

COPY 1

Carroll County Registry of Deeds
RFP Submission for Record Repair and Restoration
Submitted by Works on Paper, LLC
May 5, 2021
Page 1 of 14

**Bid for Conservation Services –
Repair and Restoration of Selection of County Deed Record Books**

Carroll County Registry of Deeds
95 Water Village Road
Ossipee, New Hampshire 03864

Submitted on May 5, 2021 by
Carolyn Frisa, PAIC
Head Conservator & Owner
Works on Paper, LLC
PO Box 636
Bellows Falls, Vermont 05101

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1. Summary of Recent Site Visit to Carroll County Registry of Deeds

Carolyn Frisa, Head Conservator of Works on Paper, LLC met with Lisa Scott, Register of Deeds on April 27, 2021 to conduct a brief, overview assessment of the large collection of land records currently in need of conservation treatment and/or preventive preservation at the Carroll County Registry of Deeds. These items were previously identified as having priority for restoration by Ms. Scott and were outlined on the Official Record Restoration Priority List provided during my site visit. Ms. Scott and I looked at a representative sampling of many of the different types of record books and discussed various approaches for improving their current condition and accessibility and ensuring their long-term preservation. It should be noted that I did not examine any of the record books currently stored on the second floor (including the Carroll County Record Receiver (listed as items 52 – 63) and the volume identified as Daybook (item 64). We spent time looking at many of these bound record books, a small sampling of the large 175 Plan Books (items 74 – 80) and all of the oversize plats that had been previously removed from the bindings that are currently stored rolled or folded in the metal plan hold cabinet.

In terms of condition, the records with the highest need of conservation treatment and rehousing are the approximately 16,500 land plans that are housed in the 175 plan books and the 24 plans that were previously removed and are now stored rolled in the vertical plan hold.) The majority of the other record books are in fairly stable condition and the majority of them would benefit from some minimal conservation treatment and preservation rehousing.

Implementing some simple researcher-friendly handling guidelines such as ensuring food and drinks are not allowed in the research room and supporting the volumes with book cradles would also provide important and cost-effective measures that would minimize future loss or damage to the original historic records. Some examples of book cradles that would be appropriate for use with these volumes are:

- The Norfolk Book Sofa – this one has a simple construction, washable cover and is easy to use <https://www.universityproducts.com/norfolk-book-sofa.html>
- Multi-piece foam cradles such as the Book Support System are another option but require a little more set up each time <https://www.universityproducts.com/book-support-system.html>
- Some examples of weighted book snakes (these are widely available from multiple vendors) <https://www.universityproducts.com/book-snakes.html>

We would be happy to provide you with further recommendations for implementing policies and handling guidelines for the collection of historic records at the Carroll County Registry of Deeds.

2. Project Description and Initial Proposals for Treatment of Selected Volumes

Due to the large number of items, the overall scope of work, and timeline requirements of the project, we have decided to submit a proposal for treatment of a selection of the smaller record books that are in need of moderate to minimal conservation treatment and some minor modifications to their current bindings.

After assessing a selection of the 175 plan books and the plans that had been removed from them (stored rolled in the metal plan hold cabinet), I estimated that treatment time would range between 2 to 10 hours *per plan*, which would roughly translate to a treatment time per plan book of 500 hours each. Unfortunately, this means that our private practice conservation studio could only commit to treating two plan books a year, which obviously falls very short of the goal of treating all 175 plan books in an 18 month to 3-year period.

We therefore feel we cannot provide a proposal for this portion of the project but would like to submit a proposal for conserving and improving the current housing materials of a selection of the record books.

If our studio is selected for this portion of the project, we would work with the Register of Deeds to establish a schedule for treating a certain number of volumes as a group at any given time to allow the majority of the records to remain accessible to staff and researchers at the Registry of Deeds Office. Prior to beginning any conservation treatment, each record book will be examined and materials will be tested in our conservation studio to confirm the steps outlined in this proposal are the most appropriate treatment methods for each volume. Any proposed changes will be brought to the attention of the Register of Deeds and will be outlined in a detailed conservation treatment proposal that must be signed by the Register of Deeds before any work can begin.

Delivery to Works on Paper Studio for Treatment and Intake Procedure

Our studio will be responsible for transporting the volumes to our studio by vehicle for conservation treatment; however, the record books should be packed by Registry of Deed staff prior to pick up. An itemized inventory list, including all relevant information such as title/description of volume contents, dates of records contained within, volume number and storage location will be provided by the Register of Deeds and checked upon receipt in our studio. Each volume should be assigned a number (if one does not already exist) and this will be used to aid in tracking the conservation treatment of each record book throughout the course of the project. Following conservation treatment, our staff will pack the conserved volumes and the itemized inventory list and deliver them to the Registry of Deeds Office for review by the Register of Deeds. The next group of records approved for treatment would be ready for us to transport to our studio for treatment at this time. Each box of records will be unpacked and inspected immediately on arrival to ensure that the contents within match the items on the inventory list. Any suspected discrepancies in the list will be discussed immediately with the Register of Deeds, Lisa Scott. All packing and/or housing materials will be temporarily labeled, stored appropriately on site, and reused for the return packing/delivery as appropriate.

Treatment Photography, Condition Assessment and Materials Testing, Conservation Treatment Proposals, and Conservation Reports

Each record book will receive an individual condition report and conservation treatment proposal, with accompanying representative photographs documenting the condition before conservation treatment. Representative before treatment photographs will also be taken of each volume to document the overall condition of the records prior to conservation treatment.

All treatment decisions and documentation performed at Works on Paper, including the treatment proposals, treatment reports, and photodocumentation, follow the American Institute for Conservation's Code of Ethics and Guidelines for Practice. All photodocumentation procedures at Works on Paper follow the recommended guidelines in *The AIC Guide to Digital Photography and Conservation Documentation*.

Image files will be provided to the Registry of Deeds in TIFF format, with an average size of 400 pixels per inch (ppi) and a minimum size of 1,600 pixels on the short side and maximum size of 8,000 on the long side. Images will include standard color checker, scale, volume number and title, date and view information when relevant. Detail images will include these as possible. Digital microscopy, raking light, and transmitted light may also be employed as needed to document watermarks, surface texture, or other features.

Image files will be named with a consistent nomenclature (to be determined by the Registry of Deeds) and will include treatment phase (BT for Before Treatment, DT for During Treatment, and AT for After Treatment), with underscores between each component.

All image files, treatment proposals, and treatment reports will be named with a similarly consistent nomenclature and delivered to the Register of Deeds via DropBox or on a series of external hard drives.

Examination of each record book will include a thorough visual and manual inspection of the object, including but not limited to assessment of acidity, discoloration, weakening/brittleness of the support, staining, previous repairs, structural damage such as tears or punctures, planar distortions, media loss, and the presence of tapes or adhesives. Specific attention will be given to the diverse types of materials found within the collection which include photostats, manuscript, and printed documents, so that the proper rehousing or interleaving material can be recommended or selected for each type of object.

If tapes are present, the tapes, adhesives and other materials will be tested for solubility in water and/or organic solvent. Organic solvents to be used for adhesive removal will be tested first in an area with no medium, and then if appropriate, on any medium which may be in contact with the adhesive in question. Tapes and adhesives will also be tested for sensitivity to heat as appropriate.

Results of all testing will be recorded in the treatment notes for each record book and incorporated into the condition report. When an object shows a susceptibility to organic solvent which may increase risk to media or limit the scope of conservation treatment, Works on Paper will consult with the Register of Deeds, Lisa Scott, to reassess treatment objectives and develop the most appropriate treatment plan for that object.

A condition report and treatment proposal documenting the condition prior to conservation treatment and outlining each proposed treatment step will be sent to Ms. Scott for each of the record books. This proposal will include all identifying information such as item number, title description, author information, date, page count, dimensions, primary and additional support materials, description of various materials and media found within the volume, a description of the album cover and/or binding, testing results, representative before treatment photographs, and a detailed description of all damage to the record book. Photographs will be kept to a minimum within the report and will primarily be submitted as separate image files as described above.

Each treatment proposal will be submitted as hardcopy original and/or PDF signed by Carolyn Frisa, Head Conservator of Works on Paper, and with a signature line for the Register of Deeds, Lisa Scott. *Each treatment proposal must be reviewed and signed by both the Register of Deeds before treatment can begin.*

We also keep written treatment logs, including information about each conservation step and the materials used, at hand during all active treatment.

The treatment report for each record book will include a detailed description of each treatment step, after treatment image files (kept to a minimum within the report and submitted as separate image files), all materials used, and all suppliers of materials.

Description of Conservation Treatment Steps

Collation

When necessary, the pages and any loose attachments will be collated in graphite pencil (location to be determined by Ms. Scott) to ensure that the original order and location of any attachments are retained throughout and after conservation treatment.

Surface cleaning

The purpose of surface cleaning the record book pages and any attachments is twofold: to minimize potential for damage to the paper by removing harmful materials that can be acidic, abrasive, or chemically unstable; and to improve the overall appearance and/or legibility of each item. The recto and verso of each page or attachment (when possible) may be surface cleaned with a vulcanized rubber sponge to reduce surface dirt, dust and grime, avoiding friable material such as graphite pencil. Additional local cleaning with grated Staedtler Mars polyvinyl erasers will be conducted as appropriate to reduce further soiling to the extent possible. Insect frass and other accretions will be gently reduced with a small scalpel tip as needed. Each surface cleaning step will be followed with a gentle and thorough brushing with a soft *hake* brush to remove any sponge or eraser "crumbs" from the paper.

Removal of harmful repairs (tapes) and adhesives

If present, previous repairs made with harmful pressure-sensitive tapes and all affected media will be tested for swelling and solubility in heat and organic solvents to determine the safest and most appropriate method of removal. Some record books may contain attachments that are adhered with rubber cement adhesive that has discolored and often failed. Adhesives will be removed with organic solvent, moisture and/or low heat as appropriate only after testing confirms these methods are safe to use. Adhesive residues will be reduced as possible using gentle mechanical methods and/or local application of organic solvent or moisture. ***Adhesive stains will not be addressed as part of this treatment step but harmful residues will be removed from the paper as possible.***

Repair of tears and breaks; reattachment of original attachments and loose pages

The primary goal of this phase of conservation treatment is to restore physical integrity to the notebook pages and attachments. The adhesive used, Zen Shofu wheat starch paste (the highest purity grade of wheat starch available), is well known in the conservation profession for its strength, flexibility, chemical stability and reversibility. The repair papers will consist of Japanese *kozo* papers slightly lighter in weight than each paper support. *Kozo* papers have a proven record of flexibility, strength, and chemical stability, and are free from potentially damaging impurities. These materials and methods will also be used to infill any losses that may be present on the record book pages.

Attachments to pages will be reattached in their original location with wheat starch paste when possible. Folded documents will likely be opened and attached to the pages with custom-made paper corners adhered with wheat starch paste (similar to photo corners) or spot-adhered as appropriate. Loose / separated pages will be guarded with an appropriate weight Japanese *kozo* paper adhered with wheat starch paste and reattached *in-situ* for record books that have retained their original sewing structures, but may be inserted into the appropriate place for those in metal post-style bindings (method to be determined during in-studio examination).

Repair to bindings

Several of the binding exhibit minor damage due to handling, primarily in the form of surface soiling, minor wear/abrasion, or small losses to the cover materials. All of the record books we propose to conserve all have bindings that are structurally sound and suitable for use after conservation treatment. Surface cleaning will be conducted with the materials outlined above using the same techniques. Repairs will be made with a conservation quality adhesive (to be determined during the in-studio assessment and testing) and are likely to include Zen Shofu wheat starch paste, BEVA 371 film (conservation-quality heat set adhesive), and Lascaux 498HV (a conservation-quality acrylic polymer adhesive known for its stability and reversibility).

Some of the current bindings have plastic or similarly rigid cover sheets at the front and back of each volume that are either made of unstable materials such as acidic paperboard and polyvinyl chloride (PVC) or do not adequately cover the adjacent record (i.e. the cover sheet is smaller in size than the record page). These cover sheets will be removed and replaced or isolated by a sheet of Mylar (also known as Melinex), a clear, chemically inert polyester sheet.

The record books do not require any additional rehousing and should be returned to their previous locations on the storage shelving units in the Registry of Deeds following conservation treatment.

Provide written handling guidelines

Implementing easy to understand and researcher-friendly handling guidelines such as ensuring food and drinks are not allowed in the research room and supporting the volumes with book cradles would also provide important and cost-effective measures that would minimize future loss or damage to the original historic records. We will provide written guidelines and policies, including informational signage that can be printed and displayed throughout the research / storage room and on the research tables. We will also provide specific recommendations for materials such as book cradles, book snakes, gloves and other items outlined in the guidelines and policies.

Initial Proposals for Conservation Treatment with Associated Costs – Group 1

Item #	Record Type / Description	Estimated Cost per Volume (billed at \$100/hour plus materials)	Total Estimated Cost
135 – 248; 251 – 255	114 bound volumes of record books (Carroll County Deeds)	89 volumes with “original” records = \$2,750.00 each	\$244,750.00
(*excludes 146, 148, 149, 158, and 196)	*These 5 volumes require rebinding. Treatment cost of the pages would be similar for the others in this group, but we would need to obtain a quote for rebinding (most likely using the original covers) from the bookbinder with whom we work, Malcolm Summers prior to providing a total cost for these 5 books.	25 volumes with “facsimile records” = \$1,100 each	\$27,500.00

Initial Proposals for Conservation Treatment with Associated Costs – Group 2

Item #	Record Type / Description	Estimated Cost per Volume (billed at \$100/hour plus materials)	Total Estimated Cost
249 – 250	2 bound volumes of record books (Carroll County Deeds)	2 volumes with photostat records = \$1,200.00 each	\$2,400.00
256 – 261; 263 – 264	12 bound volumes of record books (Carroll County Deeds) with more structural damage to text block	12 volumes with photostat records = \$1,700.00 each	\$20,400.00

Brief description of materials and condition: The record books in Groups 1 and 2 are bound in cloth-covered boards or original leather bindings and have retained their original sewing structure or have been bound using different varieties of metal post-style bindings.

All of these volumes are in relatively stable condition and the bindings are all appropriate for reuse after conservation treatment. They are all similar in size, measuring approximately 17”(h) x 12”(w) x 3”(d), and can be returned to their original locations on the storage shelf following conservation treatment (i.e. the thickness of the volumes will not be significantly altered by conservation treatment).

Each volume contains approximately 300 leaves / 600 pages and the papers are in relatively good condition. The majority of the records in these volumes are on various medium to heavy weight wove papers (including many with printed rule lines) and contain a combination of printed ink forms and manuscript ink additions. However, approximately 25 volumes in Group 1 contain facsimile copies (most likely photocopies) of the original documents; the costs associated with the conservation and preservation of these 25 record books has been broken out separately above in case the Registry of Deeds does not want to conserve the facsimile copies.

A small percentage of pages in each record book have developed minor edge tears and folds. The first and last page of each volume in Group 1 examined during the site visit (a representative sample) had partially broken along the spine edge due to the use of a stiff linen guard strip. The pages at the front and back of the 14 volumes in Group 2 exhibited the most extensive damage in the form of tears (some of which had been repaired with tape, including the original marbled papers). A few of the sampled record books contained additions and/or corrections adhered with rubber cement. There were a few examples

where one or two pages had detached from the binding and these were often repaired with clear pressure-sensitive tapes. The majority of the pages exhibited some degree of surface soil and embedded grime due to handling; this tended to be heavier in the margins and the gutters of each book. The photostat inks appeared to have offset onto the pages in some cases, but this is not expected to worsen over time and/or effect the legibility of the information the pages contain.

The cover sheets at the front and back of all of these volumes are not chemically stable and are often acidic, causing the adjacent record to have become somewhat discolored and acidic. These sheets should be removed and replaced with Mylar to prevent acids from the cover materials from migrating into the papers.

Recommended treatment steps for each volume: 1) provide written and photographic documentation of the condition prior to conservation treatment; 2) check page numbering and collate in graphite pencil as needed; 3) reduce surface soil from the binding materials and text block pages using dry cleaning techniques; 4) remove harmful repairs (tapes) and separate attachments using locally applied heat, mechanical techniques, local application of organic solvent (or a combination thereof, to be determined during examination); 5) repair tears, infill losses to the paper and reattach attachments in their original locations using an appropriate weight repair paper and wheat starch paste; 6) locally flatten folds to the pages as needed; 6) when possible, remove the harmful cover sheets and replace with Melinex / when it is not possible to remove the harmful cover material without causing stress or damage to the binding, it will be left in place and a sheet of Melinex will be inserted on either side of it within the volume; 7) repair wear and minor damage to original bindings, using the appropriate conservation-quality adhesive; 8) document condition after conservation treatment; 9) pack for return transport to the Registry of Deeds Office.

3. Project Work Schedule and Payment Schedule

Work Schedule

Upon notice of award, we would work with Lisa Scott, Register of Deeds to establish the schedule of work, based on a performance period of 18 months with the possibility that this may be extended but only if the funding source allows.

Ideally, we would prefer to work on approximately 20 volumes in any given period, but no fewer than 10 and no greater than 30 would ideally be sent to our studio at any given time.

All of the above steps, including condition assessment, submission and approval of treatment proposals, conservation treatment, submission and approval of treatment reports, packing and return of any record books selected for treatment would be completed within the time period defined at the start of the project by Ms. Scott.

Schedule of Payment

Partial payments will be made to Works on Paper, LLC upon successful completion of each group of record books sent to our studio for conservation treatment after they have been returned, reviewed and approved by the Register of Deeds. Payment can be made by check or direct ACH transfer to our account with People's United Bank.

4. Qualifications and Past Performance References

Works on Paper, LLC is a private-practice paper conservation studio providing professional, museum-quality conservation services for works on paper, photographs and archival collections. We are experienced in working with institutions similar collections, including the Alstead, NH Historical Society, Putney, VT Town Clerk's Office, Keene State College Mason Library Special Collections, and The Chaco Culture National Historic Park. We would be happy to provide a client list and additional references upon request.

Works on Paper was established as a limited liability corporation in 2008 when owner and head conservator Carolyn Frisa relocated to Vermont. Ms. Frisa is the sole proprietor of this woman-owned business and works full-time as head paper conservator. She has been a peer-reviewed Professional Associate of the American Institute for Conservation since 2007 and actively engages in professional development workshops and training. Raven Norlander-McCarty has been employed as an assistant conservator since 2010. Please see Section 7 for Ms. Frisa's resumé. Ms. Norlander-McCarty's resumé is available on request.

Our conservation studio has significant experience treating large collections of paper and photographic materials. For the following projects we have worked closely with the institutional representatives or private owners to determine and carry out specific treatment objectives and rehousing or display requirements:

- *Collection of Anne Labastille's 300 page bound typescript thesis with 55+ photograph print and negative attachments and 100+ loose photos and negatives, mid-20th century (museum collection)*
 - Examination and assessment, documentation, wet salvage and conservation treatment including disassembly of binding, removal of pressure sensitive tapes and rubber cement, rinsing to remove antifreeze and contaminated flood water, repair of tears, flattening, digitization and rehousing.
- *Multiple collections of 18th- and 19th-century New Hampshire town ledger books (grant funded municipal projects)*
 - Examination and assessment, documentation, disassembly of binding (retained for reuse), mold remediation, removal of pressure sensitive tapes, wet treatment, repair of tears and losses, flattening, digitization, and rehousing.
- *Research collection of over 500 late 19th- to early 20th-century glass plate negatives (grant funded project, library research collection)*
 - Examination and assessment, documentation, consolidation of lifting emulsion, digitization, rehousing, and library staff training.
- *Multivolume collection of scrapbooks containing over 500 advertising posters and ephemera circa 1890-1910 (grant funded project, academic research collection)*
 - Examination and assessment, documentation, conservation treatment including disassembly, repair and stabilization, tape removal, flattening, digitization, and rehousing.
- *Multivolume and loose document collection of town records from late 18th century to late 20th century*
 - Examination and assessment, documentation, conservation treatment including repair and stabilization, tape removal, flattening, digitization, and rehousing.

Our conservators are skilled at addressing the full spectrum of accumulated damage affecting documents and photographs:

- Tears, holes and losses to the paper support
- Folds, creases, rolling, warping, and cockling
- Dirt, dust, grime, soot, fingerprints and insect frass
- Acidity and associated brittleness
- Harmful tapes and adhesive from previous repairs
- Staining, including overall discoloration, adhesive stains, and liquid stains/tidelines.

Works on Paper offers a variety of professional services to our clients in addition to conservation treatments. These include examination and condition assessment; condition reports and treatment proposals; custom archival housings and storage enclosures; on-site collection surveys and condition assessments; and written guidelines for storage, exhibition, and handling.

We work on an individual basis with each of our clients to ensure that their valued objects receive the most appropriate conservation treatment possible. Our clients include cultural institutions such as museums, archives, town clerks offices, historical societies, colleges and universities, and libraries. We also work with art galleries, framers, dealers in fine art and antiques, corporate clients, insurance companies as well as private individuals. The conservators at Works on Paper provide the highest level of professionalism. All work undertaken by our studio follows the American Institute for Conservation's (AIC) Code of Ethics and Guidelines for Practice.

Carolyn Frisa, owner and head conservator, holds a Master's Degree in Paper Conservation from Camberwell College of Arts in London, England, and has nearly twenty years of experience in the field. She has been a Professional Associate of the AIC since 2007. Prior to establishing Works on Paper, Ms. Frisa worked as a paper conservator at Tate Britain and the Northeast Document Conservation Center. The seven years Ms. Frisa spent working as a conservator at a large regional conservation center provided her with extensive experience in treating large collections of works of art on paper. Since establishing Works on Paper, Ms. Frisa has remained very active in the conservation community and currently serves on the board of the New England Conservation Association and the Collections Care and Conservation Alliance. She also teaches workshops on collections care and conservation at small cultural institutions throughout the course of the year. Please see Ms. Frisa's resumé Section 7 for additional details.

Our 2,000-square-foot studio is fully equipped to provide a complete range of professional conservation treatments. Our DSLR camera, UV-examination lights, and digital microscope offer a range of options for the investigation and documentation of the objects brought to us for conservation. In addition to an oversize stainless steel sink, drying racks, a number of flattening presses and tables, drying boards, and ample oversize flat-file storage, we also have a full complement of specialized paper conservation equipment. This includes suction platens and tables, tape removal tools, HEPA-filtered vacuums, and an artificial light bleaching unit. The Works on Paper studio is actively temperature- and humidity-controlled; it is equipped with a centrally-monitored security system and fire suppression system, both of which are monitored 24-hours a day. In addition, our studio's large size allows us to handle large collections at one time and to treat a wide variety of oversized objects.

Proof of Insurance will be provided should the project be awarded to our studio.

PAST PERFORMANCE REFERENCES

Name: Brenna Lissoway, Archivist	Name: Rodney Obien, Head of Special Collections & Archives	Name: Jonathan Johnson
Business: Chaco Culture NHP 450 University Blvd NE Albuquerque, NM 87106	Business: Mason Library Keene State College	Business: Putney, VT Town Clerk's Office
Address: 54 Elm Street Woodstock, VT 05091	Address: 299 Main Street Keene, NH 03435	Address: 127 Main Street Putney, VT 05346
Phone Number: 505-346-2871 x208	Phone Number: 603-358-2717	Phone Number: 802-387-5862 x13
Email: brenna_lissoway@nps.gov	Email: robien@keene.edu	Email: Clerk@putneyvt.org

5. Resume for Carolyn Frisa, Head Conservator & Owner of Works on Paper, LLC

Carolyn Frisa

Paper Conservator

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Works on Paper

Conservation of Art and Archival Materials

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Professional Experience

WORKS ON PAPER, LLC CONSERVATION OF ART & ARCHIVAL MATERIALS | BELLOWS FALLS, VT

Head Conservator and Owner 8/2008–Present

- examination and conservation treatment of works of art on paper, maps, photographs, historic documents, wallpaper and parchment
- collections survey writing; itemized conservation survey writing; preservation assessments
- emergency response/disaster preparedness consultation and training
- Professional Associate of the American Institute of Conservation (AIC) since 2007
- Conservation Assessment Program (CAP) Assessor since 2010
- member of AIC National Heritage Responders Team since 2011

NORTHEAST DOCUMENT CONSERVATION CENTER | ANDOVER, MA

Associate Paper Conservator 3/2006–8/2008

- examination and conservation of works of art on paper, maps, photographs, historic documents, wallpaper and parchment
- organization of large projects, supervision of interns, answering conservation queries from the public
- collections survey writing; itemized conservation survey writing

Assistant Paper Conservator 3/2002–3/2006

- examination and conservation of works of art on paper, maps, photographs, historic documents, wallpaper and parchment
- Kress Fellow (August 2002-2003) – printing techniques and conservation of historic wallpaper

PAPER CONSERVATION SERVICES | BOSTON, MA

Paper Conservator 11/2001–3/2002

- examination and conservation of watercolors, photographs, prints, drawings and historic documents

BOSTONIAN SOCIETY — LIBRARY | BOSTON, MA

Paper Conservator 12/2001–3/2002

- conservation of photographs and historic documents; rehousing of collections

TATE BRITAIN — PAPER CONSERVATION | LONDON, UK

Assistant Paper Conservator 12/2000–9/2001

- examination and conservation of works of art from the Oppé collection (17th- to 19th-century British drawings, watercolors and prints)
- curatorial work for "Drawing Materials and Techniques: Works on Paper from the Oppé Collection 1700-1850", including conservation, historical research and writing of text for exhibition

Paper Conservation Intern 7/2000–9/2000

- examination and conservation of prints, drawings and watercolors from the Oppé Collection
- research on British artists' drawing materials and techniques based on works from the Oppé Collection

BRYN MAWR COLLEGE—ART AND ARCHAEOLOGY COLLECTIONS | BRYN MAWR, PA

Curatorial Assistant 1/1999–5/1999

- condition assessment of works of art on paper, collections cataloguing and organization

DOBSON STUDIOS (PRIVATE CONSERVATION STUDIO) | ARLINGTON, VA

Conservation Assistant 6/1998–9/1998

- examination and conservation of works on paper, textiles and easel paintings

Carolyn Frisa

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Education

CAMBERWELL COLLEGE OF ARTS, THE LONDON INSTITUTE | LONDON, UK
MA Paper Conservation 9/1999-12/2000

BRYN MAWR COLLEGE | BRYN MAWR, PA
BA History of Art, cum laude 8/1995-5/1999

UNIVERSITY COLLEGE LONDON | LONDON, UK
History of Art with Material Studies (junior year abroad) 9/1997-6/1998

Professional Workshops and Lectures Given

- Preserving Family Archives
Coolidge Foundation at Plymouth Notch 4/2016
 - What to do about mold on your paper and textile collections (co-presenter)
Vermont Historical Society Annual Meeting 10/2014
 - Emergency Response and Recovery of Wet Library Special Collections
Upper Valley Libraries Association Meeting 9/2013
 - Emergency Response and Recovery of Wet Library Special Collections
Mason Library, Keene State College 9/2012
 - Preservation of Large Format Archives
New Hampshire State Archives Group Annual Meeting 5/2012
 - Preserving Family Archives
Preservation Week at Keene Public Library 4/2012
 - Conservation of Works on Paper
Plainfield Historical Society 3/2012
 - Care & Conservation of Historic Wallpaper
Rockingham Historical Commission Lecture Series 3/2012
 - Artifact Labeling 102
VT League of Historical Societies and Museums Annual Meeting 11/2011
 - Artifact Labeling 101
VT League of Historical Societies and Museums Annual Meeting 10/2010
 - Collections Management Policy
Adirondack History Center 10/2010
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Publications

- How we got "there" from here: An overview of the design and implementation of a digital documentation photography studio, *Journal of the American Institute of Conservation*, Volume 48, 2009
 - Paper chase: conservation of historic wallpaper, *NEDCC News*, Spring 2006
 - Wallpaper: puzzling together the pieces at Edith Wharton's The Mount, *Old House Journal*, January 2006
 - Exhibit text panels and labels for 'Drawing Materials and Techniques: Works on Paper from the Oppé Collection 1700-1850', Tate Britain, June 2001
 - An alternative approach to transparent paper: the conservation of artists' sketches (co-author), *Paper Conservation News*, No. 94, June 2000
 - Dürer print honors Dr. Richard Bernheimer, *Mirabile Dictu: The Bryn Mawr College Library Newsletter*, Vol. 3, April 1999
-

Professional Development

- Integrated Pest Management for Museums *Haverhill, MA* 11/2017
 - Construction & Use of Karibari Drying Boards *Andover, MA* 6/2016
 - Precoated Repair Materials Workshop *Hanover, NH* 3/2015
 - Photographic Materials Group Biannual Meeting *Cambridge, MA* 2/2015
 - Conservation of Transparent Papers *Washington, DC* 7/2012
 - AIC-Collection Emergency Response Team training *Houston, TX* 4/2011
 - Characterization of Silver Gelatin Photographs *New York Public Library* 9/2010
 - Emergency Response and Recovery of Wet Materials *VT History Center* 5/2010
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