

Web-based Media



**ONLINE RESOURCES, NEW MEDIA
AND SOCIAL NETWORKING SITES**



Choosing the right platform



- Identify your audience
- Develop your content
- Design for manageability and growth
- Provide access and be adaptable
- Maintain a presence – be consistent
- Collaborate and diversify

Netiquette



Netiquette (short for “[network etiquette](#)” or [Internet etiquette](#)”)



Social Network Sites (SNSs)



Social networking sites are used to:

- Connect with others
- Create online communities
 - Communicate ideas
 - Exchange information
 - Share experiences
- Educate, engage, and advocate



Amber Kerr

Paintings Conservator at Smithsonian American Art Museum

Washington D.C. Metro

Current

- Paintings Co

Past

- Art Conservator of Delaware
- Paintings Conservator American Art Museum
- Graduate Fellow of Delaware P

Education

- University of Delaware
- Virginia Comm

Connections

92 connections

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Search Questions, People, Research Interests

Amber Kerr



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Amber Kerr-Allison

Paintings Conservator, Lunder Conservation Center at Smithsonian American Art Museum
Studied at University of Delaware
Lives in Washington, District of Columbia
Born on September 12
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What's on your mind?



Amber Kerr-Allison

No Preservatives | Looking at LARGE SCALE: A Conversation with Jonathan Lippincott | Art21 Blog
blog.art21.org

IMA art conservator Richard McCoy talks with Jonathan Lippincott about his new book, LARGE SCALE: Fabricating Sculpture in the 1960s and 1970s.

4 hours ago · Like · Comment · Share



Amber Kerr-Allison

"It is a museum but it's a William G. Allman, who has been chief curator at telling somebody, 'You of Washington.' You work



The W

As the lead a

7 hours ago · Like · Comment · Share

Shelley Sivoboda



Amber Kerr-Allison

@AmberKerr Washington, DC
Paintings Conservator at Smithsonian American Art Museum, Lunder Conservation Ctr.
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2 Dec

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IMA art conservator Richard McCoy talks with Jonathan Lippincott about his new book, LARGE SCALE: Fabricating Sculpture in the 1960s and 1970s.



No Preservatives | Looking at LARGE SCALE: A Conversation with Jonathan Lippincott | Art21 Blog
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Internationa

This Museum like one of the house. It has tale as long



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Blogs



Blog - a web site containing the writer's or group of writers' own experiences, observations, opinions, etc., and often having images and links to other Web sites.



<http://egyptology.blogspot.com/>

<http://juneandart.blogspot.com/>

Websites



Website - a connected group of pages on the world Wide web regarded as a single entity, usually maintained by one person or organization and devoted to a single topic or several closely related topics

Lunder CONSERVATION CENTER

COMMENTS TOOLS RESOURCES ARCHIVE ABOUT CALENDAR VISIT

~WELCOME~

to the Lunder Conservation Center, a place where visitors have the unique opportunity to see conservators at work in five different laboratories and studios.

	FRAMES STUDIO	PAINTINGS STUDIO	PAINTINGS LAB	PAPER LAB	OBJECTS LAB
<i>Go behind the scenes...</i>					



Wiki



WIKIPEDIA
The Free Encyclopedia

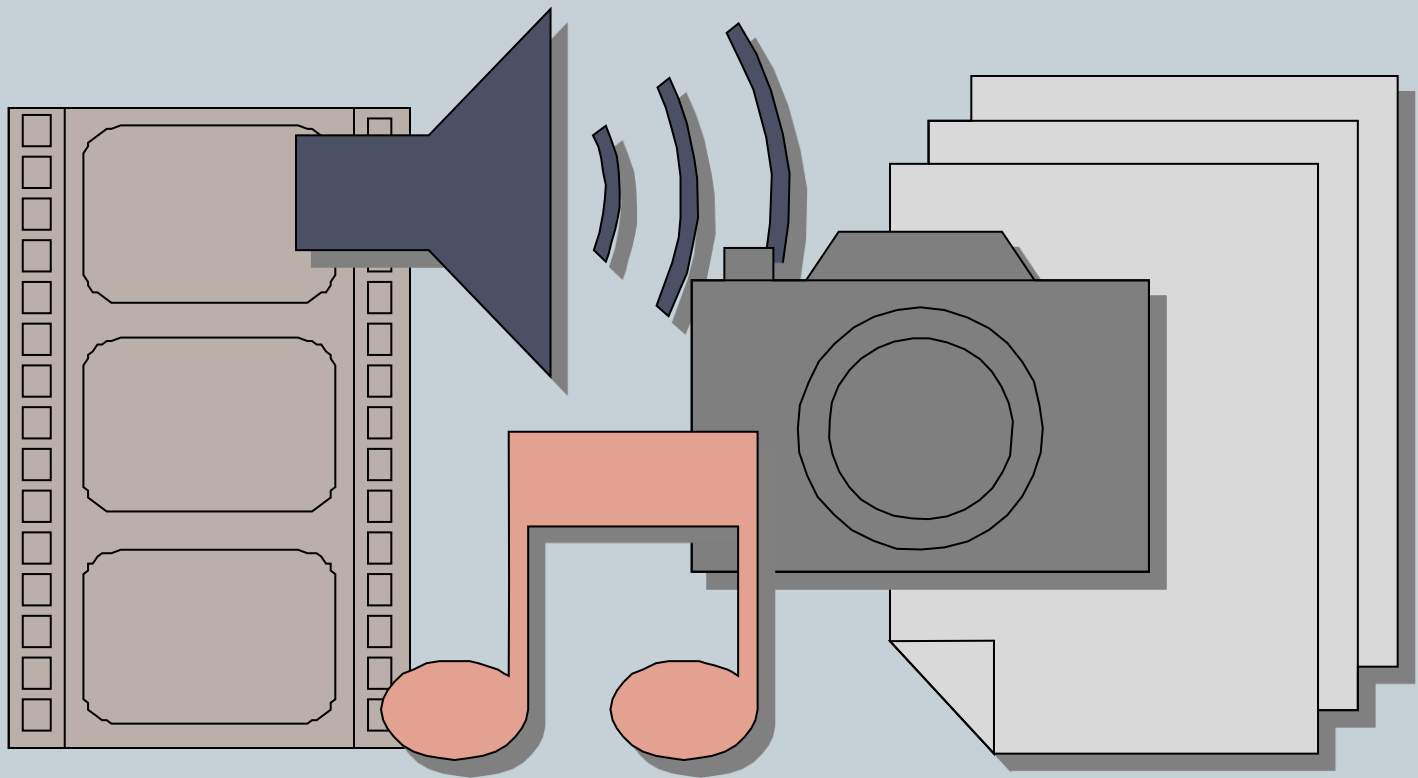
Wiki - is a website that allows the creation and editing of any number of interlinked web pages via a web browser using a simplified markup language. Wikis are typically powered by wiki software and are often used to create collaborative works. Examples include community websites, corporate intranets, knowledge management systems, and note services.

The image displays three overlapping screenshots from a wiki and a blog. The top screenshot is a Wikispaces page for 'COGDOGROO', featuring a dog's head in the header and navigation tabs for 'home', 'Protected', 'page', 'discussion (13)', 'history', and 'notify me'. The middle screenshot shows the 'COGDOG BLOG' header with the tagline 'ALAN LEVINE'S SPACE FOR BARKING ABOUT AND PLAYING WITH TECHNOLOGY' and a search bar. The bottom screenshot shows a sidebar menu with items like 'Da Blog', 'Calling Card', 'Last 100 Barks', 'Best of Show', 'Reading', 'Barking Dog Photos', 'What the CDB?', and 'Colo.. Coloph...'. To the right of the sidebar is a large image with the text 'EXPLORATION' written diagonally across it.

<http://cogdogroo.wikispaces.com/>

<http://cogdogblog.com>

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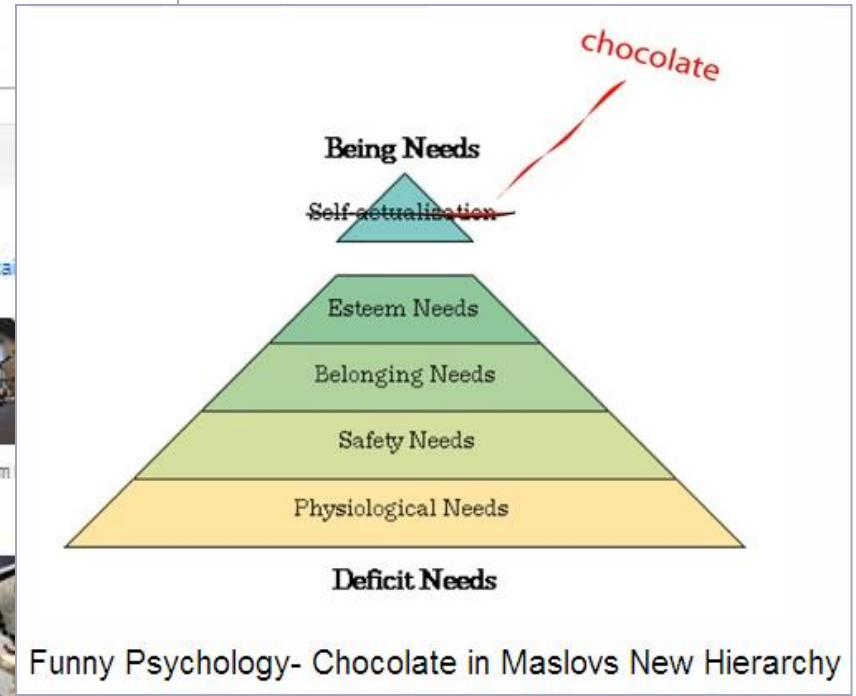
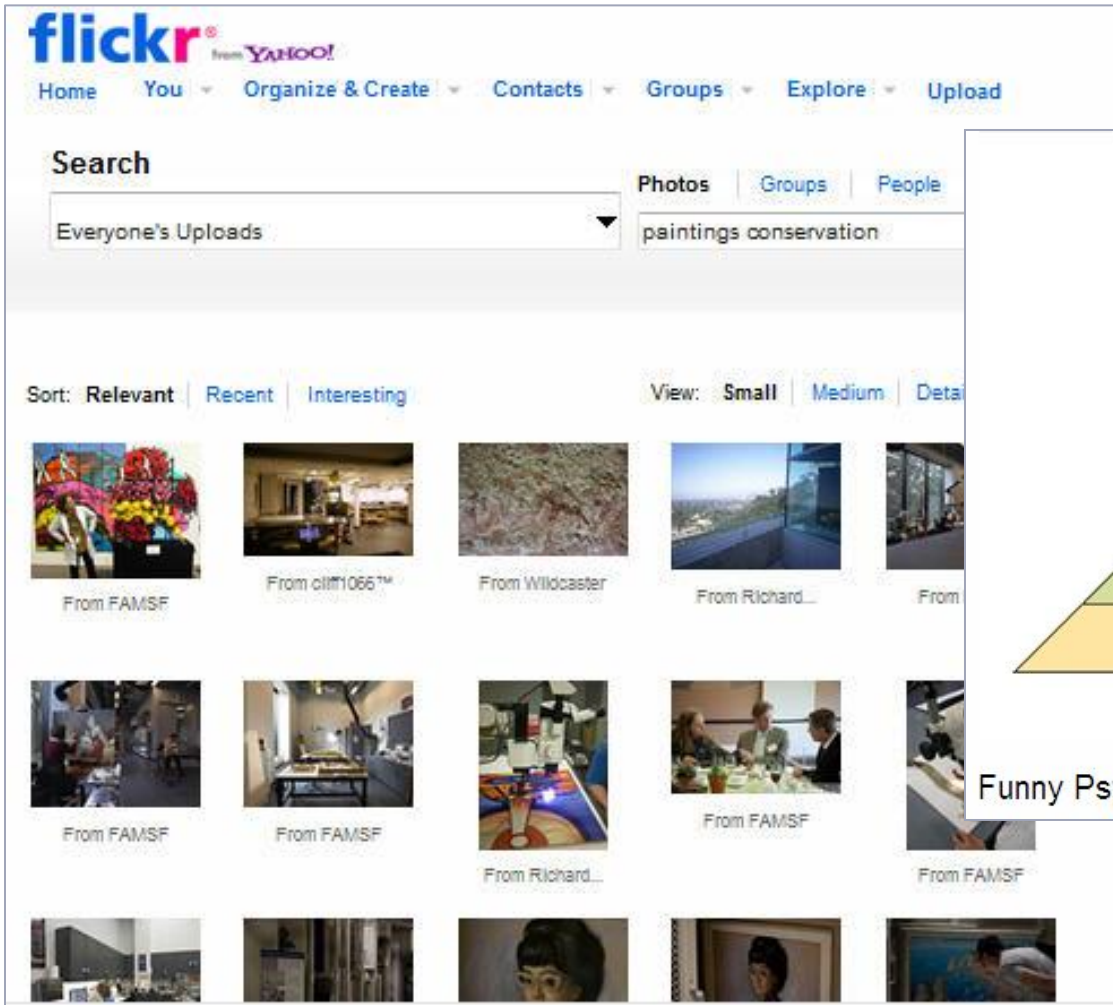
Second Life: Art Conservation in the Virtual World

Second life is a virtual world that enables its users, called residents, to interact with each other through avatars. The University of Delaware has two islands in Second Life and its goal is to promote an interactive form of education for its students.

One island has a well-equipped virtual paintings conservation studio where those interested in art conservation can follow the treatment of a painting and learn about the dynamics of a professional conservation studio.



Laura Hartman under the supervision of Dr. Joyce Hill Stoner created a virtual conservation laboratory to promote outreach for art conservation education



Funny Psychology- Chocolate in Maslows New Hierarchy

QR Codes



QR Code (Quick Response Code)

Type of [matrix barcode](#) (or two-dimensional code) first designed for the [automotive industry](#).

Fast readability and large storage capacity compared to standard [UPC barcodes](#).

The Conservation Process: Revitalizing a Collection of Hand Fans



National School of Conservation, Restoration and Museography, National Museum of History at National Institute of Anthropology and History of Mexico

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Introduction

One of the most important and largest collections of historic fans in Mexico belongs to the National Museum of History (NMI) in Mexico City. It has about 225 extraordinary pieces made up of different materials such as carved ivory, mother of pearl, tortoiseshell, wood, bone and silver for the sticks; and silk, vellum, lace and paper for the leaf. These luxury items were an essential part of Mexican female fashion from the 17th to the beginning of the 20th century, in which the use of the fans was almost exclusive to the elite society. Through these items, the wealthy could acquire precious and exotic materials from all over the world, mainly due to the strategic geographical position of Mexico (acting as a bridge between Europe and Orient) and its world famous silver abundance [1]. Therefore, Mexican aristocratic women would be expected to exhibit their expensive fans from China, Japan, Spain, France, Italy or Germany in many social and recreational activities, as a key element of the female clothing and visual language. Consequently, the collection of hand fans is an artistic and historic treasure from the past worthy to be studied and conserved.



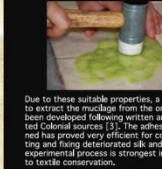
Tzauhtli

An adhesive obtained from the orchids

The word tzauhtli was given by the Aztecs to the mucilage with adhesive properties extracted from the pseudobulbs of certain species of Prehispanic and Colonial times for the elaboration of hardened objects such as featherwork mosaic, corn stalk paste sculptures, white paper and as a binder for local painting techniques [2].



Through careful observation and analytical studies made on some Mexican pieces of 16th century featherwork mosaic, it has been demonstrated that this substance has a number of interesting properties: 1) It is a transparent and flexible film resistant to ageing; 2) It is soluble in water and easily recovers its adhesive properties when reconstituted; 3) It does not form harmful deterioration products; 4) It has neutral pH; 5) It does not affect the appearance of the support [3].



Due to these suitable properties, a method has been developed following written and depicted Colonial sources [3]. The adhesive obtained has proved very efficient for consolidating and fixing deteriorated silk and thus the experimental process is strongest in regard to textile conservation.

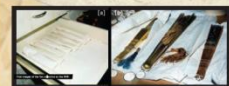
1 First Stage Safekeeping

The earliest recollection of the fan collection of the NMI dates back to 1934, the year in which the museum's depositories were built and equipped with rudimentary shelving and drawers [4]. At this point in time, the fans were wrapped in tissue paper and labeled an inventory number, which left them practically unprotected [5].

Fortunately, in the year 2000 the situation changed dramatically. The NMI underwent a renovation process that involved giving the depository proper care and attention [6]. For the collection of hand fans this was the perfect opportunity to come to life by catching the attention of the museum personnel as they realized its value. As a result, each fan was given an inventory number and they were identified by material. Furthermore, industrial designers designed special modular cases for them with conservation appropriate and making the collection an easy way to study or exhibit.

- a) Conservation: each fan is now kept in a separate dot covered by Tyvek® which was made to the particular shape of each object avoiding friction and ensuring stability.
- b) Control: the cases have a label that provides perfect visibility of the fans and their inventory number.
- c) Functionality: Researchers can view the fans without directly having to neither touch nor open each one avoiding unnecessary manipulation and making the collection an easy way to study or exhibit.

The relevance of this stage resides in the effect of organizing. The Collection of Fans went from oblivion to constant attention just by providing them with dignified storage conditions. As a result, the collection is ever more valued and thus conserved.

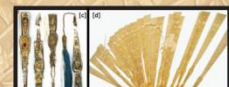


2 Second Stage Conservation

For this stage it was decided that before intervening the collection it was necessary to classify the fans according to their material condition. For this, an indicator method was devised and it consisted in placing adhesive labels beside each inventory number with the colors red, yellow or green following the logic of a traffic light. That is, green for the stable state, yellow for careful handling and red to indicate a critical condition and thus the need for urgent restoration [5].

Once classified, emergency treatments were done to those fans that had red stickers. These processes mainly dealt with the structural damage. They included the reattachment of the sticks, adhesion of fragments, and replacement of structural elements like the ribbon that connects the sticks as shown in the picture below [5].

Additionally, many of them were cleaned with a soft bristle brush to eliminate the dust and in some cases, acetone was needed for the elimination of lags and adhesive tapes. This stage is the direct consequence of the first one and the reason for the third one. If attention had not been drawn to the collection, the authors of this poster wouldn't have participated in the conservation of the most delicate fans.



3 Third Stage Restoration

The piece that was chosen to be restored is made up of mother of pearl sticks and a paper leaf decorated with a lithographic print. The graphic technique allowed dating the fan to the 15th century.

The principal problems of the fan were structural. Mainly, the cracks on the paper leaf and some of the sticks leaving a fragmented fan [5]. With the above considered, two problems had to be solved:

- 1. Stability had to be restored in order to return the fan its functionality as a museum piece.
- 2. Aesthetically, the fan was altered because of the dirt, the missing leaf pieces and the broken sequence of the image.

Restoration
To solve the fragmentation and stiffness of the leaf, Japanese paper reinforcements were placed with tzauhtli because it provides sufficient adhesion plus it has been proven to return some flexibility to the paper.

Secondly, the broken sticks were joined with cyanoacrylate and a plastic reinforcement was glued with Methylcellulose (MC) to the back of the sticks. Finally, paper integrations were made and later retouched [5].

A new special case was designed to both exhibit and store the fan in an open position. This advance in the storage conditions concurs with the conservation of the fans in that it allows the need to open and close them each time they need to be consulted. For this reason, the case designed will be the model for the rest of the collection. It is worthwhile mentioning the disposition of the Museum personnel to frequent improvement, especially if it concerns the conservation of cultural heritage.

This last step in the process of revitalizing the collection is just an example of how a museum object, which was once forgotten is now restored and ready to be placed in front of a public that can appreciate its cultural and artistic values.



Acknowledgments
The authors would like to thank the staff of the National School of Conservation, Restoration and Museography for their support and the National School of Conservation, Restoration and Museography for their support and the National School of Conservation, Restoration and Museography for their support.

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1. Almazán Reyes, Mariana. "The National Museum of History of Mexico: A Treasure of Mexican Heritage." *Journal of Cultural Heritage*, vol. 10, no. 1, 2009, pp. 1-10.
2. Almazán Reyes, Mariana. "The National Museum of History of Mexico: A Treasure of Mexican Heritage." *Journal of Cultural Heritage*, vol. 10, no. 1, 2009, pp. 1-10.
3. Almazán Reyes, Mariana. "The National Museum of History of Mexico: A Treasure of Mexican Heritage." *Journal of Cultural Heritage*, vol. 10, no. 1, 2009, pp. 1-10.
4. Almazán Reyes, Mariana. "The National Museum of History of Mexico: A Treasure of Mexican Heritage." *Journal of Cultural Heritage*, vol. 10, no. 1, 2009, pp. 1-10.
5. Almazán Reyes, Mariana. "The National Museum of History of Mexico: A Treasure of Mexican Heritage." *Journal of Cultural Heritage*, vol. 10, no. 1, 2009, pp. 1-10.
6. Almazán Reyes, Mariana. "The National Museum of History of Mexico: A Treasure of Mexican Heritage." *Journal of Cultural Heritage*, vol. 10, no. 1, 2009, pp. 1-10.



Video



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Communicating ideas

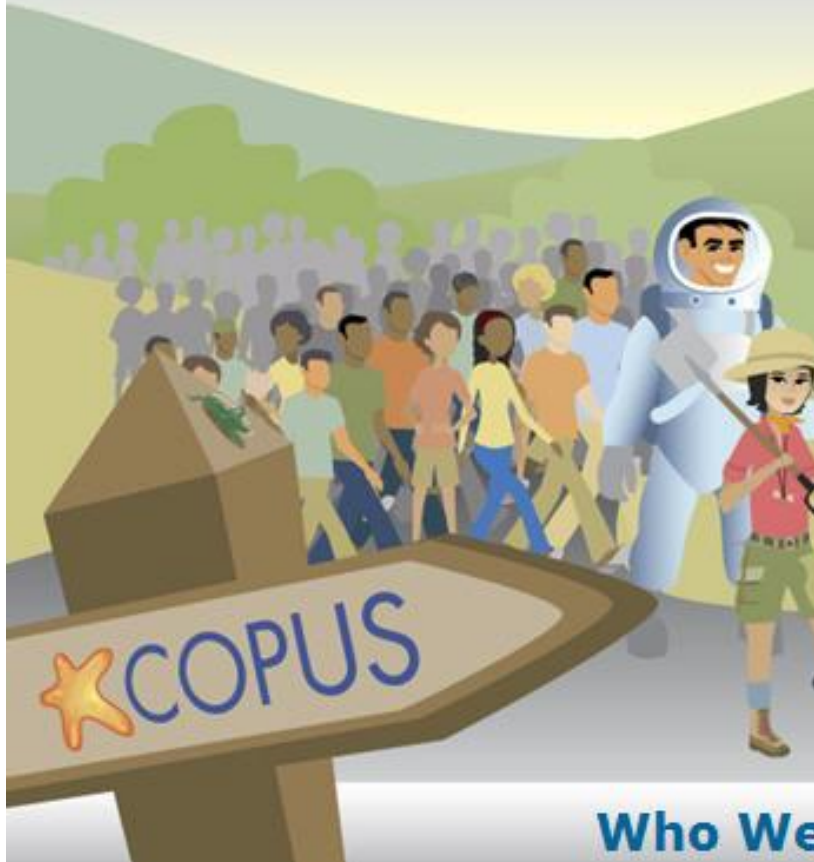


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show me and I may remember;
involve me and I’ll understand.”

Chinese proverb