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The Bridwell Quarterly

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The Bridwell Quarterly: Welcome

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

Dear Friends,

June 1st was World Milk Day. Admittedly, I had no idea. What I did know was that I was both surprised and delighted by this discovery. It turns out that June 1st has been designated a number of other “holidays,” including everything from the playful and whimsical to the more sober and steady, such as Dinosaur Day, National Nail Polish Day, Flip a Coin Day, Oscar the Grouch Day, and National Hazelnut Cake Day, to the less ceremonious World Narcissistic Abuse Day and National Heimlich Maneuver Day. Nonetheless, whatever your proclivities are toward celebrating the occasional random cake, PBS character, or manicure procedure, there are thousands from which to choose. The origin of World Milk Day goes back two decades, when the Food and Agriculture Organization of the United Nations established the day to “recognize the importance of milk as a global food, and to celebrate the dairy sector. Each year since, the benefits of milk and dairy products have been actively promoted around the world, including how dairy supports the livelihoods of one billion people.” So it is not merely a random holiday for consummate milk-drinkers, but a celebration of the vital importance of milk in our global communities. At the same time, some of you may know that there are alternative critiques to milk (especially cow milk) production, processing, and consumption. In recent years, with the advent of plant-based “milks,” you can get a host of translucent milky drinks that come from almond, rice, oats, soy, and nearly anything else that can be processed. These alternatives have pushed against the real milk industry, where even anti-milk movements convinced by documentary exposés have broken out with public milk-shamings.

Where have we gotten to now? Just when you think you know the ins and outs of something; just when you think “milk is milk” or that “milk is harmless,” we discover it’s both contentious and complicated, and the narrative about milk is shredded by detractors of the industry on one side, and lauded by comedians and milk purists on the other, who mock this emergent industry of milk pretenders. So why even care? What has milk got to do with anything, anyway? Actually, it has to do with our assumptions. Earlier this semester, as we were gearing up for what came to be A Festival of Form, we were trying to engage with themes about our world that had seemed to change during the pandemic. Bridwell staff had curated an exceptional exhibit called Symbiosis of Script, Font, and Form, which gave voice and image to contemporary 20th century art books, and reflected the dynamic nature of change in the world. And this posed a question to me and my colleagues: what are our assumptions that we are grappling with both in our libraries and in our human world?

After some considerations, we moved toward a celebration of something abstract: form itself. In so doing, we brought together ideas, practices, arts, music, and performance; we interrogated notions of shape, color, and sound, which encapsulated our real contention with definitions and meaning: what is sound, what is art, what is music, what is a book, a library, an institution of learning? While we all assumed we knew what things ostensibly were, we also had to come to terms with the fact that we are conditioned by society to think in certain ways. The festival, which centered around John Cage’s contributions to breaking down our assumptions in the 20th century art and music world, helped us reconsider these things. And the results were profound, powerful, and mystical.

I still believe there is much to learn and I personally like the challenge of breaking my own assumptions, whether they are about music, art, or...milk. I’m a big milk person. I’ve tried nearly all milks—from animals and the plant-based versions. So I’ve long assumed I knew most of what there was to know. But in late May, while traveling in Central Asia, I was treated to mare’s milk—yes, horse milk! And let me tell you, that was a potent potable, if I ever had one. My assumptions about what I believed about something were challenged yet again. The world is always changing, and so are we. Happy World Milk Day!

Thank you for your continued support.

Anthony
Announcements

FAREWELL LESLIE FULLER

Dr. Leslie Fuller will be leaving Bridwell Library on July 13, 2022. We want to thank her for all of her contributions in research, reference, instruction, committee work, and the Theological Writing Center during her tenure at Bridwell. Please join us in wishing her well as she heads back to South Carolina.

BRIDWELL SUMMER HOURS

Bridwell summer hours are Monday through Friday, 8am–6pm. We will be closed for the Independence Day holiday on Monday, July 4th. Regular hours for the Fall will resume starting Monday, August 22nd. View Bridwell Library’s website for more information on library hours.

STAFF NEWS

Bridwell Staff have been active this spring. Our team celebrated several work anniversaries recently and we recognize many of the efforts, activities, and achievements of these colleagues. See p. 39 for details.

BRIDWELL LIBRARY SPECIAL COLLECTIONS:

- *Invention and Discovery: Printed Books From Fifteenth-Century Europe* Online Exhibition

Since 1962, Bridwell Library has built one of the finest collections of fifteenth-century printed books held in America. Numbering more than 1100 volumes, Bridwell’s collection of pre-1501 imprints is not merely a gathering of early typographic specimens. A highlight is the Mainz edition of the Latin dictionary known as the *Catholicon* printed on paper with a Bull’s Head watermark. It is therefore from the original 1460 edition attributed to Gutenberg himself. Its rubrication is Netherlandish in style, with red and blue initials ornamented in crimson, green, and mauve, with fine penwork extensions.

https://bridwell.omeka.net/exhibits/show/inventiondiscovery

For other Bridwell news, visit the Bridwell Library News blog: https://blog.smu.edu/bridwellnews/
Bridwell Special Collections is open by appointment only: https://www.smu.edu/Bridwell/About/ContactUs
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Bridwell Co-Hosts A Festival of Form: John Cage & the Infinite Human

Bridwell Library and Perkins Sacred Music Program co-hosted A Festival of Form: John Cage & the Infinite Human—an avant-garde festival of music, sound, silence, art, and books at Bridwell Library and Perkins Chapel. The three-day event from March 7th–9th included lectures, presentations, performances, receptions, and discussions around the work of John Cage and the concept of form in the arts. Bard College professor Dr. Kyle Gann (pictured right), who was our artist-in-residence and worked with John Cage, participated in various activities during the week (Dr. Gann posed next to the new banner and sign system we designed and had installed this spring, in order to promote Bridwell events).

Monday, March 7, 2022: Opening Lecture, Reception, & a Mushroom Dinner in the Dark

The Festival of Form began with an opening reception and welcoming remarks from Meadows School of the Arts Dean Sam Holland and SMU Libraries Dean Holly Jeffcoat. Anthony Elia gave an introductory talk entitled Infinite Sound, Infinite Human: How Form in Arts, Theology, and Music Strengthen our Understanding of the World. At 6:15pm we were treated to a panel discussion on “John Cage and his Musical World” by SMU faculty Rob Frank, Courtney Brown, Chris Anderson, Marcell Steuernagel, and Kim Corbett, moderated by Mr. Elia. Mr. Corbett, who knew and worked with Cage, recounted some humorous and poignant stories about the composer (Cage commented on a rusty jalopy that Corbett drove him in, saying “your car is a symphony of sound!”). The opening was punctuated by a remarkable recital by Dr. Brown, who performed a work called Hadrosaur Variations II, which she played on a replica dinosaur skull that had a reed adapted to the synthetic larynx of the hadrosaur (see p. 5 photo). The work entranced all those in attendance and was surely a first for all those at the festival! The final event was a dinner for participants in honor of Kyle Gann. Its unusual nature was a nod to John Cage’s own unorthodoxy, in that the meal was both entirely mushroom-based (even the coffee was made from mushrooms) and nearly completely in the dark. The dinner “as performance” was overlaid with music and recordings of Cage himself speaking about mushrooms and music, and was meant to alter the guests’ perceptions and assumptions about food, space, and how we define the limits of our world—from music to the palate.
Clockwise from top left: Dean Sam Holland delivers opening remarks for the Festival of Form; panel discussion; images from the Dinner in the Dark; Center, Dr. Courtney Brown performing Hadrosaur Variations II on replica dinosaur skull.
Tuesday, March 8, 2022: World-Record-Breaking Organ Performance in Perkins Chapel  
*John Cage’s Organ 2/ASLSP - As Slow As Possible* performed by Professor Christopher Anderson

In the early morning hours of March 8th, when the sky was still dark and the stars were still visible, a small group of Perkins and Bridwell colleagues gathered at Perkins Chapel. It was sometime around 5am and Dr. Christopher Anderson was preparing to begin a marathon and eventually world-record-setting performance of John Cage’s mercurial and expansive piece *Organ 2/ASLSP - As Slow As Possible* on the Perkins Chapel loft pipe organ. Over the course of 16-hours, as the sky turned a spectrum of colors from dark to light blues to cloudy grey and back to blue and finally an evening black, inside the chapel, the space was lit with one candle on the altar platform. The room was filled with swells, pauses, exhales of organ pipes, diminished and sustained tones, clustered and discordant notes, and occasional surprises in sound—both from the organ and from the space and people who came to experience the event. A magical and unpredictable meditation of space, sound, and meaning, the expanse of a 16-hour performance was its own referendum on the meaning of sound in life. As the performance came to a close, in the hour before its 10pm conclusion, the chapel filled with nearly forty attendees all waiting quietly tense, wondering how it would end (there were more than a thousand views online during the sixteen-hour livestream). In the darkness, Dr. Anderson finished, and after a lengthy and uncertain pause, the community in attendance applauded for several minutes in joy, celebration, and relief—and a world record was in hand.
Changing colors of the day inside and outside of Perkins Chapel, 5:45am–10pm, Tuesday March 8, 2022.
(Above, clockwise from left): The entrance on the day of the event included several enlarged panels of Cage's score *Organ₂/ASLSP—As Slow As Possible*, which attendees were encouraged to sign with sharpies; Chris Anderson signed the first page of John Cage's score at 5:50am, shortly before beginning his marathon 16-hour performance; a close up of one of the enlarged scores (lower right); organizers and performer (l. to r.) Anthony Elia, Christopher Anderson, Fernando Silva Berwig, and Marcell Steuernagel take a pre-performance selfie around 5:45am in front of the organ; (Next page) Audience applauds and congratulates Dr. Anderson after performance, sometime around 10:05pm.
Entranced by John Cage’s Organ²/ASLSP by Melody Tang

Through my music history class at SMU, I had the opportunity to usher for Dr. Christopher Anderson’s 16-hour long performance of ASLSP by John Cage. My role was to pass out programs and blindfolds for those who wanted them and to show attendees the score of ASLSP available for them to sign. Because my volunteer shift was at 6:30am, audiences were only starting to trickle in, so I had some spare time to watch the sun rise in the chapel and enjoy the constant hum and the colorful note changes of the organ. Before I headed to my class at 8am, I wanted to capture my experience with a doodle, so I quickly scribbled my observations from the back of the chapel. Each audience member seemed to have a unique response to the eerie and beautiful notes from the organ. Some people meditated, some people prayed, some people stared straight ahead, and others closed their eyes. One man stared at the sunrise through the chapel window, and I couldn’t help but wonder what was going through his mind as the notes of the organ reverberated around him. He seemed to be deep in thought, as he arrived before me and faced the window for a long time. Hours after I finished my volunteer shift, I returned to watch the final moments of Dr. Anderson’s performance, this time as the sun set. Similar to the morning, I witnessed audience members reacting to the organ music in many different ways. I hope my sketch portrays how music, whether a short tune or a long masterpiece, speaks powerfully to humanity.

SMU Student Finds Inspiration in Professor Christopher Anderson’s Performance

A native of Plano, Texas, Melody Tang is a freshman pursuing a Bachelor of Percussion Performance and Bachelor of Music Education with a minor in Music Industry Practices at Southern Methodist University. She aspires to perform as a professional orchestral percussionist one day and has really enjoyed working with members of the Dallas Symphony Orchestra through school. Melody is involved with Meadows Percussion Ensemble, Meadows Symphony Orchestra, Meadows Wind Symphony, Mustang Marching Band, a contemporary music ensemble called SYZYGY, and a campus ministry called FOCUS. In her spare time, Melody really enjoys giving back to the community, producing electronic music, long-distance running, and doodling.
Wednesday, March 9, 2022: Kyle Gann’s Opera—*Custer and Sitting Bull*, Lecture, Reception, & Concert

March 9th featured the culmination of Bridwell’s *Festival of Form* in a day packed with activities. At 1pm in Perkins Chapel there was a film screening of Kyle Gann’s opera *Custer and Sitting Bull* followed by a Q&A session with the composer. At 2:30pm, Dr. Gann gave a lecture in Bridwell Library titled “John Cage in Dallas and Beyond,” in which attendees filled the Blue Room. After a short break, international award-winning pianist Anna Bulkina performed one of Dr. Gann’s microtonal works for prepared electronic piano and Dr. Christopher Anderson’s undergraduate music class gathered for a 40-minute recitation of Cage’s *Lecture on Nothing*, which positioned a dozen students and Dr. Anderson around the room, where they volleyed the absurdist work in the manner of an unpredictable racket ball! A celebratory reception designed and put on by Axcess Catering followed the afternoon events and was open to the public. Axcess did a superbly creative job by including musical motifs and embellishments, along with their always high quality food selections.

The finale of the *Festival of Form* was an extraordinary 3-hour concert that pulled together the talents of nearly a dozen DFW musicians, who performed an array of works of 20th century avant-garde composers including the music of Dr. Gann. The 6pm concert began with a 25-minute introductory video montage (edited by our own Michelle Ried) that included a history of 20th century experimental music—from Mahler and Schoenberg to Cage and Nancarrow. The performance was then divided into three sections: *Ancestors—Cage—Gann*. The first part included early 20th century piano works by composers who influenced or were teachers of John Cage—Stravinsky, Cowell, Antheil, and Lévy—each of which were played with brilliant articulation and pianism by Ms. Bulkina.

Part two included an array of Cage works for various instruments, including piano, flutes, and vibraphone. Kyle Gann, Anthony Elia, and SMU undergraduate piano major Emma Bolton performed the iconic 4’33” for piano “six hands,” splitting up the piece by its three movements and sharing the “opening/closing” of the piano keyboard lid by movement. An intermezzo of George Brecht’s curious *Drip Music*—a watering can poured into an empty bucket—was performed by Mr. Elia at the front of Perkins Chapel, near to where the baptismal font usually resides (he did spill some water in the process of the performance!). And the concert ended with a wonderful assortment of Dr. Gann’s chamber works, including the world premiere of *Summer Serenade* for organ, played beautifully by Kamilya Akhmetova. *Siren* for five flutes was ethereal and sublime in the chapel space; *Olana* for vibraphone was evocative and mesmerizing, like passing through an unexpected fog; and *Kierkegaard, Walking* was a perfect combination of anticipation and celebration that concluded the concert and festival.
Wednesday afternoon events at Bridwell, March 9th, 2022. Kyle Gann presented a lecture on John Cage along with his own approaches to composition, where he shared snippets of his scores and recordings. Dr. Anderson’s class performed Lecture on Nothing. Following, page 12: Wednesday afternoon reception, exhibit, and photo of Anthony Elia, Kyle Gann, and Christopher Anderson (center right).
Theology and Art of the Score: Exhibit Bridges Symbiosis and Festival of Form

Theology and Art of the Score is an exhibit that comes out of various interdisciplinary projects that took place at Bridwell Library over the last year. During the Dante Festival in late August 2021, the musical work produced by composer Gabrielle Cerberville titled, the sky is falling, blended together elements of literature, history, theology, art, and music in a provocative and unorthodox manner through the production of musical scores without notation or paper; instead she used acrylic paints on plexiglass. Out of the tradition of John Cage and later Earle Brown (1926-2002) and George Crumb (1929-2022), this form of composition and notation continues to bend historical ideas of form and push the limits of composition and the score. Brown advocated open form notation and is most known for his work December 1952 (above), a graphic score of image rather than traditional staves and notes, while Crumb split apart and reassembled the notation system into particularly radical representations for interpretation and performance (below left).

During the Fall 2021 semester, Meadows music classes visited Bridwell Library to view various historical and modern representations of musical notation, scores, and metal printing blocks for printing sheet music. The lectures and discussions with students focused on how industrialization and technology facilitated the evolution of musical instruments (e.g. more metal in pianos), the growth of orchestras, and the experimentation with musical sound, silence, and noise at the same time that developments in printing technology were occurring. This also prompted us to question how emergent technologies affected what constituted not just experimentations, but a complete dismantling of forms, whereby music, art, literature, science, history, theology, and the world itself were being restructured down to their subatomic essences. At the start of the 20th century this included Schoenberg and Stravinsky in music; Matisse and Picasso in art; Joyce and Woolf in literature; Einstein and Curie in science; Braudel in history and Tillich in theology. The world that people knew of in the early part of the last century was ruptured on all accounts during the First World War, and the succeeding 1920s onward left open a door to an infinite potential for form.

It is no surprise then that the current Bridwell Symbiosis exhibit begins with works of this period, around the time of the First World War, and that some of the works we will hear at the March 9th evening concert will feature music written between 1910 and 1930. In the process of working with students and discussing with colleagues these various themes, it became apparent that by contending with ideas of form we were able to be more critically engaged in the work of a university and its parts. And this is no more present in Bridwell Library, where the elements of theology on a grand scale transcend any divisional category or discipline. Theology, therefore, becomes the fluid, organic, and holistic realm of all arts, a category with and without classifications, because it is meant to be the fullness of human expression—at least for those engaged in its systems of belief.

To be clear, many of those composers and writers and artists featured in both the Symbiosis exhibit and the Theology and Art of the Score exhibit were neither religious nor theological. But their works provide vision and opportunity for
Earlier this year, Bridwell Director Anthony Elia spent a few days on the island of Oahu, where he took a few hours to visit Pearl Harbor. On a rainy morning, he took the shuttle bus at the historic museum and site to the USS Missouri—the location of the official surrender of the Empire of Japan to the Allied Nations, officially ending WWII. While touring the ship, deep in its inner sanctum, he stumbled upon the battleship’s fine library, which for a ship of that size, seemed rather significant. We shouldn’t be surprised by where we’ll find a library…they’re everywhere.

Please enjoy the full Festival of Form Program, available online.

Above, images of original items acquired by Bridwell Library for the John Cage exhibit, including handwritten notes by pianist Leo Ornstein, letters by Cage’s teachers Lazare Lévy and Henry Cowell, signed photographs of Igor Stravinsky, and various documents in John Cage’s hand, such as a page from one of his message pads (above right)

A Battleship Library in Pearl Harbor

Earlier this year, Bridwell Director Anthony Elia spent a few days on the island of Oahu, where he took a few hours to visit Pearl Harbor. On a rainy morning, he took the shuttle bus at the historic museum and site to the USS Missouri—the location of the official surrender of the Empire of Japan to the Allied Nations, officially ending WWII. While touring the ship, deep in its inner sanctum, he stumbled upon the battleship’s fine library, which for a ship of that size, seemed rather significant. We shouldn’t be surprised by where we’ll find a library…they’re everywhere.
French Maître d’art Didier Mutel presented his work at Southern Methodist University on April 7th and 8th, 2022.

The book artist, engraver and printer Didier Mutel, who has been making books and engraved prints since 1988, is also an instructor at the Institut Supérieur Des Beaux Arts, Besançon, France, where he is training the next generation of engravers and book artists. Didier’s dual role in the world of engraving as both a printer and a teacher has led him to think carefully about the history of engraving as well as its future.

His first talk addressed the history of his atelier (founded in 1793), contextualizing its activities from 1793–present. He further touched on the history of the artist book in France to 1991. This talk took place at the Smith Auditorium of the Meadows Museum from 11am to 12:30pm on Thursday, April 7, 2022.

Using concrete examples of his work held by Bridwell Library Special Collections, Mutel’s second talk addressed the production of artist books in his own studio practice—a practice which, since 1988, has sought to redefine the parameters of printmaking and artist books, incorporating historical perspective and awareness with modern-day technique and forward-looking methodology. This talk took place in the Blue Room of Bridwell Library from 10:30am–12pm on Friday, April 8, 2022.

Founded in 1793, Atelier Didier Mutel is the oldest etching studio in France. From a historical and artistic point of view it represents centuries of knowledge and a very high level of handcraft production. The studio is well recognized in France and abroad. The studio is highly specialized in traditional etching and printing processes, from conceptualization through to the final execution. Through very specific projects the workshop mixes traditional techniques and skills with contemporary techniques. The aim is to reopen the artistic field of etching and to carry on very challenging projects. Didier Mutel apprenticed to the studio in 1988, joining there his master Pierre Lallier who ran it from 1968 to 2008. The studio moved from Paris to the Jura and after 5 years of renovations, its grand opening took place in 2014.

Didier Mutel has been producing artists books and engravings since 1989. Born in 1971, he entered the Ecole
Estienne at 15, then studied at the Ecole Nationale Superieure des Arts Decoratifs in Paris, and continued his studies at the l'Atelier National de Creation Typographique à l'Imprimerie Nationale. From 1997–1999, Didier Mutel was in residence at the Villa Medici in Rome where he produced two collaborative books. In 2008, the Atelier Georges Leblanc closed, and Pierre Lallier transferred a significant portion of the historical equipment to Didier Mutel. In 2009, Didier Mutel purchased space in Orchamps in the Jura, where he reinstalled the workshop. Since 2003 Mutel has been teaching at the Institut Supérieur des Beaux Arts of Besançon and is regularly invited by American universities for presentations and special courses.

Atelier Didier Mutel is a Member of the Grands Ateliers de France, and in 2013 Didier Mutel received the prestigious title of Maître d’art. Most recently, he was awarded the Prix Liliane Bettencourt pour l’Intelligence de la Main, a juried prize for “exceptional talent” that recognized his recent book, R217A (2016), as a work “resulting from a perfect mastery of techniques and savoir-faire of artistic craft” as well as demonstrating “innovation, and contributing to the evolution of this knowledge.” His most recent work includes the monumental The First Atlas of The United States of Acid (2017), Sidereus Nuncius (2018), Melencholia (2021), and the ongoing series, The Birds of Acid (2019– ).
The triennial Helen Warren DeGolyer Competition for American Bookbinding was held this year during a two-day event and conference at Bridwell Library, May 19th and 20th, 2022. The full-day workshops included four different presenters, a meeting of the Lone Star Chapter of the Guild of Book Workers, an opening reception for the exhibition of all the competitors’ submissions, and a presentation by Conservator Jesse Hunt on his treatment of Lorenz Heister’s *Chirugie* printed by Johann Hoffmans, Nuremburg, 1731. The judges for this year’s competition included Prof. Karen Baker-Fletcher, Prof. Nishiki Ugawara-Beda, James Reid-Cunningham, Jane Elder, and Prof. Elyan Jeanine-Hill.

Jiseung Korean Paper Weaving by Aimee Lee
Artist and paper maker Aimee Lee taught a workshop on the art of Jiseung or Korean Paper Weaving. This technique allows for the creation of complex forms and structures using woven cords of twisted Hanji, Korean handmade paper.
Edge Gilding by Juliayn Coleman

Bookbinder Juliayn Coleman taught students how to turn plain white paper into gold during the edge gilding workshop—covering the edges of text blocks in genuine polished gold leaf.
Cut Paper Garden by Bhavna Mehta

Cut paper artist Bhavna Mehta and her students combined individual cut paper silhouettes into a larger accordion book format to create a blooming “garden” of paper plants and flowers.
Clasp Making by Jesse Hunt

Book conservator Jesse Hunt led students through the basic steps to create brass clasps for books—rolling barrels out of flat brass strips, cutting knuckles to create hinges, and riveting them together.

During the awards reception and exhibition opening, Axcess Catering provided a beautiful bounty of fresh foods displayed artistically on withdrawn books and wooden bowls with vases full of aromatic flowers.
Bridwell’s Conservator Jesse Hunt provided the overview of a conservation project he’d completed during the keynote presentation (images from the presentation below). The conservation of this 18th century medical text required using a combination of techniques; from mending and guarding the leaves of the text block to lining and flattening the plates and the creation of a new, laced-in vellum binding. The entire project from start to finish took 6–7 months to complete. The finished book is part of the Washington University Medical School Library collection in St. Louis, Missouri.
Once every three years, Bridwell Library chooses a book from its own special collections and offers it up to bookbinders around the country to present their own unique interpretation for the cover in the Helen Warren DeGolyer Competition for American Binding. The competition book for 2021–2022 was Toni Morrison’s Five Poems, her only published book of verse, illustrated by Kara Walker, and printed by Peter Koch. Each competitor is asked to submit both an example binding displaying their level of skill and craftsmanship and a design proposal showing how they would rebind the competition book if given the opportunity. Awards are given in three categories.

(Right) The Award for Excellence in Fine Binding recognizes a completed binding distinguished by its structure, technique, and use of materials. The winner of the Award for Excellence in Fine Binding is Monique Lallier.

(Left) The Helen Warren DeGolyer Award winner is commissioned to execute their proposed design and the finished binding is added to Bridwell’s permanent collection. The winner of this year’s Helen Warren DeGolyer Award is Coleen Curry.

(Left) The Award for Design recognizes a design distinguished as an inventive, effective, and appropriate representation of Five Poems. The winner of the Award for Design is Karen Hanmer.
DeGolyer Competition Exhibit Open for Summer 2022

The Elizabeth Perkins Prothro Galleries; Exhibit dates: May 19, 2022–July 15, 2022

The exhibition featuring all the entries from this year’s competition opened on the first day of the conference in conjunction with the announcement of the winners. In addition to the competition entries, the exhibition featured all eight previous winning bindings from past Helen Warren DeGolyer Competitions. One of the highlights of the exhibition was the winner of our most recent competition in 2018, James Reid-Cunningham’s completed binding of the *Doves Press Bible Vol. IV: the Apocrypha* (bottom right). It features a red leather spine with gold titling, a commixture of wood veneers across both covers, pearlescent insets, and corkwood doublures. This year’s Helen Warren DeGolyer Award for American Bookbinding winner, Coleen Curry poses directly below (right to left) with Priscilla Spitler, Juliayn Coleman, and Mary Baughman from this year’s DeGolyer Conference.
AN BOHUSLAV SOBOTA (1939–2012), born in Hromnice, Czechoslovakia, was introduced to the discipline of bookbinding in Karel Šilinger’s Pilsen studio. Jan had accompanied his father, a collector of children’s literature, who was arranging repairs to volumes from his twenty-thousand-book library. Intrigued by activities in the hand bindery, Jan eventually apprenticed with Šilinger restoring rare books from the National Science Library in Pilsen. Around the same time he entered the School for Applied Arts in Prague to study bookbinding with Emil Pertak, graduating in 1957 and receiving an advanced degree in 1969. A member of the Czech Art Guild, Jan became an active book artist, practitioner, and leader in the book arts movement in Czechoslovakia, treating, restoring, and rebinding rare books and manuscripts, creating design bindings, organizing exhibitions, and developing book sculptures often using traditional materials and techniques to create dramatic new forms. He was recognized internationally for his innovations after Eastern Bloc restrictions on cultural exchange were relaxed in the mid-1960s. In 1979 he received the title Meister der Einbankunst from the International Association of Masters of the Art of Bookbinding in Aachen.
In 1982, Jan’s wife Jarmila set out with their daughter on a trip to Switzerland with permission from Czech authorities to seek repairs on their child’s hearing aid. Without authorization Jan followed, walking across the border and making his way to Basel to join them. Having left behind friends and relatives, property, and all possessions the family was welcomed as refugees in Switzerland. Jan took work demonstrating bookbinding at Basler Papier Muhle and operated his own studio until the family immigrated to the United States in 1984 under the sponsorship of the Rowfant Club, a bibliophilic society in Cleveland, and Case Western Reserve University where he was appointed head conservator. He and Jarmila opened their bookbinding studio and Saturday’s Book Arts Gallery in Geneva, Ohio (Sobota translates to Saturday in English).
In 1990 Jan accepted the invitation to become the Director of a new Conservation Laboratory at Bridwell Library, and the family moved to Richardson. He set to work immediately restoring a damaged fourteenth-century missal in Bridwell’s Thomas J. Harrison Collection, cleaning illuminated vellum sheets, hand-carving walnut boards to cover in alum-tawed calfskin, fabricating brass clasps and bosses, even dying leather bands to match the originals.
In addition to ongoing restoration work Jan organized activities and exhibitions at Bridwell promoting book arts. He taught public workshops and demonstrated techniques in papermaking, marbling, letterpress printing, and binding. His retrospective exhibition in 1991, *Sobota: Design Binder*, featured thirty-five of his works from 1959 through 1990. His exhibition *50 x 25* was a collaboration with Ladislav Hanka of the Rarach Press and twenty-five nationally-noted bookbinders. He also arranged for the display of traveling exhibitions at Bridwell, including the Canadian *Meister der Einbandkunst* in 1992, and the Guild of Book Workers *Milliseconds to Millenia: The Art of Time* in 1994. In 1995 Jan invited his friend, the British design binder Philip Smith, to Bridwell for a visit and to lecture. That same year Jan organized the triennial Helen Warren DeGolyer competition, exhibition, and conference for American bookbinding at Bridwell funded by a designated bequest. Meanwhile, he continued his output from his home studio completing commissioned design bindings and book sculptures, as well as teaching.

Communist rule in Czechoslovakia had ended in 1989. The Czech Republic was formed in 1993. Jan sought to complete his career there and arranged to spend summers in the medieval town of Loket in western Czechia where he and Jarmila were restoring an ancient house. In 1997, after finishing a commission binding for presentation to the Patriarch of Constantinople, Jan decided to return permanently to the Czech Republic. He and Jarmila set up their J & J Book Arts Studio in Loket to teach, to produce limited edition miniature books, and to create design bindings. In 2001 Jan and Jarmila opened the town’s Museum of Bookbinding in the Black Tower of the Castle Loket (the museum has since been moved to the town hall). Despite the acclaim and activity, economics and strong friendships in Dallas brought him back to Bridwell for working visits through 2006. Jan died at home in 2012.

(Above) Jan Sobota holding his sculptural binding for *County Survey* (Kalamazoo: Rarach Press, 1989), with his chocolate lab Kuba in Loket, ca. 2007. The photograph is by Ladislav Hanka, book artist and operator of the Rarach Press. Jan created the binding in the form of a muskellunge with trout, net, hook, and arrow, for the Bridwell Library exhibition he organized in 1993, 50 x 25.
Guests were slowly filling the conference room of Cornerstone Baptist Church, Arlington, TX. Designated persons, assigned with particular tasks, were busily milling around. Others nodded and shook hands. There was an air of expectation. Suddenly, everyone became aware of a shift in the atmosphere. Dr. Opal Lee, the Grandmother of Juneteenth, had entered. Previous attention to minutiae evaporated and all stared as the regally petite woman was ushered to her seat. Just then, a senior bishop began to pray. Hearts were prepared for the Nineteenth Annual Ruth Bash Juneteenth Worship Service.

On Friday, June 3, 2022, at 9am, a number of clergy members, church leaders, seminary professors, community activists, ministry partners, dance artists, choirs, and musicians gathered to celebrate and reflect. (For the first time, there were representatives from SMU Perkins School of Theology and TCU Brite Divinity School on the program). The service was held almost one year after Senate Bill S. 475 had been passed by the US Congress. On June 17, 2021, President Biden ratified legislation making Juneteenth a federal holiday. All of the prayers and strategies, accompanied by delays and disappointments, as well as tragedies and heartbreaks, ultimately intermingled, leading to success and realization. Now, it was time to ponder. The ancestors would say, “Look at what God has done.”

The service commenced. Dr. Lee presided as the guest of honor, young people spoke, prayed, and performed (“I’m 96 years old,” she announced. “To me, everybody is young!”). Children sang, teenagers danced, and a junior preacher offered the word. In the midst of it all, one could sense the rejoicing of souls of the Church Triumphant—past, present, and future. The great cloud of witnesses abided in the worship. These are those whose “soul[s] look back and wonder, how [we] made it over.” After the sermon, Dr. Lee rose to dance a ‘holy dance,’ jubilant and merry, intoxicated with the living fire. Audience and participants were also overcome with joy. Like Christ’s Parousia, the celebration transcended time (chronos). God’s glory manifested over what has been. Divine Light shone over what is. And, Spirit lingers over what shall be.

On June 19, 1865, Union Major General Gordon Granger of New York, accompanied by Black troops, arrived in Galveston, TX and delivered the official announcement declaring emancipation. Many gathered at the Methodist Church on 20th and Broadway to hear the news. The church had been built during slavery times on land bought from the Methodist Episcopal Church, South. Two years after freedom, members organized and established Reedy Chapel as the first African Methodist Episcopal Church in the state of Texas.1 Since the people were fervent believers, they maintained that Divine Providence had orchestrated

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their freedom just as in the Biblical story of the Exodus. They had watched and prayed faithfully, even adopting a Wesleyan service on New Year’s Eve called Watch Night (still prevalent in Black churches today). In anticipation of Lincoln’s Emancipation Proclamation of January 1, 1863, Watch Night services were called Freedom’s Eve. Freedom was indeed coming although the final word of liberation had been delayed. When freedom did come, the people instituted an annual celebration of remembrance called Jubilee Day based on Leviticus 25. 8-12. Later, the term Juneteenth, a colloquial combination of the words June and Nineteenth, emerged as communities throughout the nation and beyond (including among descendants of Black Seminoles in Mexico) annually celebrate freedom in worship, workshops, music, festivals, parades, and picnics traditionally on the third Saturday in June.²

Defeat of the South and abolition of the enslaved after the Civil War was a crushing blow for many. Reticence among former slaveholders and others to adapt to the post-war environment was due to a sociopolitical and economic cultural shift many found intolerable. That culture, steeped in race and slavery, had deep roots in the history of Texas. Even as part of the newly independent nation of Mexico (which achieved liberation from Spain in 1821), Texas had always welcomed immigrants who were supporters of slavery. Eventually, these Texians were willing to fight Mexico itself for the right to continue holding human beings as property. With the assistance of the US, they defeated Mexico in 1836. After existing independently as a republic (although not for the enslaved) Texas joined the US in 1845 with the proviso that slavery would remain legal. In 1861, Texas’ commitment to the institution of slavery led to its secession from the Union as one of the Confederate States of America. After Reconstruction, Texas joined other southern states in instituting laws that established second-class status for Black Americans. This system, called Jim Crow, was enforced through terrorism. Opal Lee, along with most Black Americans, knew this system all too well. In fact, it is one of the serendipitous occasions of history that Opal Lee experienced the trauma of her future calling the very day of Juneteenth. On June 19, 1939, a racist mob burned down her family home in Fort Worth, TX. She was twelve years old.

Such incidents of violence have unfortunately formed the common and pervading reality of American life—past and present. These two competing energies, one for universal freedom, and the other, more limited, have wrestled and fought, resisted and repelled each other incessantly with no apparent end in sight. During the June 3, 2022 service, it was impossible for worshippers not to be mindful of the recent slaughter of 19 schoolchildren by a lone gunman in Uvalde, TX that had taken place just six days earlier. They were also aware that on May 31, 2022 (the anniversary of the Tulsa Race Massacre of 1921) another gunman had shot and killed four physicians and residents in a Tulsa, OK medical facility. This time the assailant and targeted victims were Black Americans. Lee exemplifies the courage to face the pain of our past and present, to challenge the dueling sociocultural forces and uncover their underlying rage. Doing so represents the work that begins the process of healing, leading to future hope. As Lee stated at the culmination of the June 3, 2022 service, “None of us are free until we all are free.” This wisdom compelled her to devote her life to education in the Fort Worth school system while working tirelessly as

a community activist. One of her goals was to highlight the significance of historical memory—to raise awareness and bring about transformation. Around seven years ago, Lee began walking throughout different states for 2.5 mile stretches in order to represent the two and a half years it took for enslaved persons in Texas to receive the news of freedom. Although Texas was the first state to recognize June 19th ceremonially in 1980, other states only slowly followed suit until recently. Biden’s law makes Juneteenth an official federal holiday, but most states still have to commit to making the day a paid state holiday. Therefore, there is still more work to do, a future to anticipate.

Among her many accolades and honors, in 2021, Lee was named “Texan of the Year” by Dallas Morning News. She is the author and subject of several books, many devoted to children, on Juneteenth. Yet, one cannot help but imagine that Lee entertains prestigiously laudatory awards with temperance. She has other things on her mind. As demonstrated at the June 3, 2022 service, her love for young people (as she calls all people), especially children, seems to energize her. Her heart is posed towards the future, towards the generations to come and their realization of freedom, also yet to come. Posing with well-wishers at the book-signing after the service, she adamantly implored the group, many of them young girls, to never lower themselves in life, not even for a photo. As she told them amusingly, with a wink in her eye, “Heads high, faces forward, never look back!” There is freedom in our future.

View the Nineteenth Annual Ruth Bash Juneteenth Worship Service with Dr. Opal Lee and Dr. Tamara Lewis on YouTube.

Dr. Berryhill Donates Bookbinding Collection

Dr. Carisse Berryhill (Special Assistant to the Dean for Strategic Initiatives at the Brown Library, ACU) has donated a fine collection of bookbinding materials related to the workshop of her late father, Wayne E. Mickey (1917–2000). Mr. Mickey was a Church of Christ preacher, educator, and skilled bookbinder, specializing in Bibles. He was trained in the early 1940s by Horace Teddie, a master binder in Ft. Worth when the librarian at ACU asked him to get training to set up a bindery at the ACU library (next page, upper left photo: see black and white image of Mr. Mickey at right, hammering a binding in his workshop, ca. 1940s). Dr. Berryhill has generously donated materials from her father’s bookbinding workshop and collections, including press equipment, tools, and several books bound by her father to Bridwell. We are pleased and delighted to have these as regional contributions to our developing program on historic publishing and print. Bridwell Director Anthony Elia went to Abilene to transfer the collection. During the visit, he was also the guest of Dr. Berryhill at Abilene Christian University and their annual Friends of ACU Library Fundraiser, this year titled “Incurable Optimism” featuring NYT Best-Selling Author and Duke University Professor Kate Bowler. Pictured above, left to right: Dr. Berryhill, Anthony Elia, ACU Library Dean James Wiser, Dr. Kate Bowler.
Images above include items from Wayne Mickey’s bookbinding workshop in Abilene, now in Bridwell Library. Materials include a hand press, a tool and supply box that had a block of real horse glue (center right in plastic wrap), books bound by Mr. Mickey, and a photo of the preacher and his wife, Dr. Callie Parker Mickey (1924-2017).
Bridwell Edible Book Festival 2022

Bridwell Library held its second annual Edible Book Festival (BEBFest) on May 3, 2022 in Bridwell’s Gill Hall.

In our first year we held an Edible Book Festival “test run” within Bridwell only and displayed our entries exclusively online (due to COVID safety issues), where staff shared their images in a Box folder. Because of its success, this year Bridwell held the festival in person and opened the event up to a larger crowd. We welcomed entries from the entire SMU community, including faculty, staff, and students. Voting was open to the entire SMU community as well and resulted in a total of one hundred and twenty-four votes! Awards were given to the following participants:

1. *Macbeth* Cake by the “Macbakers”
2. *Tell Tale Heart* by Rachel Holmes
3. *La (Fo)-Caccia di Diana* by Aria Cabot
4. *Queer Lessons* by Michelle Ried

(Above middle right) Staff and students gather to enjoy the BEBFest; (Bottom left) Professor Dan Moss eats one of the “eyeballs” from the Macbakers’ Macbeth cake; (Bottom right) Anthony Elia cuts into the Jell-O heart!
Macbeth Cake by the “Macbakers”

From the “Macbakers”:
“We were inspired to make this cake when our Shakespeare professor (Dr. Dan Moss) sent us an email with the competition information. He knew we were bakers because we had brought cookies to class one day! Macbeth is one of the tragedies we read in class that we are very partial to. Dr. Moss suggested we make the following cake: “I think [Caroline] and Simone should bake an edible book using all the ingredients of the Witches’ brew in the cauldron scene. Pretty sure the English Department has a supply of newt eyes, frog toes, Tartar's lips and birth-strangled babes in the main office, if you can't find those in grocery stores due to supply-chain issues. Just ask Matthew [Biggin].”

The cake is just that, with the famous “Double, double...” passage on the pages of the book. They made a fondant tongue, lips, nose, and intestines, to name a few.

The “Macbakers” say there are now two iterations of the masterpiece of Macbeth in the world.
(Above) The Tell-Tale Heart, Edgar Allen Poe. Created by Rachel Holmes, “I then took up three planks from the flooring of the chamber, and deposited all between the scantlings” - “Villains!” I shrieked, “dissemble no more! I admit the deed! – tear up the planks! – here, here! – It is the beating of his hideous heart!” (Bottom Left) La (Fo-)Caccia di Diana by Giovanni Boccaccio. Created by Aria Cabot, “A taste of Boccaccio’s first literary work, Diana’s Hunt, more salty than salacious, with more yeasts than beasts.” (Bottom Right) Queer Lessons for Churches on the Straight & Narrow: What all Christians Can Learn from LGBTQ Lives, By Cody J. Sanders. Created by Michelle Ried.
Staff Profile: Rebecca Howdeshell

*The Bridwell Quarterly* regularly interviews Bridwell staff to get to know each one a little better, and also to let the public know what great talent and hardworking colleagues we all have. This issue we sat down with Rebecca Howdeshell, Digital Projects Librarian for Bridwell Library, and asked her a few questions about her life and work.

**What did you do before coming to Bridwell?**
I taught art and art history at the University of North Texas and Collin College. I also worked part time for special collections before a permanent position was created in 2012.

**How long have you been at Bridwell?**
I have been at Bridwell Library for twelve years.

**How would you describe the work that you do?**
I work with patrons seeking research and image reproduction requests. I scan books, prints, broadsides, manuscripts, maps, a brick (a Mesopotamian brick probably used in the construction of Ur’s Great Ziggurat from the A.V. Lane collection…carefully) and manage the scans through Rosetta preservation software and remote storage. I create metadata and use the derivative scans to create exhibitions in Omeka and CONTENTdm (digital collections), as well as landing pages and carousels for all, and promote on social media. I support Bridwell and Perkins by uploading and approving theses, dissertations, video, and audio into SMU Scholar. I also create printed matter such as bookmarks and recently completed illustrating two books for the just launched Bridwell Press.

**What has been the most rewarding thing about your position?**
Getting to know the collection. I still find books or other material in the vault I didn’t know that Bridwell owned. The material is diverse, intriguing, and surprising. A favorite of mine is our collection of prints and broadsides. I also enjoy interacting with students and visitors that visit the galleries and the reading room. I enjoy working with students regarding material we have available that might help their research. For a recent project, a student used several items in our collections to curate a virtual exhibit.

**What do you enjoy working on most?**
I really enjoy creating bookmarks featuring items from the collection and produced print-quality images for the printed catalog of *The Word Embodied* exhibition. In 2021, I had the opportunity to curate an exhibition with Jon Speck. I loved the process from beginning to end, the discovery, research, and collaboration was hugely satisfying.

**Any hobbies outside of Bridwell?**
As most know, I am a full-time artist outside of Bridwell. I show my work frequently and sell it occasionally, including one piece that Arvid purchased (thank you!). The material in special collections influences my artwork– the text, marks, and imagery are all inspiring.

Recently, my dog Dinah and I have enjoyed exploring parks in the DFW area. It has been an introduction to areas that I don’t frequent, and we have found amazing places.

**Words of Wisdom?**
Take joy in the small things.
Bridwell Staff Spotlights

Mehret Negash’s 13 year work anniversary at Bridwell took place on May 26. Ellen Frost and Rebecca Howdeshell both celebrate June work anniversaries. Ellen Frost celebrates 37 years at Bridwell on June 3rd and Rebecca Howdeshell celebrates 10 years at Bridwell on June 30th. Thank you all for all of your important contributions and a heartfelt congratulations for your many years of service!

Michelle Ried has been named Bridwell’s Outreach and Programming Coordinator in addition to her current role as Assistant to the Director of Bridwell Library, effective June 1. She was also recently nominated to and took on the position of Treasurer of the SMU Staff Association’s Executive Board. Earlier in May, Michelle won the t-shirt design contest in celebration of the Staff Association’s 80 years of staff service and advocacy. Congratulations, Michelle!

Anthony Elia, Bridwell Director, was named Associate Dean for Special Collections and Academic Publishing this spring. While continuing his primary duties as Bridwell’s Director, the new responsibilities will provide strategic vision for the areas of archives, special collections, and exhibitions within SMU Libraries, and for the coordinated efforts of academic publishing supported by the libraries. He was a presenter at the 2022 Dallas Literary Festival, which featured lectures in Dallas Hall at SMU on Saturday, March 19th, 2022. His lecture was titled “The Dreams and Consequences of Literary Geography: Or, Does Literature End at the Interstate?” which explored forms of writing inspired by geography and landscapes, especially in North Texas. On June 16th, 2022, Anthony presented online at the annual American Theological Library Association’s (Atla) conference in Baltimore. A short discussion with library directors from Duke, Emory, and Vanderbilt on theological library approaches in pandemic times was followed by a presentation titled “The Joys and Fantasies of Library Marketing: Navigating the Road of Hope, Success, and Vague Ambitions.”

Bridwell Building Updates

Southern Methodist University (SMU) is well-known for its beautiful landscaping. The trees are a beloved part of SMU’s campus. Many large Live Oaks line the main entrance to SMU known as the “Boulevard,” while several more Live Oaks provide a shaded respite near the front entrance to Bridwell Library. Occasionally, the tree limbs grow too long and, as shown here (right), they must be trimmed back from the windows of the library. Often, you can look out of just about any of the south-facing windows at Bridwell and watch the squirrels jump from limb to limb!
Francis Asbury oil painting attributed to John Paradise (1783–1833), circa 1812.

Francis Asbury (1745–1816) was born in Staffordshire, England and traveled to America in 1771. In 1784 John Wesley called on Asbury and Thomas Coke to establish the Methodist Church in America. Under his leadership, the membership of the Methodist Church in America grew to 214,000 members and 700 ordained preachers, and Asbury became known as the “Father of American Methodism.”