "book creation." I was in Dallas at the right time. Through Dorothy I met Hugo Peller, the legendary binder from Ascona, and I enjoyed learning from him. He introduced me to Gelasco paper "marbling" or oleography as the Ascona crowd like to call it. It became my favorite medium. Like Dorothy, Hugo encouraged creativity and experimentation. It was at this same time that I also met Ian Sobota, who was at Bridwell Library, and who is certainly one of the most inventive bookbinders ever. Thanks to the influence of those remarkable artists, I found the wherewithal to experiment, develop my own style, and even exhibit some of the results.



I liked working with paper the most (although I also enjoyed the tactile materiality of vellum), and I discovered that the hot Texas sun in the summer created unusual effects on Gelasco oleography. I was fascinated with the idea of fracture and tried to create surface effects using a kind of mosaic construction that played with the notion of complexity that is assembled from many parts. I was particularly taken with the kinds of surfaces found in Medieval art—an unusual choice for a classical archaeologist—where shards of color and texture are assembled to create something that wants to be more than the sum of its parts: for instance, a book “mask” (*The Devil*) or *The Celtic World*, which tries to deconstruct—exposed but decorated signatures—while also constructing complexity

Alas, professional responsibilities at the end of the 1990s (starting an excavation in Italy and becoming an Associate Dean at the Meadows School) left me no time for book craft. The love affair with books, however, continues.



(Previous page): images of handmade art books dyed, constructed, and bound by Greg Warden. (Above): More books including *Devil Book* and *The Dog Observed* bound in cork wood with silhouette of Dr. Warden’s late dog. (Pictured above right): Warden and Jane Lenz Elder view and discuss bookbinding, marbling techniques, and the finer points of book arts.

Book Arts & Bull Kelp in British Columbia

Discovering the Ecology of Books on the Shores of a Remote Canadian Village

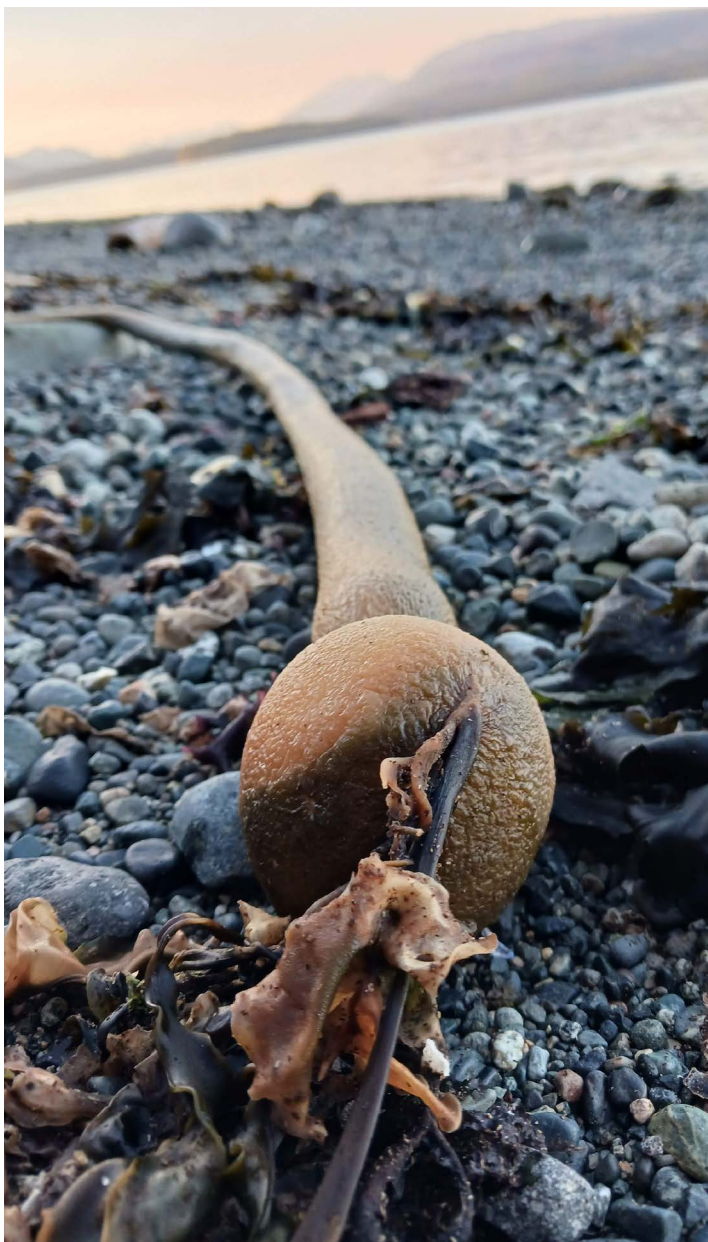
Anthony J. Elia, Director

The art of bookbinding is something found around the world. Yet most people might find it unusual to attend a workshop in rural British Columbia, where part of the task was not simply to learn distinct historic and new bindings, but to cull the shores of a remote island for natural and ecological elements to build those very books *mostly* from scratch. Located in the Johnstone Strait feeding the north Pacific, the small insular community on Malcolm Island and its single town of Sointula is only accessible by a 30-minute ferry from Vancouver Island. The excursion grew out of work that Bridwell Library had done with a Canadian paper arts and book artist named Debra Frances, who has gained recognition in her artistic renderings and binding designs, most notably in recent years on salmon and

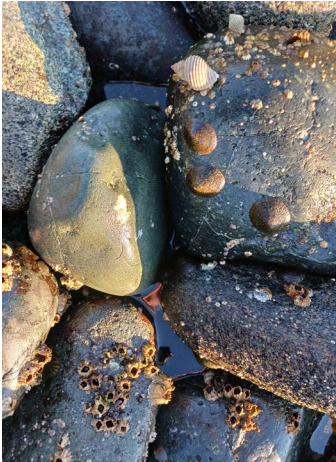
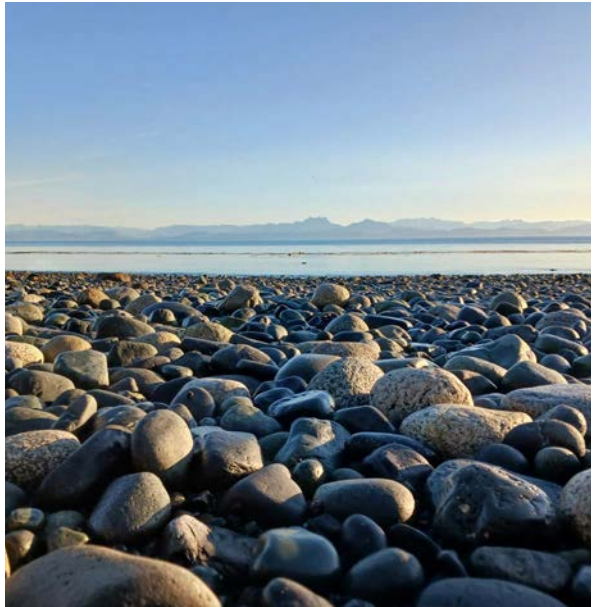


(Above): images from the bookmaking workshop in Sointula, Malcolm Island. Participants followed instructor Debra Frances in inspecting eco-dye tests on different types of paper, which were hung to dry in the late September sea breezes then later baked and ironed to provide more uniform shape for creating book pages.

sturgeon skins—some of which we have acquired for our Special Collections. Prior to the pandemic, Ms. Frances had been conducting workshops and seminars on book arts, including one that took her and her colleagues to the distant shores of British Columbia and Malcolm Island. The intervening pandemic years put a hold on those workshops until this fall, when a small group of intrepid, diehard book artists, collaborators, and likeminded enthusiasts were accepted into the workshop and traveled across North America—taking some nearly 48 hours!—to the village on antique lands belonging to the ‘Namgis indigenous nation. Much of the weeklong workshop dealt with understanding the environment and the ecological processes of purposeful and mindful extraction of natural elements—like leaves, berries, timber, rusted metal, rocks, seaweed, bull kelp, and crab shells—for the use in constructing art books, whether in bindings, covers, paper, or dyes. For my own understanding and exploration, the engagement with both an extraordinary group of book artists and an immersive experience with the natural landscape and its variegated ecologies gave me the opportunity to think more critically about book arts and the environmental sustainability of book production. Nuances of environmental history and practice are part of our everyday world, and it will continue to be important to better understand and work within the restraints of our planet and refinements to our traditional crafts so that we can act as better artistic, administrative, or collaborative custodians. Much of what I learned, whether distinct binding techniques



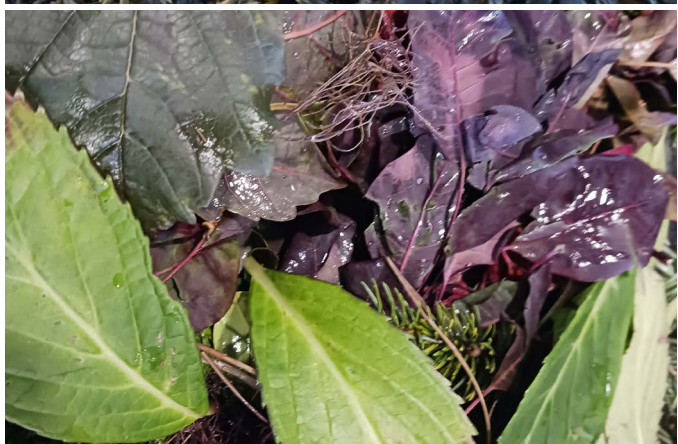
Bull Kelp (*Nereocystis luetkeana*) is abundant along the shores of Malcolm Island in the Johnstone Strait of British Columbia. Some examples have been known to grow more than 100 feet in length, while most that wash up on shore are anywhere from 6 to 20 feet long. Their slender and smooth stalks are anchored by a bulbous root that attaches to the seabed. Some book artists, like those in Sointula, have experimented with this kind of plant for book production, though it has proven someone difficult due to its chemical makeup. Seaweed, kelp, and other oceanic plant matter have been used, as with the two examples of art book bindings above.



with waxed threads or creating book covers with refined driftwood and tea-stained weighted paper. Designing ink press prints to add to berry-dyed cover leaves each contribute to this enterprise and way of thinking for a more sustainable and creative future of art book and paper making. Indeed, while we found some fabulous instances where bull kelp was used by our instructors to make cover bindings of miniature books, other tools and materials are still being explored in constructing and devising book arts projects.

Seaweed, Driftwood, & Oceanic Ecologies

Perhaps one of the most extraordinary aspects of the workshop was the purposeful engagement with the landscape and environment. Of particular enjoyment and reflection for all the participants was the gathering process, which included hiking on muddy paths, uneven roads, dewy meadows, rocky beaches, and drained inlets at low tide, gleaming at dawn's golden sun. While a first glance might seem to show you a monotony of grey stone, closer inspection yielded a magisterial rainbow of greens, greys, blues, and yellows—a



Images from workshop sessions with Debra Frances (above right) with participant members working to produce innovative designs on prepared wood block covers. Sheets of special paper were treated with natural dyes from seaweed, salal berries, and rust before being cooked in an alum solution (potassium aluminum sulfate) for durability. Some participants stained their wood blocks with blackberries before burning designs from iron crafts made by local indigenous artists.

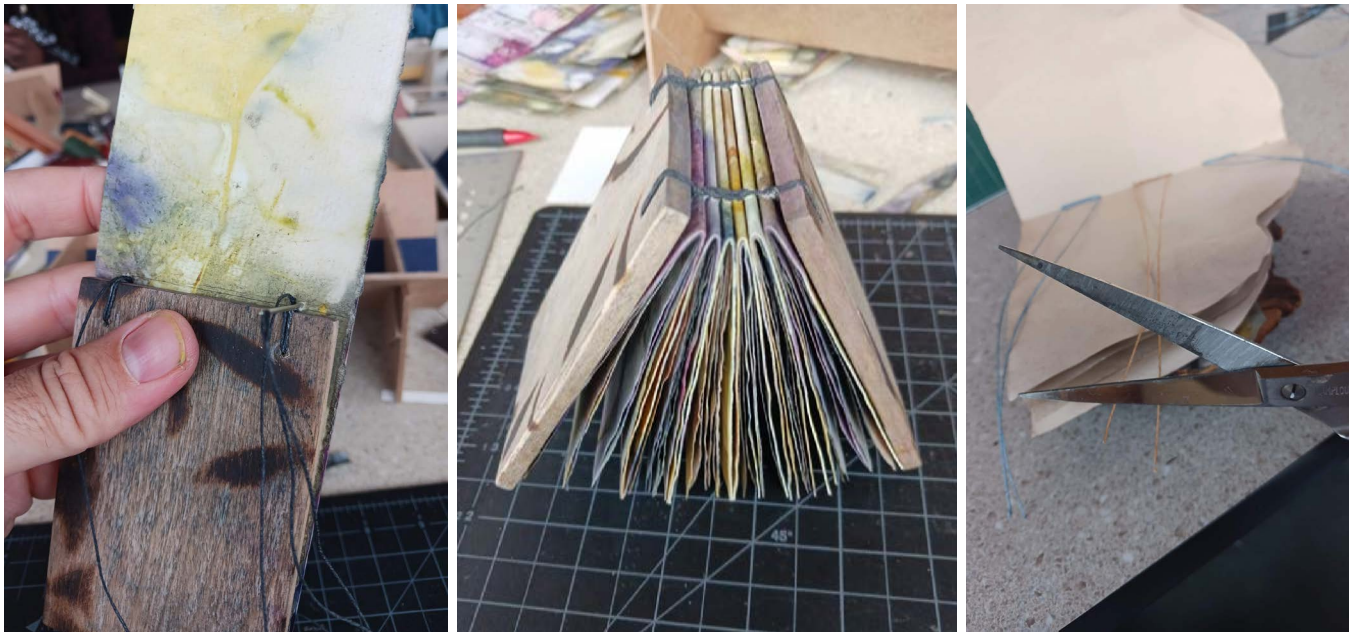
natural palette of color. Gathering everything from varieties of seaweed and bull kelp strands around 20-feet long to crab shells, rusted metal tools, and driftwood were all part of the collecting process, which contributed to constructing different parts of the art books. Seaweeds can be used for various purposes, from dyes to paper pulp, though the attempts at making paper are tricky with seaweeds and kelps, due to their chemical makeup. Only a few cases have worked when experimenting with kelp especially, and book artists in this group have been able to make some miniature books with kelp bindings (see images on p. 38).

Binding with Driftwood and Eco-Dyed Panels

The use of different wood types for art book covers will provide a particular aesthetic to the work's design. During this workshop, our assignments were to include designing a paperbound book, a small woodblock book (which some members stained with blackberries), and a split piece of driftwood book. Learning Coptic and other binding techniques helped pull the end boards together and create the books. After preparing various types and styles of paper, through different dye processes that had sheets pressed and then boiled in cauldrons of natural binding agents, berries, pine needles, flowers, and onion skins, we dried and prepared sheets as inserts for binding. The thickness of the driftwood boards added an extra challenge to binding, but proved to work out well in the end. The texture and shape of each driftwood block provided a fine design rationale that, when executed, offers the viewer a really delightful surprise.



(Above): Image of eco-dyed papers drying in sea air along the shores of Sointula with the Malcolm Island ferry in the background.

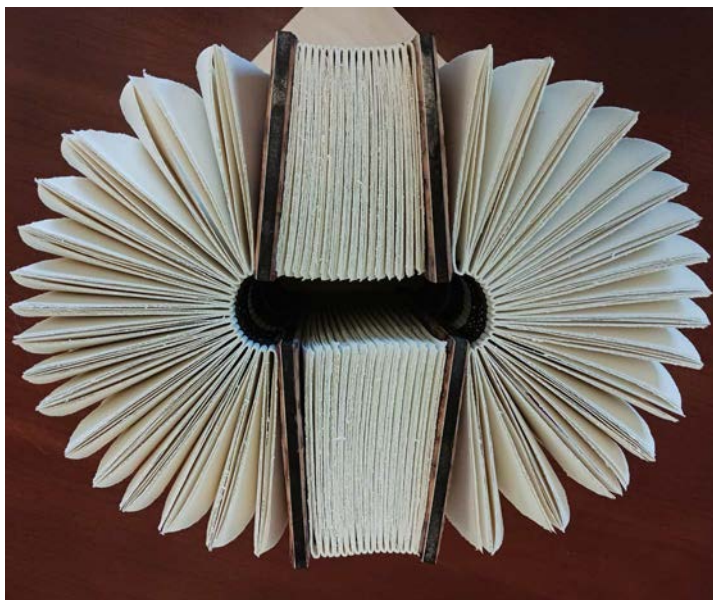


Workshop book making in Sointula. (Top left images): Practice binding of eco-dyed paper with small wooden book ends dyed in blackberry and charred with torch across metal plates; (Above right and below): process of preparing tea-dyed papers for binding between book covers made of split and polished driftwood found locally.

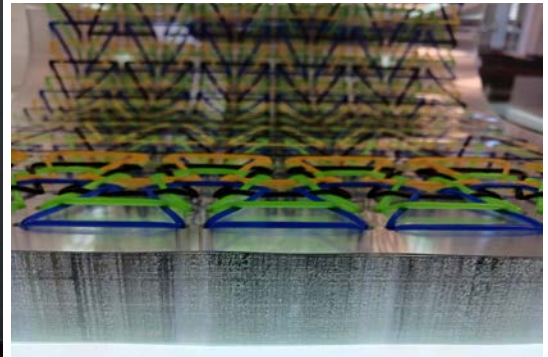
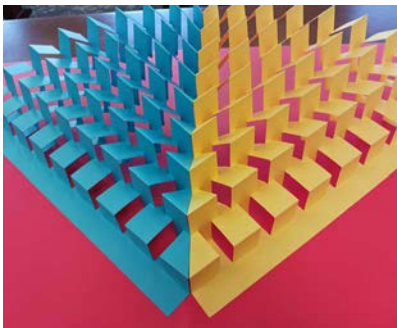
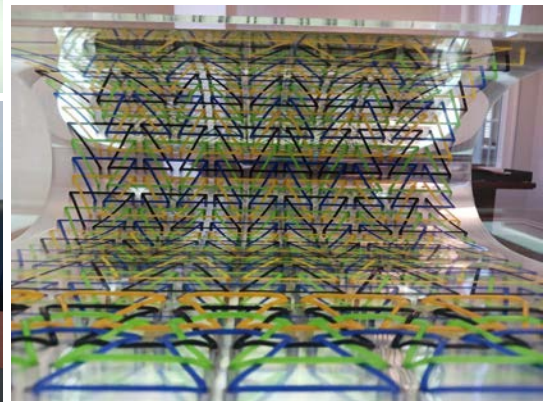
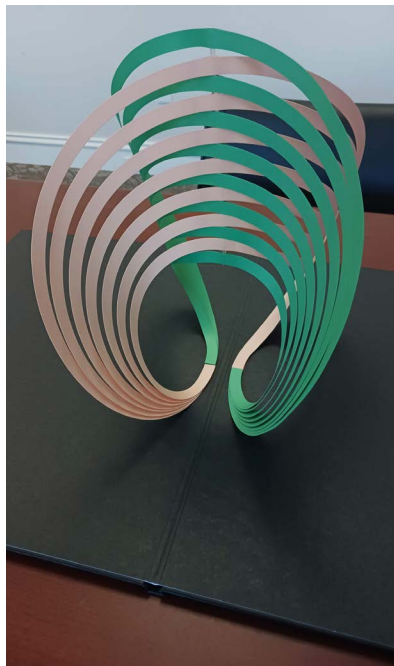
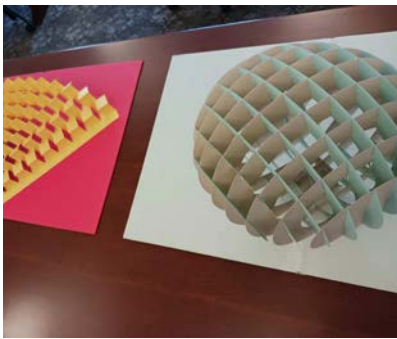
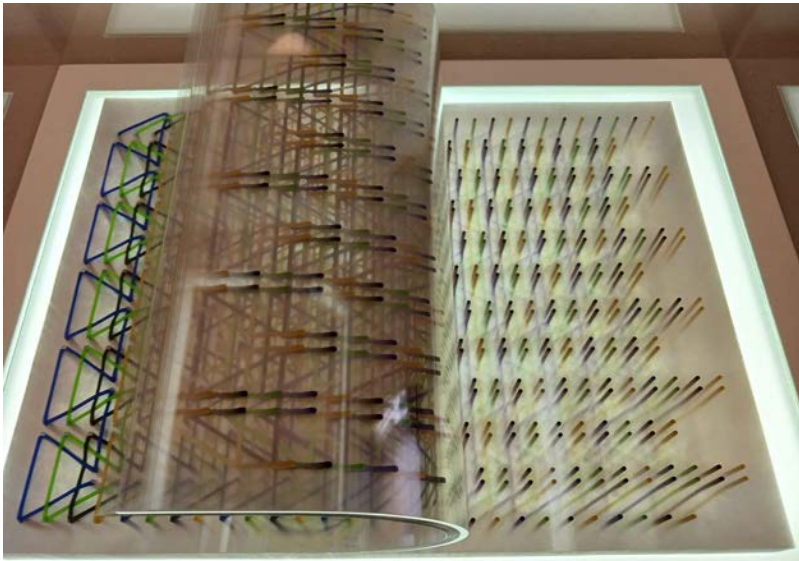
What is a Book?

Expanding its Limits and Definition through the Arts at Bridwell

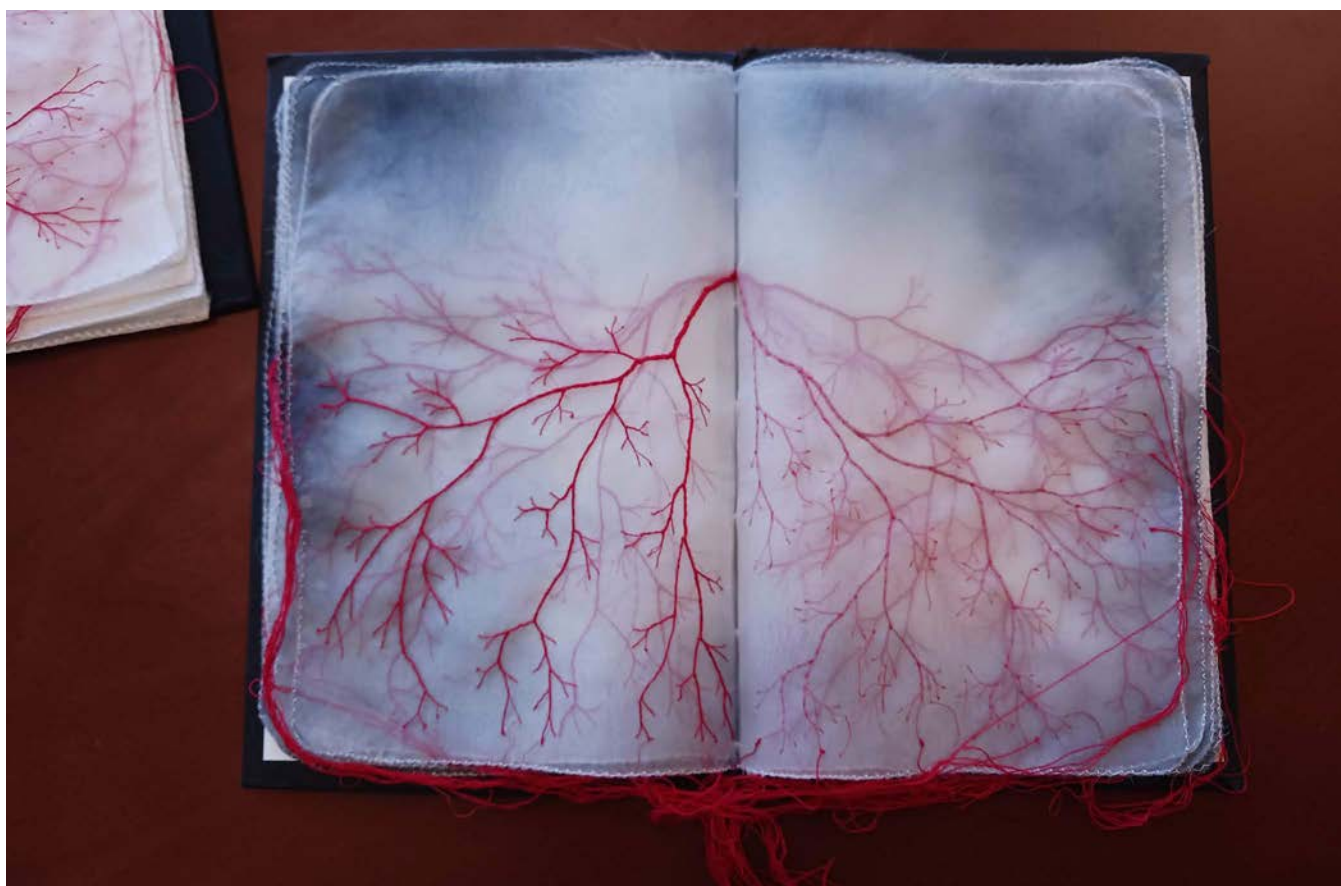
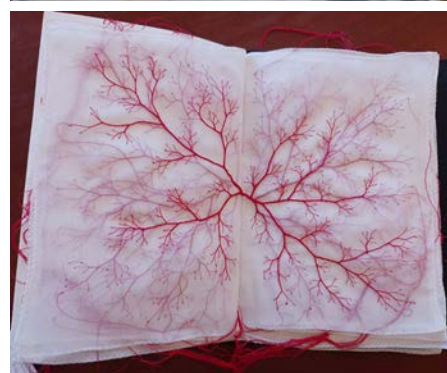
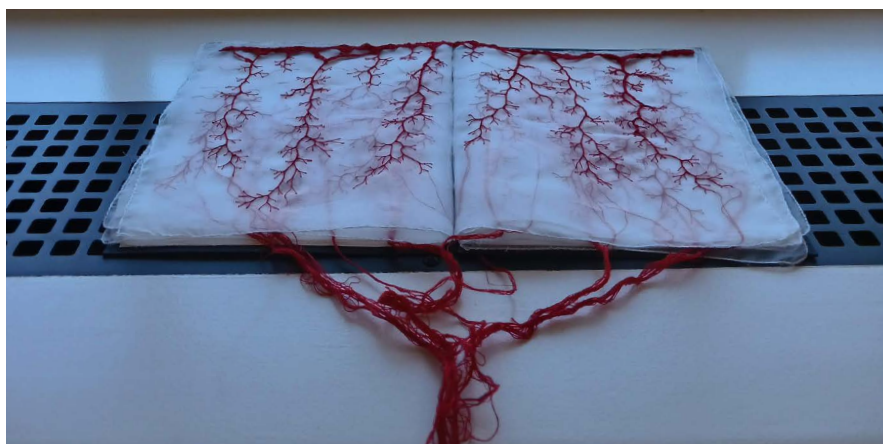
Erin Keane: In January 2022, Bridwell Library acquired *Intervals of Silence*, *Gathering Thoughts*, and *Butterfly Books* (with eponymous “butterfly bindings”). Some items can be viewed on Erin Kean’s [online portfolio](#). Ms. Keane lives in the Blue Ridge Mountains outside of Asheville, North Carolina not far from the Pisgah National Forest. She works with “photography, encaustic beeswax, and bookbinding. In photography, she explores the elasticity of light, and creates luminous paintings with photographic brushstrokes and layers of encaustic. In bookbinding, she explores innovative bindings and stitches, and designs encaustic book sculptures and journals to honor books as an art form.” The works we acquired include sculpture books in expanded and distinct form, as well as aforementioned butterfly bindings, which elicit a particular experience from the viewer, so that it looks like they are looking at the body and wings of a butterfly constructed into the book itself.



Tauba Auerbach: A major acquisition in Bridwell's collections this year was Tauba Auerbach's *Stabl/Ghost*—a limited edition artwork/translucent book of which only ten copies were made by the artist. *Three Star Books* has described the work as a “book composed of clear plastic pages, silkscreened with patterns, sewn with lanyards of plastic thread, and mounted on a specially designed light table. True to her interest in complex geometries and color theory, the book also functions as a light sculpture.” Auerbach is a visual artist who does multidisciplinary work, which includes painting, photography, sculpture, and artists' books, and focuses much of her work through the inspiration of mathematics and physics. *Stabl/Ghost* consists of 100 sheets of 0.25 mm Lexan polycarbonate film, 4 color silkscreen, PVC stab binding, clear plexiglass, Edition 7/10 + 3 AP and 3 HC. Other Auerbach books in Bridwell's collections are at bottom left.



Rima Day: Also in early 2022, Bridwell Library acquired part of the fiber artist Rima Day's *Scriptum* Series, works made of silk organza paper and embroidered in red or black threads to give the impression of capillaries or bifurcating structures in nature—especially as part of the human body. Her work is described as using “thread, fabric and paper to create artwork that is inspired by nature and the human body. Even though her background is fashion and costuming, she adapted her skill and knowledge in garment construction into a language to express herself through art. She studied fashion design both in her native city of Tokyo, Japan and later in New York City and worked as a freelance custom ballet costumer in New York City and Connecticut.” (<https://www.rimadayart.com/shop-my-art>)

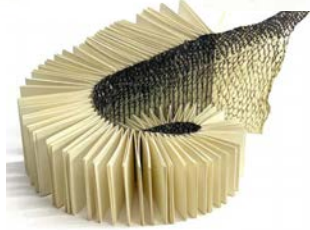


Debra Frances: (<https://debrafrances.com/>)

Fish Tales

<https://debrafrances.com/portfolio/fish-tales/>

Debra Frances describes her work entitled *Fish Tales*—books bound in salmon, trout, and other fish skins—in the following way: Climate change is having a direct impact on the lakes and waterways in Manitoba. Warmer temperatures and more intense storms have dramatically increased invasive zebra mussel numbers which in turn impacts phytoplankton, an important food source for our fish. In my work *Fish Tales* I am inviting viewers to consider the effects that zebra mussels are having on our aquatic eco-systems which will have a direct impact on the fish that we eat. Three sculptural fish books represent Walleye at varying stages of growth. The pages represent their story, the ancient past that they carry with them. One of the fish reflects the form of a Walleye plagued by circular fish leather discs in the size and numeracy of a flock of zebra mussels. As the zebra mussels take over, the pages begin to disappear, reflecting the urgency for one to take action.



Bridwell is also acquiring “Awake” (2022) with covers by Bev Ellis, artwork by Sue Gordon, and binding by Debra Frances.

<https://debrafrances.com/portfolio/quiet-places/>

Karen Bleitz: *The Mechanical Word*—Vol. 1-5. According to the artists, this work is described as: “Discs, drivers, levers and gears are used to create mechanical metaphors and to give readers a new, physical tool with which to break down and examine the underlying meaning of words. The idea of constructing a form of ‘mechanical’ language began as an exploration of the idea that ‘language pervades thought - with different languages causing their speakers to construe reality in different ways.’ (Stephen Pinker, 1994) The first half of each volume contains a poem which illustrates how the machine acts as a part of speech. In the second half, the ‘machine’ is put to use in the context of a more complex ‘mechanical sentence’. By turning the crank, the reader activates the second poem and is forced to address the changes created on the page. ‘I wanted to use machines to look at the dynamic relationships – people and power relationships – that grammatical rules quietly and sometimes noisily suggest.’” (More can be found at her website: <https://www.karenbleitz.com/>).



Angela Stone Lorenz: *Maxims by the Yard—Some in Meter: Spools of Knowledge*, Vol. III. Edition of 100 copies, Diameter 5”, ¾” x 144” fully extended, 2010. From her website, the work is described: “This third volume of 36 original maxims duplicates Volume I in its confection, but the letterpress printing on the spool and the woven ribbon text are both of a carmine color as opposed to the first volume’s maroon. Also, this time there are no joins along the length of the ribbon. ... The maxims here are heartfelt opinions, autobiographical musings and human observations. Some are intended purely to amuse, but all spring from truth. A number of the maxims are composed in rhyming couplets or metric verse, which is why ‘meter’ figures in the title. That is also why there are precisely one hundred copies in this edition; one for every centimeter in a meter. ... Spool title printed at Stamperia Valdonga of Verona on acid-free cardstock manufactured by Cartiere Fedrigoni. Spool die-cuts created and executed in Bologna’s industrial quarter. Ribbon woven in Carpi, Italy. Sewing, ironing and cylindrical forms carried out by the artist.”



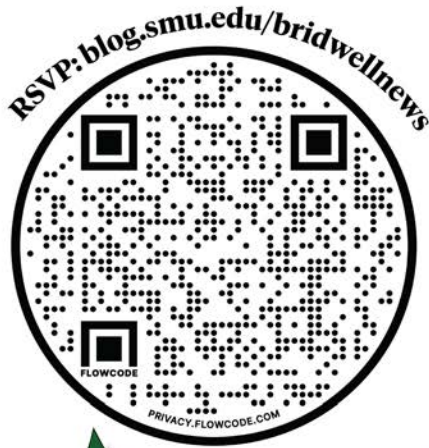
Light Crust Doughboys Return to SMU

Art Greenhaw & Friends to Perform another Cool Yule Christmas at Perkins Chapel

Art Greenhaw and The Light Crust Doughboys will return to Southern Methodist University at Perkins Chapel on Thursday, December 15 at 7:00PM. The group performed for a full house in 2021, playing Christmas carols and festive renditions of other well-known pieces. Bridwell director Anthony Elia led the crowd in sing-a-longs including *Silent Night*, *Joy to the World*, and *White Christmas*. The group will return this year to light up the stage again, though sadly they will do so with one less member. Keyboardist and bassist Randy Wills (relative of original Light Crust Doughboy Bob Wills) passed away unexpedely in the spring. He will be greatly missed. The group will offer a tribute to Randy during this year's concert. The show will be followed by a reception at Bridwell Library where fans can mingle with the band while enjoying refreshments and picking up some Light Crust Doughboy memorabilia.



BRIDWELL LIBRARY PRESENTS



A Cool Yule Christmas Concert

Art Greenhaw & The Light Crust Doughboys

SMU Libraries
Bridwell Library

Perkins Chapel, December 15, 2022 at 7:00 PM

SMU Perkins

The Enduring Legend of The Light Crust Doughboys

The world's longest continually performing and recording country band

This is a story about a band and its members that reads like a classic American novel and contains all the poignant elements that demand the eventual telling of the tale in some epoch feature film.

It is a story of music and politics, perseverance and commitment, talent and luck. This is a Texas story that all Texans will be proud to tell from generation to generation. It is a story that everyone can personally relate to, and it has a series of happy endings despite the many challenges that all successful organizations encounter on their journey to the top.

In 1931, a man who would become a Texas music legend named Bob Wills brought a band soon-to-be-called *The Light Crust Doughboys* to the Burrus Mill Flour Company. It was the beginning of the great American Jazz age, and the glorious time of Benny Goodman, Tommy Dorsey, Glenn Miller and Gene Krupa. Bob Wills and his band, *The Light Crust Doughboys*, introduced the music genre of Texas Western Swing. Though most of the other great big bands disappeared along with the flour company, *The Light Crust Doughboys* are still performing, recording and “On The Air.”

The band initially performed live on the high tech phenomenon of that generation – the radio – and sang



commercials for the Burrus Mill Flour Company. W. Lee “Pappy” O’Daniel ran the company and the flour company owned the band. Although he fired Wills a couple of years after the tremendous initial success of the band, *The Light Crust Doughboys* continued performing for huge audiences around the country for decades. Despite O’Daniel’s rise to political fame by becoming Governor and U.S. Senator from Texas, and the only politician who ever defeated Lyndon Johnson, O’Daniel believed he would best be remembered for starting *The Light Crust Doughboys*, one of the most popular bands in music history.

Some of the premier country and western musicians in the world have filled the ranks of the Doughboys, and hundreds of musicians claim to have played with the band when it came through their towns. Over the years, the band boasted its own touring buses and private planes. As with all stories in history, the sad times came with the passing of the once bright stars into their years of illness and ultimate deaths. But somehow, new members came along, and the band would reorganize itself into a cohesive crowd-pleaser that just would not disappear. Each new generation of musicians had a cadre of even brighter stars to lead the upward way.

Enter music prodigy Art Greenhaw, a Mesquite, Texas native who began his musical calling at age 3. A master of several instruments with a vocal range that is the envy of his peers, Greenhaw started working professionally with the band in 1983. By 1993, he had become the



youngest official member and co-bandleader of *The Light Crust Doughboys*. Upon the death of perhaps the greatest four-string banjo player in history, Smokey Montgomery, Greenhaw became the bandleader. In 2003, he produced and won the Grammy Award for “Best Southern, Country or Bluegrass Gospel Album of the Year” for the album *We Called Him Mr. Gospel: The James Blackwood Tribute Album*. This album featured *The Light Crust Doughboys*, the *Jordanaires* and Larry Ford.

The Light Crust Doughboys have played prestigious festivals throughout the United States, have toured Austria, and make frequent television appearances. Current Light Crust Doughboys are some of the most acclaimed and award-winning musicians in the band’s 90+ year unparalleled history. *The Light Crust Doughboys* were named The State of Texas’ Official Music Ambassadors by the 74th Texas Legislature, and are inductees in the Texas Cowboy, Texas Western Swing, Rockabilly, Texas Music, Texas Radio, and Cowtown Society of Western Music Halls of Fame. In every personal appearance by *The Light Crust Doughboys*, the band pays tribute to its legacy by honoring the musical contributions of Bob Wills, Milton Brown, Hank Thompson, and especially, Marvin “Smokey” Montgomery, a Light Crust Doughboy from 1935 until his passing in 2001.

In 2013, classically trained violin virtuoso, Marek Eneti, surprised the world by joining *The Light Crust Doughboys*. His handsome looks and magnificent showmanship highlight his artistry of playing electric lighted violins and his ability to embrace Western and Texas music with an



immediate proficiency never seen in the annals of country music before this astonishing alliance.

In 2015, guitar and western-cowgirl sensation Kristyn Harris joined *The Light Crust Doughboys* becoming the youngest member of the band since the days of rockabilly Ronnie Dawson in the early 1960s.

In 2021, steel guitarist Matthew Walton became an official Light Crust Doughboy, playing upright, non-pedal steel guitar in the tradition of the original *Light Crust Doughboys*’ steel guitarist, Leon McAuliffe.

What makes all this a true American dream story is that Greenhaw Records is a small independent label succeeding without the financial marketing power of the major labels from Nashville and Los Angeles and New York. Though the industry titans said it couldn’t be done, Greenhaw’s knack for collaboration and outside-the-box concepts have propelled *The Light Crust Doughboys*’ fame to new heights year after year. *The Light Crust Doughboys* are also known for their Christmas shows and Christmas music,

Christmas record albums available digitally around the world include *A Cool Yule Christmas*, *A Surf N Swing Fret N String Christmas*, and *Christmas in Guitarland*, all starring *The Light Crust Doughboys*. Entire books have been written about *The Light Crust Doughboys* and there are many exciting chapters yet to be told. If you would like to learn much more of the history of Texas music, visit *The Light Crust Doughboys Archives* at Hill College Library, Hill College, Hillsboro, Texas. To learn more about *The Light Crust Doughboys*, visit them at their website online. <http://lightcrustdoughboys.org/music/history/>



In Memory of Randy Wills

Last year our *Cool Yule* audience will have remembered Randy Wills playing joyfully with the *LCDBs* and entertaining us all. Sadly, we lost our dear friend and wanted to pay him our greatest respect and tribute. Randal Calvin “Randy” Wills (1950–2022) was born in Fort Worth, Texas, to Calvin Lavaughn Wills and Lillian Kilpatrick Wills. Randy is survived by his adoring wife, Dawn Lallier Wills, and his treasured sister, Cindi Wills and husband, Roy Odom. He leaves behind his children and stepchildren, aunts, uncles, cousins, a multitude of friends, colleagues, and the countless local gospel music artists who admired and respected his musicianship over many decades. Read more about Randy’s life in his [obituary online](#).

Pulitzers, Poets, & Printing Arts Events

Former Poet Laureate, Pulitzer Winners, & Major Artists Come to Bridwell in February

In February 2023, Bridwell Library will be hosting a wide range of artistic and literary talents from around the globe, with some internationally acclaimed writers and artists. These include [Sam Winston](#), [Haein Song](#), [Rick Myers](#), [Viet Nguyen](#), and [Natasha Trethewey](#). For up-to-date information on these lectures and more, visit Bridwell Library’s website at www.smu.edu/bridwell.

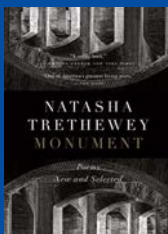
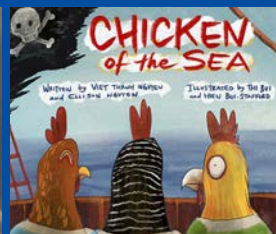
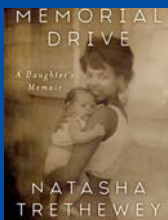
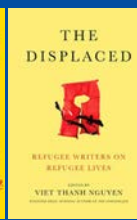
Sam Winston

Haein Song

Rick Myers

Viet Nguyen

Natasha Trethewey



Bridwell, Remember When...

More than thirty years ago, Bridwell Library was honored by the generous and ongoing gifts of the Perkins and Prothro families, when we celebrated the opening of our magnificent Prothro exhibition galleries. For many years, Jon Speck, who recently retired from Bridwell, had several framed photos on his wall, which included those shown here, commemorating the opening celebration of the galleries three decades ago. Among the luminaries in attendance were the Prothos themselves (below left and above right, cutting ribbons in front of the newly remodeled galleries), along with then Perkins School of Theology Dean James E. Kirby; and University Distinguished Professor Emeritus of New Testament, Dr. Victor Paul Furnish (bottom right), who still occasionally visits Bridwell to continue his research and writing. We are not certain about some of the details, but it has been said that the local TV news was present for the occasion, and a vintage video camera appears over the shoulder of Mrs. Prothro in the photo to the upper right.



Bridwell Staff Spotlights

On October 31, 2022, **Jane Elder** celebrated her thirty-ninth work anniversary at SMU. **Arvid Nelsen** has been promoted to Librarian IV, SMU's top classification for librarians. **Michelle Ried** was nominated and has accepted the role of SMU's Staff Co-Chair and Secretary of the Police Community Advisory Board. Congratulations to Bridwell Staff!

A group of SMU faculty and staff attended a workshop on the St. John's Bible—called “the deep dive,” during the week of Nov. 2-4, in Collegeville, MN. SMU Libraries Dean **Holly Jeffcoat**, SMU Perkins Director of Development, **John Martin**, Bridwell Library staff **R. Arvid Nelsen** and **Anthony Elia**, and Perkins faculty **Tamara Lewis** and **Hugo Magallanes** attended. An in-depth report of the visit will be included in the next *Bridwell Quarterly*.

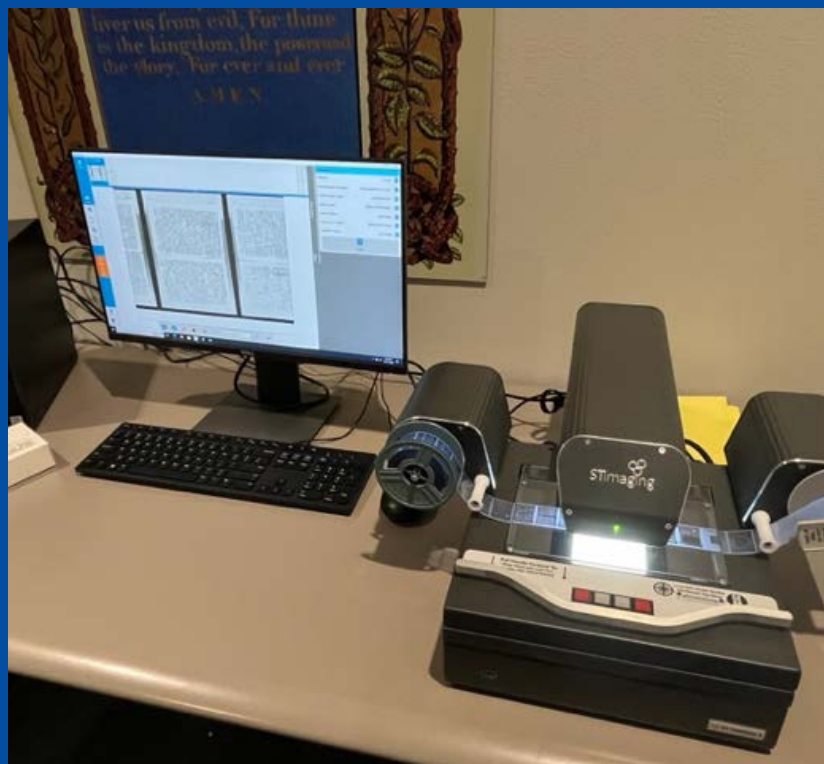
Pauline Martin (right), Head of Access and User Experience Librarian has accepted the position of Head of Arts Library Access Services at Yale University. Her last day at Bridwell will be December 16th, 2022. Congratulations Pauline on your new position! Bridwell and the SMU community wish you well in your transition!



Anthony Elia attended the recent Tate Dinner and Lecture by Tara Stoinski, president, CEO, and chief scientific officer for the Dian Fossey Gorilla Fund, on Tuesday, Nov. 15th. On Sunday, November 20, 2022, pianist **Anna Bulkina** performed a selection of Anthony's recently composed piano preludes *Voyages d'hiver* at Carnegie Mellon University, College of Fine Arts, Kresge Theatre in Pittsburgh, PA, sponsored by the Steinway Society of Western Pennsylvania.

Bridwell Building Updates

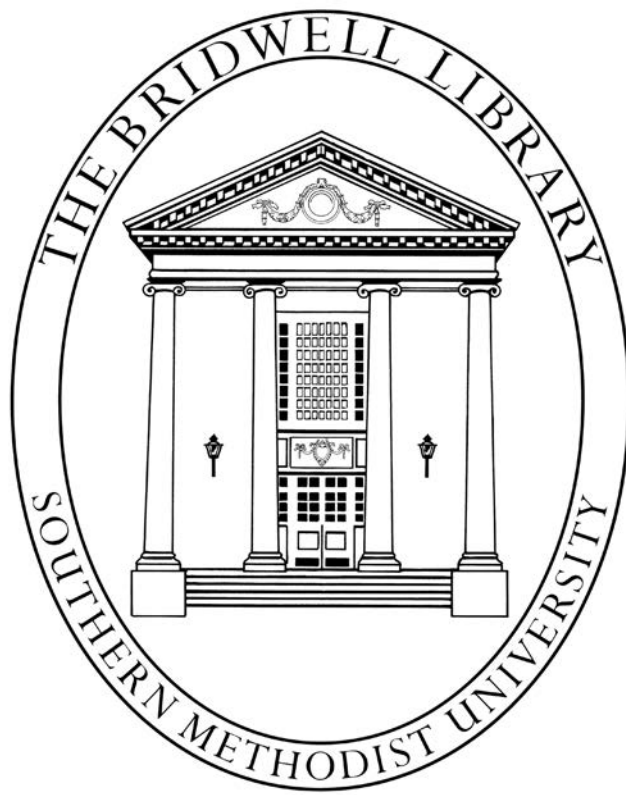
The new microfilm reader has arrived at Bridwell! The installation technician informed staff that the old reader was nearly twenty years old. In fact, the previous model predates model numbers. The new reader is an ST Imaging ViewScan 4. An image of the older reader can be seen below and the new model is shown at right.



Monarchs of Bridwell

On a particularly warm morning in Dallas earlier this fall, one would have been surprised to look up at the flowering trees behind Bridwell's parking lot and find scores of fluttering lepidopterans swirling about. We snapped a few photographs of the lovely Monarchs in the soft glow of the morning.





The Rescue of John Wesley from Fire

Rebecca Howdeshell, Digital Projects Librarian



Henry Perlee PARKER (1795-1873) 1839-40

Is not this a brand plucked out of the fire?

(‘The rescue of John Wesley from the Epworth Rectory fire, 9 February 1709’). Original painting held by Bridwell Library.