

Winter 2021

The Bridwell Quarterly. Issue 10, Winter 2021

Michelle Ried

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Recommended Citation

Ried, Michelle, "The Bridwell Quarterly. Issue 10, Winter 2021" (2021). *Bridwell Library Publications*. 46.
https://scholar.smu.edu/libraries_bridwell_publications/46

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BRIDWELL LIBRARY, PERKINS SCHOOL OF THEOLOGY // ISSUE 10 // WINTER 2021

The Bridwell Quarterly

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 SMU LIBRARIES

BRIDWELL LIBRARY
PERKINS SCHOOL OF THEOLOGY

The Bridwell Quarterly: Welcome

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

Dear Friends,

Just a few weeks ago I was lamenting how long the winter felt and had already written my welcome message about it. Then the devastating weather of February came through our state and plunged us into a collective ice age. Many of our friends and colleagues suffered days without power, heat, and water; pipes burst, walls and floors were ruined, and a host of other domestic and workplace challenges pushed us beyond the sensible limits of what we had already thought possible during an unprecedented pandemic. We are slowly emerging from these difficulties and managing to forge ahead. Finally, in the early days of March, Bridwell staff met outside for a tea party, warmed by the seventy-five degrees and sunshine, while observing how many live oak leaves had fallen due to the extreme cold weeks earlier. And many of us are quickly trying to break away from the year-long grip of COVID that has exhausted us all.

Many colleagues continue to speak of fatigue and a want for positive change. This will come in due course. Our needs require us to address the most pressing issues first, and then attend to whatever it is we want to do on a larger scale, like long-term projects. This is certainly true in Bridwell and other departments. We are also coming to a point where our renovation will be complete. The coincidence of renovation and refurbishing activities with the COVID-19 pandemic was at first appraised as a disaster in the making—*how on earth would we manage both!?* But to our surprise, even though I continue to know the frustration of many of our constituents and stakeholders about our library being closed now for so long, it has been helpful for us to get things in order, to tend to work that we needed to catch up on, and refocus our talents and energies on the most pressing needs of our patrons across the broad swath of our communities.

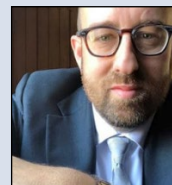
In all of this, I have come to realize the richness and profound dedication of the Bridwell staff and the greater community of Perkins School of Theology and the SMU Libraries, who continue to be great supporters and colleagues. The warmth of their spirits and camaraderie has kindled a professionalism that comforts us even as we still meet in online Zoom sessions during these coldest of months. In our current issue this winter season, I have invited my colleague Jolene de Verges, Director of Hamon Arts Library, to contribute a piece on the Hawn Gallery. The proximity and relationship between the arts and theology will always endure and it is of singular importance that we support the work of these colleagues in the greater scope of humanities and theological education. Also included in this issue are recent gifts to Bridwell, including two magnificent slate inscriptions and a Methodist palimpsest from the nineteenth century. Rebecca Howdeshell and Arvid Nelsen have written about recent acquisitions of fine art and theological volumes, including an exceptional work by the modernist Ian Tyson, whose brilliant imagination comes alive in the finest craftsmanship and vernacular of wood on paper.

We bid farewell to one of Bridwell's finest, Kimberly Hunter, former Head of Circulation, who has returned to the northerly climes to take an administrator position close to family. We thank her for her fantastic service and commitment to Bridwell and wish her a fond farewell. Staff spotlights of the now one-year-old Bridwell Theological Writing Center, with the newly inaugurated Student Writing assistants, are also featured, along with special honors and awards garnered by the staff. You will also meet three of our most important colleagues—Mehret Negash, Robert Edwards, and Chuck Arthur—each of whom has made Bridwell run from the inside out, especially during these last two years of renovations: their keen sense of knowing the building and its needs has allowed for us all to work here. And their generous and warm spirits give me joy and laughter when I greet them in the halls or share in good conversation with them. I am proud to include them here and to have them as colleagues and friends. We also honor the passing of a former Bridwell staffer, Leora Marie Kemp; share an article by Jill Klores on a lighting design competition inspired by Bridwell's interior and a short reflection by me on a homeless seminar I attended in January; offer images of the updated renovation; and finally our quarterly feature from the collection courtesy of Rebecca Howdeshell.

It is important to us that we provide you with information about our library, and about updates as we know them. It is our hope that Bridwell Library will reopen its doors in the coming months—at this point early in the summer. But we continue to provide the quality service we expect and our community—all of you—can consult us, asking questions and relating your library needs. We do very much hope that you all stay safe, happy, and healthy in the months ahead, especially as our world continues to change. And even if we don't know what the outcome will be, at least we can have hope in a future where we can support this and coming generations of patrons, scholars, and community members.

Thank you again for your support.

Anthony



Announcements



LIBRARY OPERATIONS UPDATE

For account login information and to request library materials, please contact Bridwell Library's Circulation Desk at bridcirc@smu.edu. For more information about curbside book pickup, go to: <https://www.smu.edu/libraries/covid19/pickup>



PAULINE MARTIN JOINS BRIDWELL

Pauline Martin joined Bridwell Library on March 1st, 2021 as Head of Access Services and User Experience Librarian. Coming most recently from UT-Dallas, she will be leading Bridwell's public services in circulation, access services, and user experience. Please join us in welcoming Pauline to SMU!



DEGOLYER COMPETITION FOR AMERICAN BOOKBINDING

American bookbinders are invited to propose designs for *Five Poems* by Toni Morrison, with *Silhouettes* by Kara Walker, designed and printed by Peter Koch. Registration for the bookbinding competition opened on July 1, 2020. Entries are due December 21, 2021. For more information visit <https://bit.ly/DG-book> or email jesseh@smu.edu.

HIGHLIGHT FROM A PAST EXHIBITION

The Dance of Death

Curated by Arvid Nelsen

On display December 16, 2016–May 20, 2017.

Now available [online](#).

Reflections on death and its meaning for Christian communities have taken many forms in art and literature. During the Middle Ages a genre called the Dance of Death developed which depicted a personification of death leading a procession of people ranging from kings to paupers, emphasizing the mortality of all persons regardless of social status. The genre included poetry, prose, and visual art. While individual works sometimes focused exclusively on images or literature, many included both. This exhibition features images popularized in print by Hans Holbein the Younger (1497–1543) and explores the artist's possible inspirations and his influence on subsequent illustrators.



For other event details, visit the Bridwell Library website: <https://libcal.smu.edu/Calendar/Bridwell>
Bridwell Special Collections remains closed to researchers: <https://www.smu.edu/Bridwell/About/ContactUs>
BQ Online: <https://blog.smu.edu/Quarterly> // BQ Layout & Design: Michelle Ried
Library Hours: <https://www.smu.edu/Bridwell/About/Hours>

Winter Gifts to Bridwell

Jon Speck, Director of Operations // Exhibition Designer

The Alphabet and Dona Nobis Pacem Stones

Alphabet Stone

John R. Hegnauer

Italian slate, gold leaf, 2000

Gift of Thomas Mizer upon the death of Erik Stocker, 2020

Librarian and book collector Erik Bradford Stocker commissioned this alphabet in 1999. Carved by John Hegnauer in his Portsmouth studio the stone displays the artist's mature sensibility for letterform and a finely-honed craft that is beneficiary of the Puritan stone carving tradition in New England. Hegnauer, a stonecutter for over thirty years, built a body of work that ranges from private memorials and monuments to public commissions, notably carvings in the John and Robert Kennedy memorials in Arlington National Cemetery, at the Massachusetts State House, Harvard University, Brown University, the Vanderbilt Mausoleum, and the Dallas Museum of Art. Until his retirement Hegnauer taught at the Rhode Island School of Design. Hegnauer wrote in his June 18, 1999, letter to Stocker: "The second design [as accomplished here] results in a massed arrangement using the 3 alphabets plus ranging numerals within a horizontal rectangle, and with this I have attempted something quite different to anything I have seen, and I must say I am extremely enthusiastic about the possibilities it offers. The various 'themes' characteristic of the several alphabets get interwoven into a more continuous, balanced though asymmetric pattern."

Dona Nobis Pacem

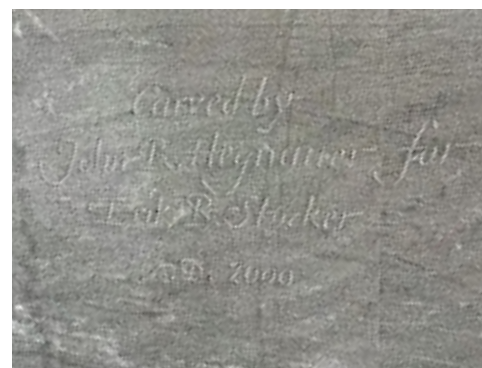
John R. Hegnauer

Mottled green/black slate, gold leaf, 1997

"Cut by John R. Hegnauer, and presented to Welling & Erik Stocker on the occasion of their wedding on 25 October 1997 in Annapolis, MD."

Gift of Erik Bradford Stocker in honor of Decherd Turner, 2002

This small slab by the noted New England stone carver was first shown at Bridwell in the company of other stone-carved texts in an exhibition curated by founding director Decherd Turner in 2002, *Written On—Printed On*. In addition to these stones from the twentieth century, and a fragment of a hieroglyphic cartouche carved into red granite (Egypt, c. 3000–2500 BCE), a limestone cone incised in cuneiform (Sumer, c. 3000 BCE) was displayed. The cone, an item found in Bridwell's A. V. Lane Collection, bears the terms of a peace treaty between the Sumerian Kings of Lagash and Uruk. Appropriately, John Hegnauer's elegant *Dona nobis pacem*, preserves the liturgical entreaty to "Grant us peace."



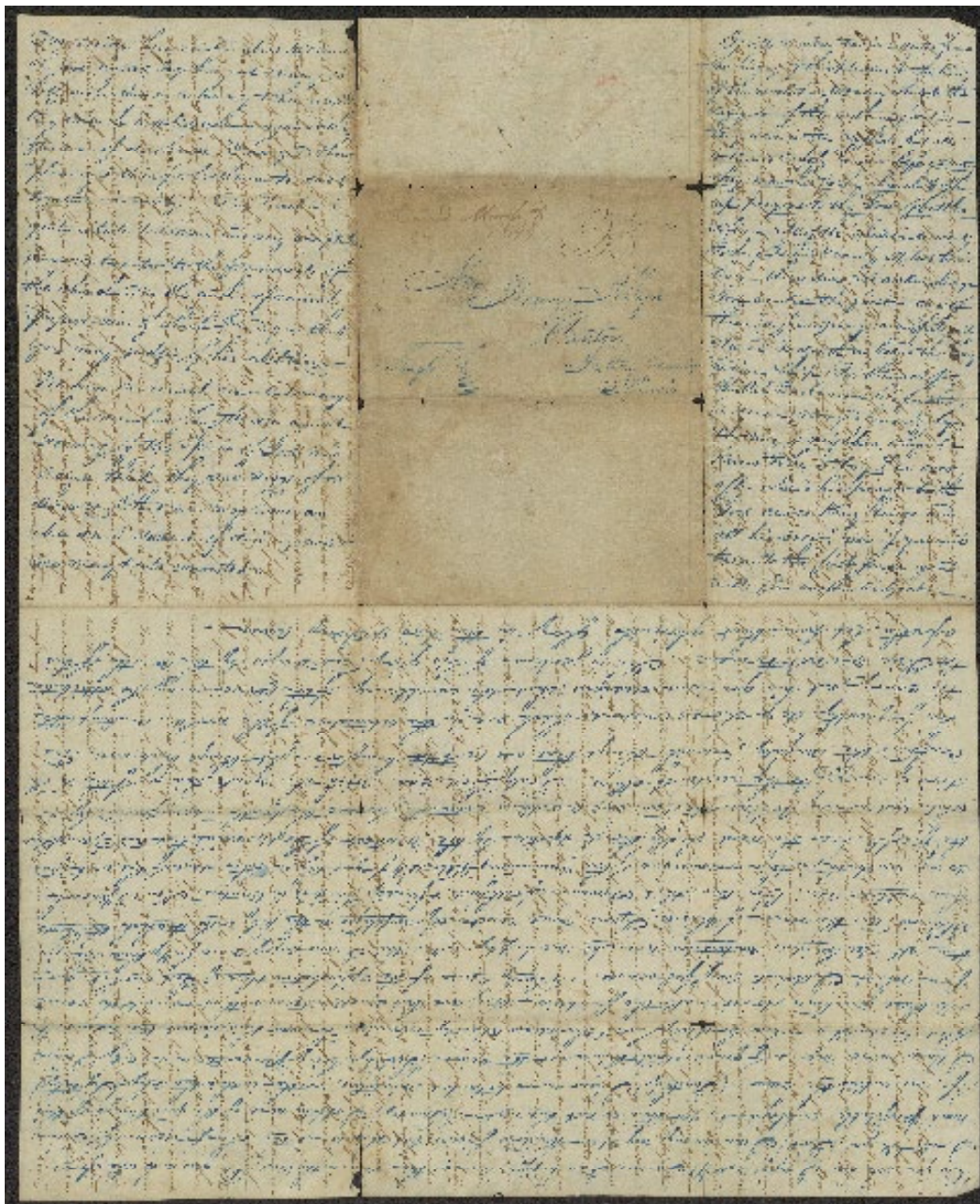
Above Top to Bottom: John Hegnauer's Alphabet Stone mounted on the south wall of the new second floor conference room // Inscription on back of stone, "Carved by John R. Hegnauer for Erik B. Stocker, A.D. 2000." // Mounting bolts // John Hegnauer's Dona Nobis Pacem stone.

Winter Gifts to Bridwell

Rebecca Howdeshell, Digital Projects Librarian

A Methodist Palimpsest Letter

A manuscript on which the original writing has been altered but still bears visible traces of its earlier form, known as a palimpsest, can be seen in this hand-written letter from Henry Allyn (1794–1880) to James H. Darrow (brown ink). The return letter was written to Henry Allyn from James H. Darrow (blue ink). The first letter from Henry Allyn begins, “Danbury Fairfield Co Ct., Dear Brother: As soon as we became settled I commenced this letter but forward of time and matter I laid it aside. Taking it up again & again I finally filled the sheet & put it away to cool.” The second letter from Darrow is signed “from your affectionate brother in Christ, James H. Darrow.” The letter was donated by Brandon and Sherrill Basse.



Recent Bridwell Acquisitions

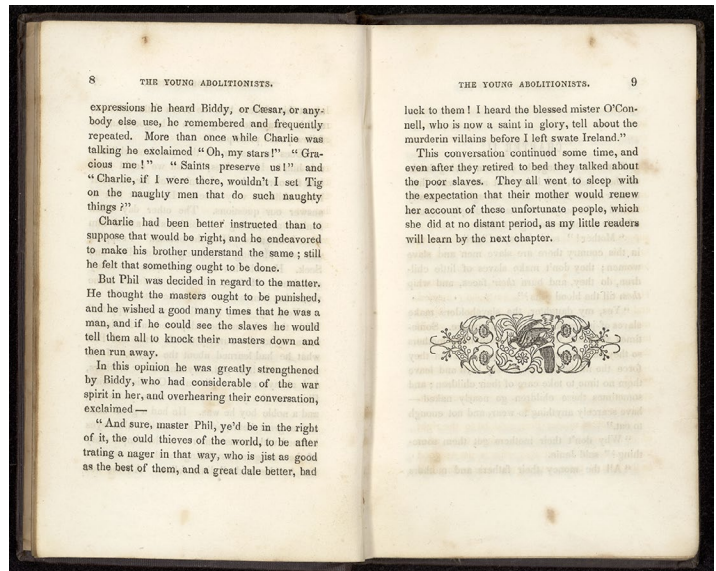
Anthony Elia, Director

Throughout every season we study and evaluate innumerable items for our special collections, many of which come up for sale in auctions or general catalogues. Most items have some particular artistic, social, and cultural value, which promise to enhance our existing collections. In some cases there is a sense that such works would contribute not simply toward the complementing of Bridwell's extensive holdings in one area or another, but would be most useful and inviting for researchers both near and far. Among the items that were acquired in the last several months are a surprising find of a handbook for young abolitionists from 1848; an impressive religious-themed book of drawings by the painter Natalie d'Arbeloff called *Scenes from the Life of Jesus*; an exquisite and powerful tribute to victims of lynching by American artist Shirley Ann Whitaker; an 1852 map of the Methodist Episcopal Church in America; magnificent and vibrant art books from Cuba, which supplement other similar works in the collection; and Ian Tyson's formidable and profoundly evocative modernist sculptured volume *A Tribute to Jerome Rothenberg*. We are delighted and proud to share these and other exceptional works with our community this season. Rebecca Howdeshell has provided the descriptions and text for the following items.

The Young Abolitionists

J. Elizabeth Jones. *The Young Abolitionists; or Conversations on Slavery*. Boston: Published at the Anti-Slavery Office. XXI. Cornhill. 1848.

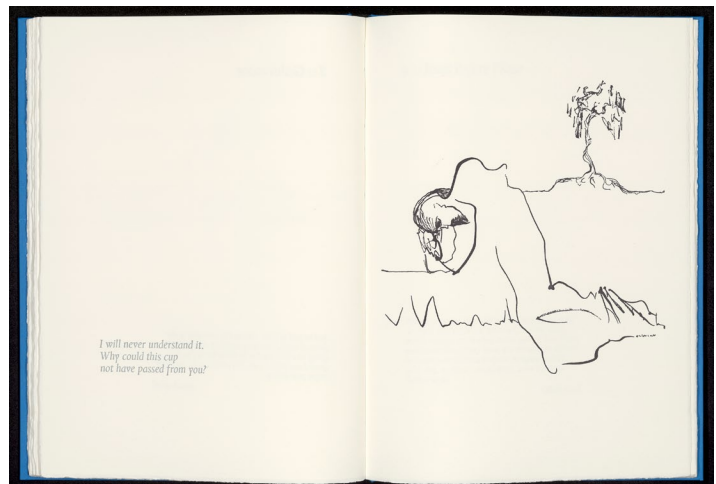
This rare volume is about three white children who are told about slavery by their parents and become firm abolitionists. "What is a slave, Mother?" "A slave is one who is deprived of his freedom—one who is obliged to do the bidding of a master," said the parent.



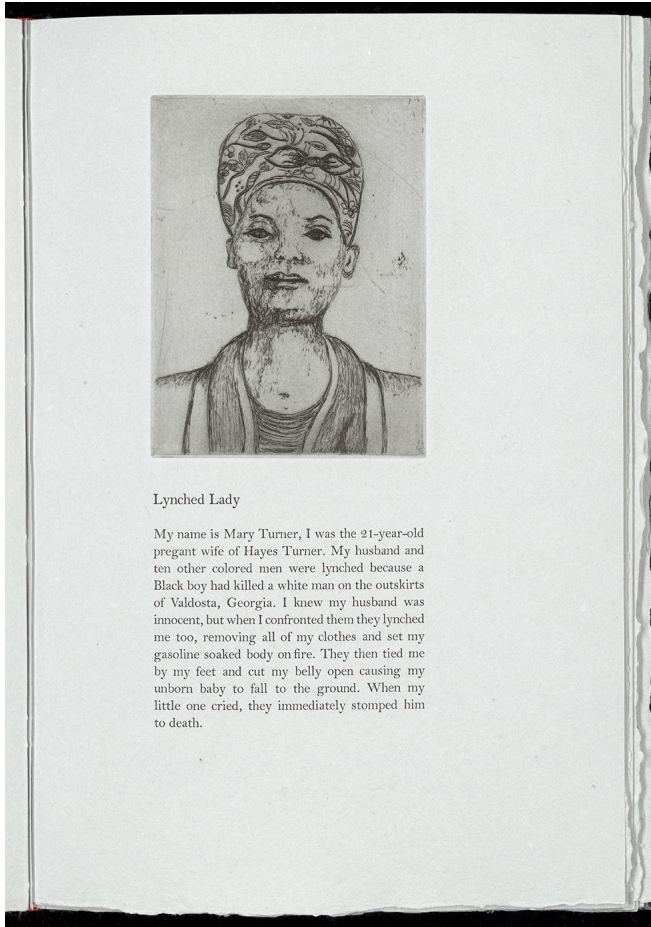
Scenes from the Life of Jesus

Natalie d'Arbeloff. *Scenes from the Life of Jesus*. Llandogo, Monmouthshire: The Old Stile Press, 2010.

Natalie d'Arbeloff (b. 1929) is a British American painter, printmaker, book artist, cartoonist, and writer. She started NdA Press in 1974 to produce hand-printed books using etching and other techniques. Her one-of-a-kind book works are found in major collections internationally, including the Victoria and Albert Museum, the British Library, the National Libraries of Wales and Australia, and the Library of Congress. Ms. d'Arbeloff drew the images in pen and ink (reproduced in this book) over fifty years prior to its publication.



Whitaker's *Ashes to Ashes* Memorial



Lynched Lady

My name is Mary Turner, I was the 21-year-old pregnant wife of Hayes Turner. My husband and ten other colored men were lynched because a Black boy had killed a white man on the outskirts of Valdosta, Georgia. I knew my husband was innocent, but when I confronted them they lynched me too, removing all of my clothes and set my gasoline soaked body on fire. They then tied me by my feet and cut my belly open causing my unborn baby to fall to the ground. When my little one cried, they immediately stomped him to death.

Shirley Ann Whitaker. *Ashes to Ashes: A Homegoing Celebration for the Unburied*. Connecticut River Valley: SAW Press, 2018. *Ashes to Ashes* commemorates a selection of six recorded lynchings in America. “Ashes to Ashes” are the final words expressed at African American funeral services. Many who were murdered by the Ku Klux Klan and other hate groups set on maintaining their reign of white supremacy 1882 to 1981 never received the committal, Ashes to Ashes. The goal of the project by Dr. Shirley Jackson Whitaker was to acknowledge and mourn the African Americans who were racially terrorized during the Jim Crow era following the Civil War and until this very day. At the right is an image of the broadside created by Shirley Ann Whitaker included with the book. The broadside consists of a list of names of victims of lynching laid over an image of a tree. The title is “As long as you speak my name I will live forever.”



1852 Methodist Episcopal Church Map

1852 Map of the Methodist Episcopal Church in America and beyond. Henry J. Fox and William B. Hoyt, Case & Green Lith. Hartford, Conn. Lithograph, 23 ½”h x 34 ½,” backed with linen and mounted on rollers.

The map depicts the distinctive organizational structure of the Methodist Episcopal Church. The Church was divided into approximately thirty annual Conferences, and the conferences further divided into Districts. This map covers the United States east of the Mississippi and does not include the southern conferences. Each conference is color-coded and also includes district boundaries.

Both Henry J. Fox (1821–1891) and the Reverend William B. Hoyt were member of the Methodist Episcopal Church, and at the time the map was published were serving as Elders in the New York—East Conference. The authors also published *Fox and Hoyt’s Quadrennial Register of the Methodist Episcopal Church* in 1852. The *Register* includes an advertisement for the map “Price mounted on rollers, one dollar and a quarter. In neat pocket form, 87 1/2 cents.”

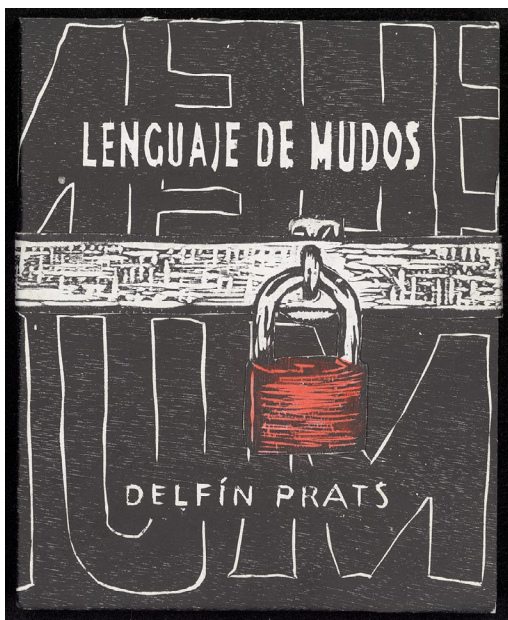


Art Books at Bridwell

All of the purchased Cuban hand-made books are represented in a fabulous catalog produced by Scott Brown of Downtown Brown Books in Portland, Oregon. Brown notes that the catalog was his coronavirus project. The catalog includes 302 items by Cuban publishers Ediciones Vigía, Ediciones El Fortín, and Cuadernos Papiro over the last thirty years.

Leymen Pérez. *Subsuelos*. Matanzas, Cuba: Ediciones Vigía; noviembre del 2017.

A collection of poems from a noted Matanzas poet, designed by Johann E. Trujillo, who incorporates red thread into many of the hand-painted and collaged illustrations. Trujillo uses this simple, repeated feature to represent different elements in each illustration—blood, smoke, and an unlucky worm being eaten by a bird. Other illustrations are colored with coffee. The spine is coarse burlap and the cover design is paper collage with thread.

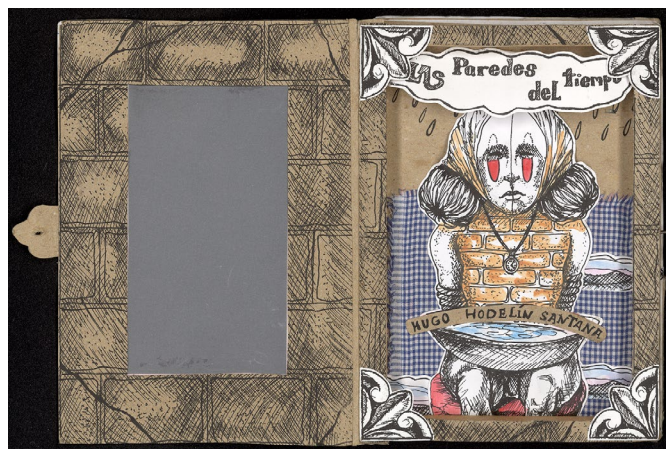


Delfín Prats. *Lenguaje de mudos*. Holguín: Editorial Cuadernos Papiro, 2011.

“Language of Mutes,” as the title translates to in English, is a remarkable artist’s book that embodies censorship. This book won the UNEAC (Unión Nacional de Escritores y Artistas de Cuba—or, National Union of Writers and Artists of Cuba) prize for poetry in 1968 while still in manuscript. Immediately upon publication, the book was banned and virtually the entire edition was destroyed. *Lenguaje de mudos* has been reprinted many times in other Spanish-speaking countries, but until this edition, the book had never been available in the author’s native country.

Rodríguez Santana. *Los versos de Martí*. Matanzas, Cuba: Ediciones Vigía, 2008.

Los versos de Martí is a collection of poems with a voodoo theme. The book features a cover and interior illustrations made from hand-colored collage elements. The front of the case is a frame made from scraps of wood, covered in paper, with a thin, translucent cover that opens to reveal a three-dimensional, hand-colored seated figure made from paper and cloth.



Ian Tyson's *Tribute to Jerome Rothenberg*

Arvid Nelsen, Curator of Rare Books & Manuscripts and Librarian for Special Collections

Rebecca Howdeshell, Digital Projects Librarian

Ian Tyson (British, b. 1933)

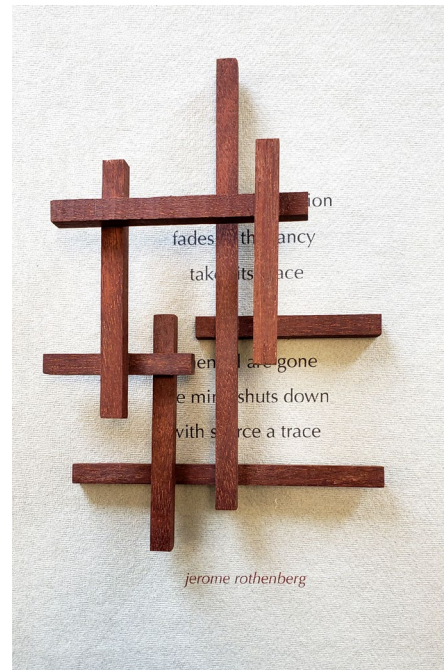
A Tribute to Jerome Rothenberg

St. Roman de Malegarde: Ian Tyson, 2019

Bridwell Library Special Collections is proud to be the holder of this unique work of art by the British modernist Ian Tyson. Tyson created the piece to celebrate and honor his longstanding friendship and collaboration with the American poet Jerome Rothenberg (born 1931). He brings together four original poems by Rothenberg and four of his own original wooden sculptures. The abstract sculptures are intended not as illustrations of the poems, but rather to complement them, to be read in dialog with them. Tyson works in a visual vocabulary that may be described as abstract and geometric, with a strong sense of an underlying grid. His works over the decades have included drawings, paintings, prints, artists' books, and sculptures.

Since the 1960s, Tyson has created images inspired by poetry—from ancient Chinese poets to avant-garde Americans. Tyson and Rothenberg first collaborated in the 1968 artists' book *Sightings I–IX & Red Easy a Color*, published by London's acclaimed Circle Press. When Rothenberg saw Tyson's 1966 artists' book *Six Extracts from the Zenrinkushu*, he asked Tyson if he had ever considered creating images in response to contemporary poets. When Tyson expressed enthusiasm and asked for suggestions, Rothenberg provided a group of his own poems, resulting in the 1968 publication (also in Bridwell Library Special Collections). With *Sightings I–IX & Red Easy a Color*, Ian Tyson and Jerome Rothenberg began a collaborative relationship that would be internationally celebrated for decades. In 1992 they commemorated their first twenty-five years of collaboration with the publication of *Surimono 2: Gematria 519* "Around Midnight." In 2003, the Eric Linard Galerie in La Garde Adhémar, France celebrated their partnership with the exhibition, *Collaborations: Livres d'Artiste 1968–2003*, counting 20 works produced by the two men. They have continued to work together to this day.

A Tribute to Jerome Rothenberg is doubly unique: it is a one-of-a-kind piece and it is the only work by Tyson which pairs poetry with sculpture rather than printed images. The structure of the sculptures belongs to a series of printed and three-dimensional works which Tyson conceived on a visit to the once-vibrant coastal English fishing village of Dungeness, where he was inspired by the traces that people and communities leave behind. The sculptures may evoke architectural frameworks, but they also communicate a feeling of interconnectedness and community.



Above Top to Bottom: The first poem from *A Tribute to Jerome Rothenberg* with the sculpture laid over the poem printed on the light green paper. // The second poem from *A Tribute to Jerome Rothenberg* with the corresponding sculpture.

Farewell to Kimberly Hunter



In early September, Kimberly Hunter left Bridwell Library and the hot summers of Dallas after nearly four years of service. Kimberly came to SMU in October 2016, early in her library career, after a few years of important work in the student and access services sector. She studied Comparative Religion at Miami University in Ohio, and received a

Bachelor of Arts in 2011, and then worked in positions at National College, John Carrol University, Cleveland Public Library, and Andrews Osborne Academy, before coming on board at Bridwell as the Access Services Manager. In 2019, she graduated from Kent State University with a master's degree in Library and Information Science. Kimberly's broad, well-rounded, and service-oriented experience provided many advantages in how she was able to help Bridwell strive toward excellence in her department. Her attention to detail, concern for the well-being of students, cultivation of relationships, dedication to the highest standards of service, active participation and leadership in cross-campus committees and discussions exemplified her commitment to the work of Bridwell, the SMU Libraries, Perkins, and the SMU community at large. Over her four years at SMU, Kimberly demonstrated the qualities that garnered her great respect and admiration, and at the time of her departure to Ohio, where she is now Assistant Director at Norwalk Public Library, she received countless notes of support and appreciation for all the work she had done in those years on our campus. Kimberly's constant attention to the very pressing needs of access services and circulation, including the demands of our building systems, did not go unnoticed. Her work and leadership of an outstanding team kept the public facing needs of Bridwell well on-track, and her knowledge of everything from the technical to the practical was much valued and will be greatly missed. Before she left, we had a campus-wide, safe and socially-distanced outdoor farewell party (see photos), where we thanked Kimberly for her time at SMU. We celebrate and honor Kimberly for all the exceptional work that she has done and for the great strides she has made both in her work at Bridwell and her personal career. We thank you Kimberly and wish you the very best.



On Friday, September 4, 2020, Kimberly Hunter met outside with staff and faculty on her last day at SMU.

Snowmageddon Dallas, 2021

During the week of February 15th, Texas experienced one of the worst storms, deep freezes, and power outages that the state has ever seen. Dallas-Fort Worth was especially hard hit, where the metroplex was stuck below freezing temperatures for some 139 hours straight! Luckily, Bridwell's fire suppression system was drained before any possible internal structural damage could be done. The weekend following, when temperatures gradually crept above freezing, the snow began to melt a little. Bishop Boulevard was slushy and icy still, but the campus was somewhat quiet and peaceful under the unusual blanket of wet snow. Among the expressions used to describe the storm, Snowmageddon had a close tie with "Snowid-21." They've already made t-shirts with this and Texas on them! (Photos by A. Elia).





Bridwell Library Staff Spotlights: Q&A

The Bridwell Quarterly interviewed the Staff of the Bridwell Writing Center, Jane Lenz Elder and Leslie Fuller, about their time at SMU, Bridwell experiences, and hobbies. Also featured are introductions to the Writing Center's new Student Writing Assistants.

Jane Lenz Elder

Head of Reference, Research, and the Bridwell Writing Center

How long have you been a librarian? How long have you been at Bridwell?

I have been a librarian for twenty years, all of them at Bridwell, but have worked in academic and special collections libraries in other capacities my whole career.

What did you do before coming to Bridwell?

I began as an undergraduate student worker—specifically in the basement of Fondren Library—after a scary elevator accident led me to give up my part-time job high atop Thanksgiving Tower in downtown Dallas. After graduation and a brief career as a horse trainer, derailed by allergies, I began working at DeGolyer Library and then eventually got involved in the foundation of the William



Jane with her Irish Wolfhound, Arthur

P. Clements Center for Southwest Studies, where I was Associate Director for many years. Along the way I was able to pick up master's degrees in history and theology because of the wonderful tuition benefit that SMU provides.

How would you describe your duties?

I perceive the duties of a reference librarian as encompassing anything that helps connect patrons with the resources and help that they need, as well as anything that keeps the library running smoothly and working to its best advantage. Within those parameters fall a number of activities that might surprise people. On the one hand I have mopped up floods, grocery shopped for receptions, phoned for ambulances, and tried to communicate in languages I don't speak. On the other hand, I have met famous people, gained opportunities to publish, and dug deeply into a broad range of research subjects. It's a mixed bag and never boring.

Has the Writing Center changed the way you teach or instruct on best reading and writing practices?

Providing for the needs of patrons is how the Writing Center first began. A Perkins student needed writing assistance late one Friday afternoon and had been unable to get help from other campus entities. He came to me as a last resort, and luckily it was the kind of help that I was able to provide. I continued to work with him informally, word got around, and it grew from there. We now help with all aspects of student writing, from a paper's conception to completing the last footnote. We work with students one-on-one by appointment, and also hold workshops on writing mechanics, formulating theses, finding and utilizing the best resources, etc.

Formalizing what we do at the Writing Center has led me to dig deeper into the literature of writing and writing pedagogy and pay attention to best practices in both theological education and in general. And I have been more eager to engage in conversations about writing with colleagues at SMU and around the country. I really should wear a t-shirt emblazoned with "Please tell me about your writing program!"

What have been some surprises you've seen during the last year, in terms of writing support online and issues related to Covid-19 restrictions?

The biggest surprise about the impact of Covid-19 restrictions on writing support is that it really hasn't changed a thing. In fact, in terms of people's new facility with Zoom, it has made it easier—particularly for those students who work full-time and have trouble getting away from their offices. One of the keys to our early success in providing writing support was to sit down face to face with students and just have a conversation. Having to talk about your weaknesses and share something you have written is hugely personal; people are fearful. So the first thing we need to do is establish rapport and make them feel comfortable: You don't feel like you are "smart" enough? You were accepted into the Perkins program, weren't you? You don't understand how to create a thesis statement? Tell me about your project and let's talk it through together. You don't feel confident in your writing because you've been out of school for twenty years? Let me tell you how many other students have told me the same thing. We can have all of these conversations virtually, and right now people are more eager than ever simply to talk to another person.

What has been the most rewarding thing about your position?

Connecting with our students through their research and writing has definitely been the most rewarding facet of my position over the years. I'm still in contact with some of our alums who were regular customers during their time at Perkins, and a few will occasionally ask me to proofread this or that. One student recently got back in touch to tell me that he was back at work on a project he had done for Ted Campbell's Methodist History course. His class essay won a prize from the Texas United Methodist Historical Society several years ago, and now he's dusting it off to continue his work on it. History is my first love, so it's always exciting to see people get bitten by the research bug.

What was one of your most unusual memories at Bridwell?

Unusual memories at Bridwell? Sadly, I was out of the office the day that Wolf Blitzer interviewed Laura Bush in the Blue Room. But I did fetch a cup of coffee for David Eisenhower once when he turned up in the staff room (he takes cream). Libraries need to be welcoming places and, frankly, it's less intimidating to be at ease and friendly with the patrons who are a bit threadbare than with presidential relations. My words of wisdom are straight from my mother: always speak to everybody and try to make them feel welcome.

What do you enjoy working on most? Any hobbies outside of Bridwell?

I enjoy anything about books: reading them, writing them, and creating them—Bridwell introduced me to the craft of bookbinding, although I'm not very good at it. Outside of Bridwell, I have a collection of dogs, including two rescue greyhounds and our newest pack member, Arthur the Irish Wolfhound.

Bridwell Library

Theological Writing Center

Student Writing Assistants



Caroline Collins

Master of Theological Studies

Area of Concentration: Biblical Studies

Field Interests: Biblical Studies,

Philosophical Hermeneutics,

Phenomenology

Projected Graduation Date: May 2022

I fully believe that writing is one of my vocational calls. As someone who feels led to write and teach for a living, working for the Writing Center has not only strengthened my own writing, but it has allowed me to work with other writers to help meet their goals and strengthen their writing skills as well. Having your work revised can be an intimidating process. I've grown to respect feedback that is more transparent, especially critiques that have invited me to think intricately about my subject matter. I want to offer the same experience for people who submit their work to me through honest, detailed feedback that displays careful attentiveness to their work and pushes their thinking in ways that expands their flow of thought. At the Writing Center, you'll find a group of editors who work diversely, yet are all unified by the same goal: to help others through their writing.

Bridwell Library Staff Spotlights: Q&A

Leslie Fuller

Reference & Digital Services Librarian

How long have you been a librarian? How long have you been at Bridwell?

I became a librarian when I started at Bridwell one year ago.

What did you do before coming to Bridwell?

I taught Old Testament/Biblical Studies as an adjunct professor and completed a PhD in Hebrew Bible.

How would you describe your duties?

Every day is a little bit different! I answer research questions from all kinds of people, plan and lead workshops and instructional sessions, create and maintain online resources to help students improve their research and writing skills, help connect people with the specific resources they need, and work with colleagues both at Bridwell and across campus in a wide range of other projects.



Leslie in front of Bridwell Library's Camellias

Has the Writing Center changed the way you teach or instruct on best reading and writing practices?

With the start of the official writing center, I have been more intentional about trying to help students understand the bigger picture of their writing assignments—how to organize and clarify their thoughts rather than just provide an eye for proofreading. The idea is not to just help fix one assignment but to help acclimate students to the writing process.

What have been some surprises you've seen during the last year, in terms of writing support online and issues related to Covid-19 restrictions?

Despite all the difficulties of moving abruptly online and the stress of daily living during the pandemic, there is still great writing happening. At the same time, I have seen many people gain acceptance of all of our limitations. If you can't write the best paper of your life right now, that is ok, too. The Writing Center welcomes all sorts.

Is there anything you'd like for everyone to know about Bridwell Library's new Writing Center?

The Writing Center has some GREAT grad student tutors who work with Jane and me. They are thoughtful and thorough and compassionate, all great things to have in a reader.

What has been the most rewarding thing about your position?

There is always something new to figure out, whether it is a new online tool, a confusing piece of writing, or a research question. That moment when I have helped to determine a way forward where it was unclear before is really rewarding, especially when it immediately helps someone else.

What was one of your most unusual memories at Bridwell?

As I am currently working out of the Special Collections Reading Room, I have gotten to interact with some really interesting items that I wouldn't necessarily in more normal times. One day last month, I got to

interpret some Low German from one of our really rare books to help determine which pages to scan for a researcher.

What do you enjoy working on most?

I particularly enjoy thinking about the best ways to facilitate teaching and learning through working with faculty on designing assignments and creating learning materials in a variety of media.

Any hobbies outside of Bridwell?

I enjoy hiking and cooking.

Words of wisdom?

Take a breath. Then figure out just the next step, even if you can't see the whole path forward.

Before We Zoomed...?

A mystery to solve: Where on SMU's campus was this photo taken?



Above: Nevitt-Nanee took this photo for a 1948 issue of the SMU student magazine. As the magazine caption says, Nanette Bachellor, a transfer student from USC, “digs out school books in preparation for fall studies.”

Bridwell Library Theological Writing Center

Student Writing Assistants



Ethan Cutrone

Master of Divinity

Area of Concentration: Ethics and
Pastoral Care

Field Interests: Chaplaincy

Projected Graduation Date: May 2022

I love helping people. I wouldn't be where I am without an incredible amount of time and patience from writers whose work inspired, taught, and laid the foundation for my own language. At the Theological Writing Center, I'm able to pass on, in some small way, the lessons that have been instilled in me. In that way, the TWC gives me a chance to pass on that passion for language. In turn, I hope to help others claim the voice that has always been theirs. After all, as seminary students, we have so much knowledge knocking about in our noggins. Learning just how we want to put it out on the page is invaluable. To be a part of that process is a blessing, and one that I personally cherish.

Worthy of Praise and Recognition

Mehret Negash

Custodian Services, Bridwell Library

Mehret has worked at SMU for twelve years. Before SMU, she worked in the Federal Court buildings in Dallas, Texas. Mehret loves the people at SMU and everything about working at Bridwell Library. She has two grown daughters and one beautiful new grandson named Axiom, born on October 10, 2020. Mehret has lived in the United States for 32 years. She has also lived in Ethiopia, Sudan, Saudi Arabia, and several European countries. Ultimately, she moved to the United States to be closer to her family. Mehret first lived in New York and then Kansas before settling in Texas. She enjoys living in the United States because as she says, “You can work hard and make your life better.”



(l.) Mehret Negash and (r.) Robert Edwards

Robert Edwards

Custodian Services, Bridwell Library

Robert has worked at SMU for eleven years. He is a U.S. Air Force veteran who retired after twenty years of service and has been doing custodial work for about thirty years. In the Air Force, he worked to refill aircraft. He was assigned to Andrews Air Force Base from 1982 to 1985, where he regularly supervised the refueling of Air Force One during President Reagan’s administration. He was able to see many dignitaries and important people while working in this role. He has worked in several custodial service positions, including as an Assistant Supervisor of Custodian Services at the Earle Cabell Federal Building. Robert enjoys working with the library staff at Bridwell and being around young people who he believes are going to make this world a better place. Robert advises that we should “Always be honest, work hard, and treat people the way you want to be treated. It will help you to be successful in this world.”

Chuck Arthur

General Contractor, iConstruct

Chuck has worked in the construction business for about nineteen years. Before working with iConstruct, he was a project manager for about fifteen years with MeadWestvaco in Dallas. Bridwell Library’s construction has been quite challenging compared to other work that he’s done. Many unknowns have come to light that were not previously discovered during the preconstruction period. The biggest challenge has been overcoming the differences between how buildings were built in 1950 during the original construction of the library versus how buildings are built now. Outside of work, Chuck likes to hunt, fish, and spend time with his family—including his six children, most of whom are young and live at home. Though he now lives in Texas, he was born in Ohio and grew up in the small village of Kalkaska, Michigan. Chuck says that the staff at Bridwell Library have felt like family too, something quite different from most construction jobs. He reports that they have been incredibly supportive, even when there’s been work to do in staff office areas. He says that he couldn’t ask for better people to be around.



Chuck Arthur

Awards and Special Honors

R. Arvid Nelsen's *Race and Computing* Article Rereleased

In honor of Black History Month, the IEEE (Institute of Electrical and Electronics Engineers) Computer Society asked to reprise their 2017 interview with R. Arvid Nelsen, Bridwell Library's Curator of Rare Books & Manuscripts, and rerelease his article, "Race and Computing: The Problem of Sources, the Potential of Prosopography, and the Lesson of Ebony Magazine" (IEEE Annals of the History of Computing, v. 39 no. 1, Jan–Mar 2017. Los Alamitos, CA: IEEE Computer Society). On Monday, February 8, 2021, the Computer Society will feature the interview with Arvid and an article about his work, "Untold Stories: Setting the Record Straight on Tech's Racial History" by Michael Martinez and Lori Cameron, which won First Place in the 2018 Los Angeles Press Club's annual Southern California Journalism Awards for minority/immigration reporting online. The February 8 rerelease will feature a new introduction including observations made by Arvid during the Computer Society's recent correspondence with him.



Jane Lenz Elder Awarded Access 2021 Scholarship

Congratulations to Jane Lenz Elder, Head of Reference, Research, and the Bridwell Writing Center, who has been awarded an Access 2021 Scholarship by the Rare Book School (RBS) at the University of Virginia. The RBS is one of the premiere programs in special collections and rare books librarianship and has been a program where several Bridwell staff members have either taught or studied over the years. Jane will be attending the prestigious RBS this summer virtually. Jane has enjoyed everything and anything pertaining to books since she was a young girl. She is shown here (right) ca. 1964 looking quite earnestly at one of her picture books.



Leslie Fuller Presenting at the TxDLA Conference

Leslie Fuller and members of the SMU Libraries Online Learning Team, Melissa Johnson, Megan Heuer, and Ramon Garcia were selected to present at the [Texas Distance Learning Association's Annual Conference](#) taking place on April 20–23, 2021. The presentation, "Canvas, the Commons, and Course Design, Oh My!" will discuss how the interdisciplinary librarian team designed and launched a number of modules in Canvas to support information literacy across campus. Modules currently include: Writing with Sources, Searching for Information Online, Evaluating News Media, Finding News Articles, Historical Primary Sources, and Reading a Scholarly Article.



Frances Long Receives the Ministry of Memory Award

Frances Long, archivist for the UMC of the North Texas Annual Conference, archivist for the South Central Jurisdiction, and certified Historian, received the Ministry of Memory Award from the General Commission on Archives and History. She was recognized by the Texas United Methodist Historical Society for her work as an archivist, teacher, and advocate for preserving the testimony of North Texas Methodist Churches. She is shown here (right) at the Jurisdictional Archivist Meeting at Centenary College in Shreveport, Louisiana.



Photos Around Bridwell



Top and Bottom: Photos by Michelle Ried, Middle: Photos by Stephen Bagby

In Memoriam

Leora Marie Kemp was born October 30, 1939, in San Antonio, Texas, to James C. Kemp and Dorothy Barnum Kemp, and passed away on January 26, 2021, in Ennis, Texas. Anyone who knew Leora (Leo to her family) knew that learning, teaching, and helping people were at the core of who she was. Her love of the library began with her first part-time job in 1954 as a student librarian for Duncanville High School. This only increased her love of books (a family trait) and learning and sent her on her irrefutable path in life. Leora achieved a Master of Religious Education degree from SMU's Perkins School of Theology in 1968, where she also worked at Bridwell Library for several years. She then went on to complete a Master of Library Science degree from North Texas State University in Denton, Texas, in 1975. Leora became a dedicated member of Trinity Methodist Church in Dallas in 1953, where she continued to attend for many years.



Covid-Safe Holiday Gathering

In mid-December, when in most years people would be around campus hosting holiday parties almost every day, this year's events were almost non-existent due to the pandemic. In need of some in-person activities, the Bridwell Library staff gathered outdoors for about an hour on a not-too-cold day, as the sun shined down and we all stood socially distanced with masks on. Staff shared sugar cookies and hot cocoa and told stories. Though our holiday parties never looked quite like this, at least we found a way to celebrate together...that wasn't just in 2D online!



Libraries, Homelessness, and Community Development

Anthony Elia, Director

Late in 2019, Bridwell Library staff discovered that a homeless person was living in one of its electrical closets. It was a surprise and concern for a number of reasons, but it was of particular interest that a person was seeking shelter from the cold in our building. As we came to find out, this was not completely uncommon at large institutions, with hidden spaces where people could enter unnoticed and find a warm place to hunker down out of sight. One of my concerns was to consider not just what this meant for us as a community, but what some of the reasons were for this to happen, how it was being handled on campus and in the greater DFW community, and how to engage with the more pervasive endemic problems of homelessness and housing and food insecurities—or as my colleagues Jon Speck and Michelle Ried have pointed out ‘houselessness,’ which reflects the state of shelter, rather than a lack of belonging or home. When the opportunity came up to participate in the annual Jan-term seminar, often called the “Waco Immersion” or the “Community Development and Ministry” seminar, taught and facilitated by Prof. Hugo Magallanes, I decided to participate. The seminar is a week-long series of activities, lectures, seminar discussions, and immersions into situations around the city of Waco. One of its primary goals is to expose participants to the trials, problems, and structural conditions of the homeless and homelessness. The central facilitator is the well-known couple of Jimmy and Janet Dorrell, founders of Mission Waco/Mission World and Church Under the Bridge. Many of the activities included working out of a food pantry and kitchen, conducting devotionals at a homeless shelter, meeting with local social work organizations and programs that seek to create viable opportunities for those suffering homelessness, and developing working relationships with a variety of community stakeholders. Along with half a dozen Perkins students and nearly two dozen Baylor students, we worked through a variety of problems and issues, and discussed different ways to negotiate the many concerns at hand. In the accompanying photos, you will see some of the

products of Mission Waco’s nearly four-decades of service to the Waco community, including an independent grocery, which it set up to ameliorate a food desert in part of Waco, as well as an adjacent greenhouse that produces fresh vegetables for local communities all year round. Other organizations and businesses have grown up around the area, including a Mexican ice creamery, a local community theater, and the New World Café and fair trade emporium. There was a fair amount to process during this week-long seminar and excursion, yet there were many take-aways that will allow for more empathic and engaged understanding of housing and food insecure communities, especially those who are around or part of the SMU community.



Jubilee Foods Market (above) and Urban Reap renewable resources greenhouse (below)

Hawn Gallery's *Sounding* Exhibit

Jolene de Verges, Director, Hamon Arts Library

The library is limitless and periodic. –Jorge Luis Borges in “The Library of Babel” (1941)

Sounding is the term used to describe the method for measuring the depth of a body of water. The measured depth is not constant; rather the measurement is relative to a particular time and place. In *Sounding*, the name of an [exhibit in the Hawn Gallery of the Hamon Arts Library](#), artist Allyson Packer adopts the indefinite quality of water to meditate on the immeasurable condition of libraries. Packer conceived of libraries as bodies of water with “clearly defined spaces, which also possess a kind of impalpable depth.” Humans who physically occupy library spaces encounter the immeasurable body of knowledge, each performing his or her own “sounding.” The exhibit launched last February, but abruptly ended when the campus closed in March. Also cancelled, were scheduled readings by SMU drama students in the gallery of the text of “The Library of Babel” by Jorge Luis Borges.

Packer used this text as the inspiration and framework of the installation she created for Hamon Library. Borges describes lamps, “two running transversally,” emitting light in the hexagonal galleries of the library he so poetically imagines. As part of her exhibit, Packer installed two reading lamps with a timer, resulting in a continual phasing pattern similar to that of Borges’ imaginary lamps. As an extension of and comment upon the exhibit, Meadows theatre students agreed to perform readings of the text in Spanish and English.

Borges imagines his library, and perhaps all libraries, as a surreallabyrinth of texts, “limitless and periodic.” For Borges, the “Library exists ab aeterno.” When Hamon Library, along with thousands of other libraries, closed in March, the labyrinths went dark, the lamps extinguished. Packer’s now closed exhibit celebrated the limitless depth of knowledge; our actions will determine if the depths of knowledge will be subject to new soundings or remain unmeasured.



Sounding exhibit in the Hawn Gallery

Student Lighting Design Competition

Jill Klores, IALD, LC, FIES, Essential Light Design Studio

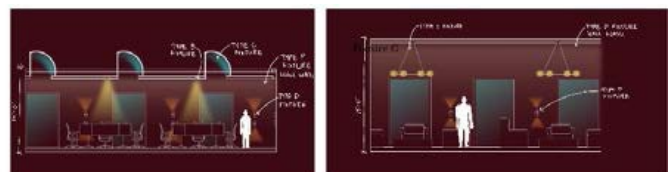
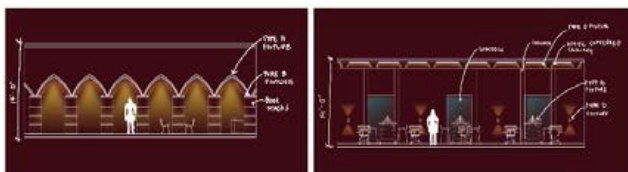
Bridwell Library is the basis of design for the student lighting design competition sponsored by the Illuminating Engineering Society, Dallas Chapter.

What if the lobby of Bridwell Library had a false barrel-vault skylight that was backlit to provide a simulation of the changing light of day, and night. What if this was brought into the reading rooms? Or what if these spaces were designed to resemble giant glowing lanterns? These are the ideas that students of architecture, interior design and lighting design brought to the table for the 2020 Illuminating Engineering Society, Dallas Chapter annual lighting design competition. A portion of the Bridwell Library, which is currently under renovation, was provided to the students, they did not know at the time that it was based on an actual project, and not that it was the Bridwell Library. For the project they are given the dimensions of the space and the intended function of that space, but the interior design and lighting strategy is completely up to them. Students can work solely on the project or in groups of up to three. They are informed that the judges will be evaluating the submission based on how well the lighting solution supports and integrates with the architectural and interior design (the interior design itself is not judged, it is considered a unique given for each submission.) The purpose of the program is to introduce undergraduate students to the practice of lighting design and all of the tasks required to create a well-integrated design and document that to the point of a construction set, one that could be bid and installed by a contractor. Each year a different project type is provided. In years past it has been modelled

after local projects such as Forty-Five Ten on Main, Milk & Honey Spa, Factory Six03, and the Canopy Hotel in Uptown. We are pleased to see that each year the bar is raised, and the submissions have strong lighting concepts, executed well, and with some wonderful integration of lighting within the architecture. One student group chose to reinterpret Bridwell as a children's library with flowing lines and soft edges. There is a real incentive to produce a quality project as 1st prize receives a \$2,000 scholarship. First thru fifth place project all receive cash scholarships and there is an "Owner's Choice" program, where we ask a person involved with the design of the actual project to evaluate the student projects, select one and state why, and that project receives a \$500 prize. This year Mr. Jon Speck, Exhibition Designer and Director of Operations, Bridwell Library, was our Owner's Choice judge. This year participants hailed from UT Arlington, TCU, UT San Antonio, and Stephen F. Austin State University.



Retrofit, by Andrea Moore and Macall Rempp, Texas Christian University



Jill Klores, IALD, LC, FIES, is a partner in Essential Light Design Studio in Dallas. She and Senior Designer Robert Mapes, IALD, envisioned and specified the lighting improvements that have been realized in the recent Bridwell Library renovation. Previously, Senior Designer Jacob Gerber, IALD, CLD, also of that firm, enhanced lighting for redesigned Special Collections areas in 2018.



Retrofit, by Andrea Moore and Macall Rempp, Texas Christian University.
Left, Historic Features // Right, Modern Solutions



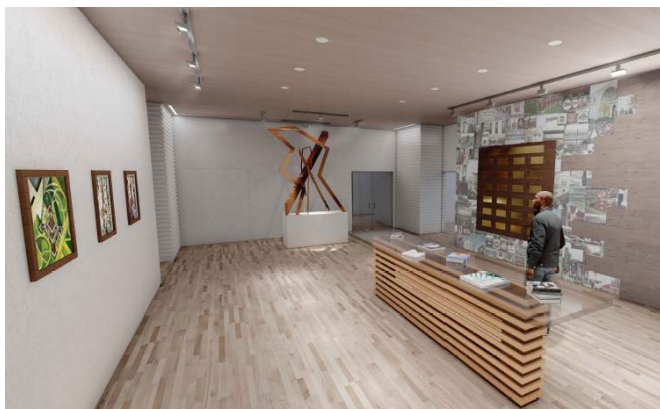
The Lantern, by Abigail Wadjas and Blake Broadbent, University of Texas at Arlington



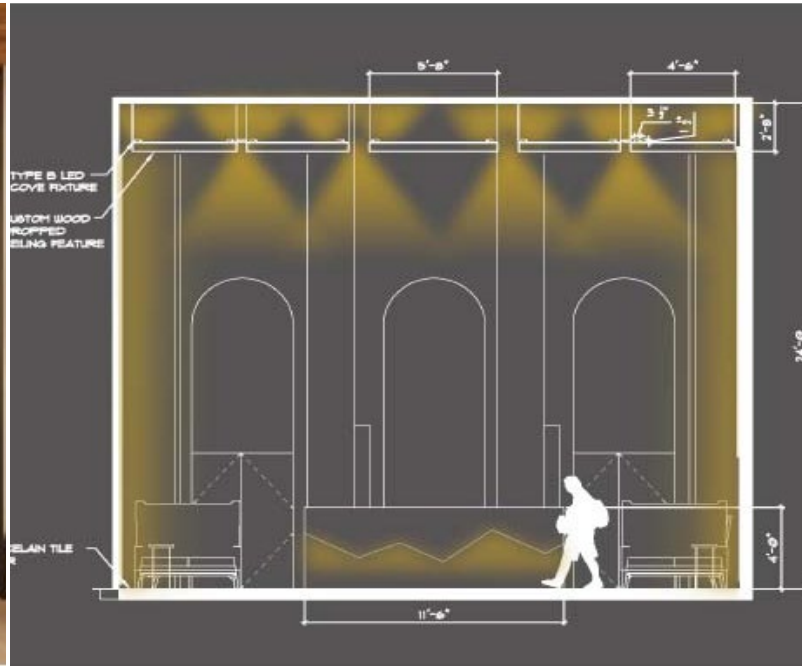
Flow, by Alexia Koltes and Kristin Velasquez, University of Texas at Arlington



Dallas Library, by Allya Heitz and Asia Nolan, University of Texas at San Antonio



Dallas Library, by Allya Heitz and Asia Nolan, University of Texas at San Antonio

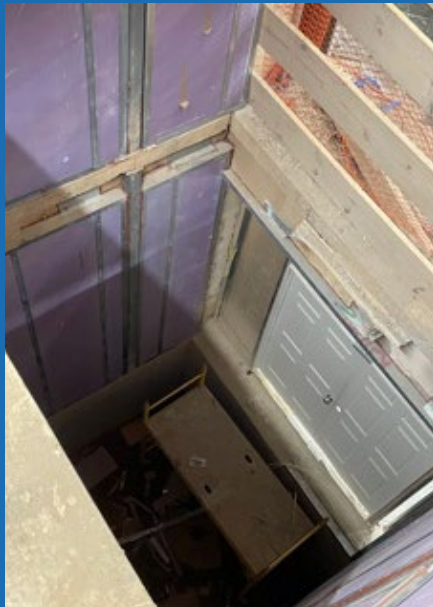


The Highlands, by Valerie Andrade and Addie Bush, Texas Christian Univeristy.

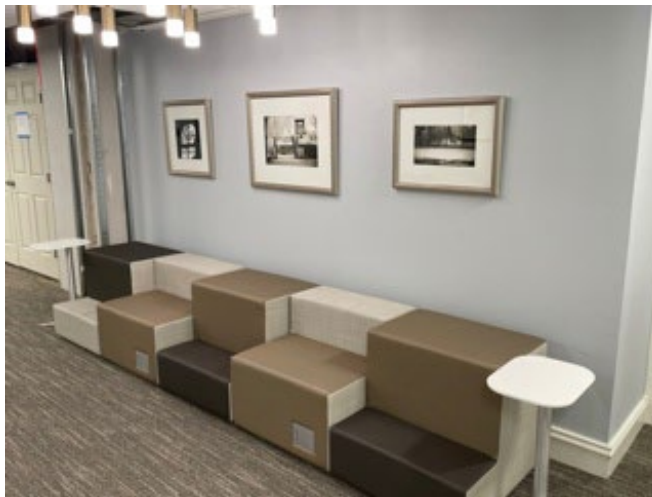


Stacks Perspective Rendering. The lighting in the room follows the structure of the book stacks. The flow and shape of stacks simulates a topography of mountains and enhances the experience of being in the middle of a mountain range. The LED strip light used along the perimeter of each shelf serves as ambient, task, and wayfinding.

Bridwell Library's Renovation



Bridwell Library's Renovation



Previous page top to bottom: Bridwell Library renovations as viewed from the front stairwell, layout and installation of the new Circulation Desk, photos from beside and above the new elevator shaft// Above Top and Middle: finished portions of the library in Bridwell Library's Lower Level // Above Bottom Left to Right: New Second Floor Conference Room, new Conference Room adjoining the director's office

Alfred Lord Tennyson, *The Lady of Shalott*

Rebecca Howdeshell, *Digital Projects Librarian*

Alfred Lord Tennyson, *The Lady of Shalott*. Manuscript on parchment, illuminated by Alberto Sangorski [London: For the Grolier Society, c. 1910]. Bound by Sangorski & Sutcliffe. (BRMS187)

“This copy of *The Lady of Shalott*, by Alfred Lord Tennyson, was especially written out, illuminated and bound by hand, and will not be duplicated. The Grolier Society, London. Secretary, Seaman Howell” -- p. [16].



“Sangorski & Sutcliffe” was Britain’s foremost art binding firm during the early decades of the twentieth-century. Founded in 1901 by the Polish émigré Francis Longinus Sangorski (1875–1912) and George Sutcliffe (1878–1943), both pupils of Cobden-Sanderson’s protégé Douglas Cockerell, the partnership began in 1905 to specialize in magnificent custom-made inlaid, gilt, and jeweled leather bindings. Some of their most lavish efforts were reserved for unique literary manuscripts such as this one, written in neo-Gothic calligraphy with beautiful medieval Pre-Raphaelite illuminations by the binder’s brother, Alberto Sangorski (1862–1932).

There are three painted miniatures within the volume including this image on the title page. This miniature shows the lady rising from a chair and the page filled with decoration in blue, various shades of purple, green, brown, and violet, all in stylized floral and foliate design and lavishly heightened with gold. On the opposing page is a miniature with towers possibly of Camelot and surrounded by wooded landscape, appearing below opening lines of the poem. The poem starts with a large decorated initial O and the page is completed with a decorative floral border illuminated with gold.