

# Folger SHAKESPEARE LIBRARY

Advancing knowledge & the arts



**Kupferstichkabinett**  
Staatliche Museen zu Berlin

## ***DON'T ROCK THE CRADLE: BOOKS IN EXHIBITION – MOUNTS, MATERIALS, AND ECONOMY***

### **SPEAKER BIOGRAPHIES**

**Michaela Brand** trained as a bookbinder in her hometown Ludwigshafen am Rhein in the south of Germany and studied Paper Conservation at Camberwell College of Arts in London, England. In 1990 she joined the German Historical Museum in Berlin, Germany. Since that time, she has held the position of book conservator within a large and diverse department of conservators that work on textiles, glass/ceramics, paintings, prints and drawings, posters, metal, and wooden objects. She has been involved in more than 150 exhibitions since 1990 including both permanent and temporary installations. Looking at this large number of exhibitions it is no wonder she became a specialist in book mounts and supports. In 2012 she was Hanka Gerhold's external mentor in her conservation studies thesis on book supports. Subsequently they organized the first large conservation conference focusing this special subject; the successful event was held in Berlin in 2013 and had 100 attendants.

**Prof. Uwe Brückner** is the founder and creative director of ATELIER BRÜCKNER. Internationally, he is recognized as a leader in the field of exhibition design. Educated as an architect and stage designer, he is reckoned as a leader in the field of scenography. Uwe R. Brückner teaches scenography at the Academy of Fine Arts in Basel and as a guest professor at Tongji University, Shanghai. Lately, Prof. Brückner has given lectures at the Royal Academy for Architecture and Design in Copenhagen, the Faculty of Architecture and Design at the American University in Beirut and the Beijing Design week. In accordance to the credo "form follows content", ATELIER BRÜCKNER has been designing scenographies for complex thematic issues for more than 15 years and crafts space generated by content. With more than 100 international projects, 140 awards and around 70 employees from diverse disciplines and cultural backgrounds, ATELIER BRÜCKNER aims to create cognitively challenging and emotionally groundbreaking exhibitions. Among ATELIER BRÜCKNER's international references are the highly awarded BMW Museum in Munich, the National Maritime Museum in Amsterdam and the Stategrid pavilion at EXPO Shanghai.

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**Brenna Campbell** is the Assistant Conservator at The University of Iowa Libraries. She has an MS in Information Studies and a Certificate of Advanced Study in Library and Archives Conservation from The University of Texas at Austin. Prior to her time in Iowa, she completed an internship at Harvard University Library's Weissman Preservation Center, and fellowships at The Morgan Library and Museum and The Museum of Modern Art. She has a bachelor's degree in Art History from Wellesley College.

**Jim Canary** is Conservator at the Lilly Library, Indiana University where he has worked for the past 31 years. His responsibilities revolve around the care of a collection comprising 8 million manuscripts and close to 500,000 rare books and 30,000 puzzles. Examination, housing, treatment and preparations for exhibition and loans are all a part of the daily activities. Mr. Canary is also engaged in research and travel to Tibet and Himalayan regions where he has consulted and trained Tibetans in the care and treatment of rare collections. His most recent contribution has been to an exhibition and accompanying catalog in Cambridge England, *The Buddha's Word: the Life of Books in Tibet and Beyond*

**Kaare Chaffee** is a Preservation Specialist in the Conservation Division at the Library of Congress. She is the exhibitions conservation team leader and acts as a liaison to the Interpretive Programs Office. Her responsibilities as an exhibitions liaison include the assessment and housing of the Library's Special Collections materials for in-house exhibition and loan. Prior to the Library of Congress, Ms. Chaffee worked as a gold-stamper at Distinctive Bookbinding in Lanham, MD, and other preservation related positions at Houghton Library, Harvard University and in the Salon Doré at the Corcoran Gallery of Art in Washington, DC. She has a Bachelor of Fine Arts from the Corcoran School of Art and a Diploma in Bookbinding from the North Bennet Street School. She has taught bookbinding at the Smithsonian Resident Associate Program in Washington, DC.

**Lesla Dowd** is Director of Conservation Services for the Newberry Library. She has been involved in conservation and exhibitions for nearly 20 years in various roles: as exhibitor, curator, conservator, and exhibit preparator; working with colleagues to determine the best and most visually appealing way to display books in a preservation-friendly manner.

**Debra Evans** is Head of Paper Conservation at the Fine Arts Museums of San Francisco, where she has worked since 1983. A 1981 graduate of the Winterthur/University of Delaware program, she is a past president of the Western Association for Art Conservation, a Fellow of the American Institute for Conservation, and a former editor of the *A.I.C. Journal*. Debra has hosted numerous interns and fellows and is a recipient of the AIC's Sheldon and Carolyn Keck Award for a sustained record of excellence in the education and training of conservation professionals. She has been a lecturer for graduate programs at J.F.K. University and the University of California, Berkeley. With James Bernstein she has taught twenty-five week-long "Mastering Inpainting" workshops at venues around the U.S. and abroad.

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**Maria Fredericks** is Drue Heinz Book Conservator in the Thaw Conservation Center, Morgan Library & Museum, New York, where she is responsible for examination, treatment, and safe exhibition of a wide range of rare books and bound manuscripts. She was Head of Conservation at Columbia University Libraries from 1998-2005; her prior experience includes positions at the Huntington Library, the Winterthur Library, the Newberry Library and the Library of Congress. She currently supervises book conservation graduate students from NYU's Institute of Fine Arts, as well as interns and post-graduate fellows, and is a member of the Visiting Committee for the Mellon Library & Archive Conservation Training initiative. She has taught and lectured on a variety of topics related to library conservation and historical binding structures.

**Hanka Gerhold** is a trained bookbinder and studied Conservation of Works of Art on Paper, Archives and Library Materials at the State Academy of Art and Design in Stuttgart (Germany). For her diploma thesis she combined her passion for books with her interest for exhibition work. The thesis deals with book supports (book cradles) for exhibition display focusing on cradles used for opened books and presents an overview and evaluation about different kinds of cradles. After graduating, she started to work for the friends of The Study Programme in Stuttgart (Förderverein Papierrestaurierung Stuttgart e.V.). In 2013 she moved back to her home town of Berlin to join the Kupferstichkabinett (Museum of Prints and Drawings), where she is responsible for the collection of modern art as well as the book collection.

**Emily Klayman Jacobson** is currently the Paper and Photographs Conservator at the Freer & Sackler Galleries. Emily received her B.A. in Art History from Connecticut College in 1984 and her M.A., with a Certificate of Advanced Study in Paper Conservation, from Buffalo State College in 1991. Following graduate school, Emily received a two-year Getty Fellowship in Paper Conservation at the Philadelphia Museum of Art. She subsequently worked as a Paper Conservator at the National Portrait Gallery and the US Holocaust Memorial Museum. She has also worked at the Detroit Institute of Art, the National Archives, the Library of Congress and the Corcoran Gallery of Art. Emily has been active in the conservation community as Chair of the Book & Paper Group of the American Institute for Conservation and President of the Washington Conservation Guild. She has presented lectures nationally, written for numerous publications and acted as a grant reviewer for the Institute of Museum Services.

**Shan Linde** is the Museum Specialist, Matter/Framer in the Paper Conservation Department of the Conservation Division at the National Gallery of Art, responsible for the preservation of their collection of old master prints and drawings. She has been framing art for over 30 years and has worked on exhibitions for numerous institutions and private collections. Shan enjoys the unique challenge of working collaboratively with conservators, curators, and exhibition designers to create mats, frames, and book cradles that confirm to preservation guidelines.

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**Nora Lockshin** is Senior Paper Conservator for the Smithsonian Institution Archives' Conservation Lab. She provides treatment, guidance, research, training and advocacy for caregivers of collections, including the Smithsonian Archives, its allied archival units and special collections throughout the Smithsonian's 19 museums, 9 research centers and the National Zoo, and the general public. Her lifelong study and practice in the arts motivates her support of access for all. She is an alumna of both the Rhode Island School of Design (BFA) and University of Texas at Austin (MSLIS, Certificate of Advanced Studies in Preservation and Conservation). She is a Professional Associate of the American Institute for Conservation, contributing member of the Guild of Book Workers, and the Washington Conservation Guild.

**Christine McCarthy** is the Chief Conservator for the Yale University Library. She oversees the laboratories of Conservation & Exhibition Services, which includes general collections conservation, special collections conservation, special housing; and coordination and production for exhibitions and loans. Christine is a graduate of the University of Texas at Austin where she earned a Masters of Library and Information Science and an Advanced Certificate in Conservation in 2000. Christine has served as the head of conservation or lead conservator for a number of academic institutions, including the MIT Libraries and the University of Chicago Library. Christine and her team are currently designing a new laboratory space that will bring together in one physical location all of their operations, allow for modest expansion of services, and more effectively support their work for Yale's sixteen libraries and fourteen million volumes. Christine is also representing Yale on the Mellon-funded project, ConservationSpace. She is the only library/archives-focused conservator participating in the project.

**Renate Mesmer** is the Head of Conservation at the Folger Shakespeare Library, where she also held the position as Assistant Head of Conservation until 2011. Before coming to the United States, she directed the Book and Paper Conservation Program at the Centro del bel Libro in Ascona, Switzerland. She has a Masters in Bookbinding from the Chamber of Crafts of Palatinate in Germany and started working as a bookbinder when she was sixteen. As Head of Conservation at the Speyer's State Archives in Germany she gained experience in conservation and was awarded a grant to study conservation abroad. Her internships took her to the Metropolitan Museum of Art in New York, the Library of Congress, the Folger Shakespeare Library as well as the Fine Arts Museum of San Francisco. Over the last ten years Renate has been involved in the exhibition program at the Folger including case layouts, mount making and installation. In 2013, she was part of a team planning the renovation of the Folger's exhibition space, the Great Hall, which included new exhibition cases. She has been working for last two years on developing a new exhibition book mount for the Folger Library.

**Lisa Moberg** is a Preservation Specialist in the Conservation Division at the Library of Congress since 2006. She is primarily responsible for assessment and preparation of Library objects for select in-house and loan exhibitions, as well as the occasional Special Collections rehousing project. She began her Library career in 2002 as a technician in the Bindings and Collections Care section. Before coming to the Library of Congress, she worked for the Colonial Williamsburg Foundation

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and performed contract work with Paintings Conservators in Private Practice. Ms. Moberg graduated from the University of Delaware in 1999 with undergraduate degrees in both Art Conservation and Art History.

**Kerri Sancomb** has been the Exhibits Production Coordinator at the Yale University Library since 2010. Prior to working at Yale she was the Exhibition Specialist at the University of Chicago, Special Collections Research Center for ten years. She has an MFA in Printmaking and Book Arts from the University of the Arts. As the Exhibits Production Coordinator she is responsible for overseeing the production of exhibits in five of the Yale University Libraries including the Beinecke Rare Book and Manuscript Library, the Lewis Walpole Library, Hass Family Arts Library and two spaces in the Sterling Memorial Library. Some of her production responsibilities include managing the production calendar for all venues, coordinating the conservation review and any pre-exhibit treatment, production of all exhibit mounts and installation in each venue.

**Nicole Schmidt** is the registrar at the newly founded “Foundation Flight, Expulsion, Reconciliation” where she has worked since October 2010 and is part of a team to build up a new collection and museum there. She studied Museum Studies and the Cultural Mediation of Art in Berlin, Germany and Marseille, France. She has been working on exhibition organization in Germany as well as in the US since 2000. She was a registrar at the German Historical Museum from 2003 to 2010, responsible for temporary exhibitions.

**Sarah Stauderman** is the Associate Director of Collections Care at the Smithsonian Institution Archives, where she oversees its archives conservation services and historic photograph holdings. While managing preservation and access for the wide variety of materials found in archive, she also maintains close ties to the communities who create, collect, and conserve cultural property. She has a Master’s degree from the art conservation program at Buffalo State College specializing in paper conservation.

**Nancy Turner** is Conservator of Manuscripts in the Department of Paper Conservation at the J. Paul Getty Museum. She studied bookbinding with Olivia Primanis and David Brock, and manuscripts conservation with Anthony Cains, among others. Since 1984, she has been responsible for the conservation treatment and preservation needs of the Museum’s collection of medieval and Renaissance illuminated manuscripts. For the past thirty years, she has overseen the installation of manuscripts and rare books in the Getty Museum’s galleries, including international loan exhibitions in the Special Exhibitions Pavilion at the Getty Center. Her special areas of interest include parchment conservation and the technical analysis and treatment of painted illuminations. She holds a B.A. (Art History and Anthropology) from Stanford University and an M.A. (History) from UCLA.

**Bill Voss** is a Conservation Technician at The University of Iowa Libraries, where he has worked since 1999. He has a BA in Russian from Lawrence University, a MA in Slavic Linguistics from The University of Washington, and a Certificate in Book Studies from The University of Iowa’s Center for the Book.