Over a year has passed since the ICOM-CC Triennial Conference in New Delhi and although there have been many announcements made for varied conservation events around the world, my attention has been focused on organizing the coming Joint Interim Conference in Rome, 23-26 March 2010. More about this conference in the articles below and inside this newsletter.

In October last year I have attended the joint meeting of the Directory Board members and Working Group Coordinators in Rome, Italy. The meeting was hosted by ICCROM. It gave us all a great opportunity to discuss face to face many issues regarding the ICOM-CC website, communication and dissemination of information between the ICOM-CC members as well as the broad conservation community, and planning of the next ICOM-CC Triennial Conference in Lisbon, 2011. Information on some major changes to the ICOM-CC website are included in this newsletter, while the report on the joint Directory Board — Coordinators meeting at ICCROM, and more information regarding the coming Triennial ICOM-CC Conference in Lisbon are incorporated in the last On Board issue.

Inside in this newsletter you can also find an interesting article on the Cleaning Chinese carved lacquer with Laponite that was sent to me by Laura Gorman, Objects Conservator from the St Louis Art Museum.

Good reading!

Dr Malgorzata Sawicki, Coordinator, ICOM-CC WF&L WG

MULTIDISCIPLINARY CONSERVATION: A HOLISTIC VIEW FOR HISTORIC INTERIORS, JOINT INTERIM CONFERENCE, ROME, 23-26 MARCH, 2010

http://iscr.beniculturali.it/index.php?option=com_content&task=view&id=234&Itemid=104

AIMS OF THE WOOD, FURNITURE, & LACQUER WORKING GROUP

- To promote exchange of information and communication amongst people working within diverse areas related to wood, furniture and lacquer conservation and research.
- To promote and encourage research into the materials and technology, conservation and preservation of wood, furniture and lacquer artifacts.
- To encourage the highest standards of examination, documentation and treatment of wood, furniture and lacquer objects.

A multidisciplinary approach to the conservation of historic interiors is the subject of the ICOM-CC Joint Interim Meeting to be held in Rome, March 23-26, 2010, at the Complesso Monumentale di San Michele, a base of the Italian Ministry of Cultural Heritage and Activities. The Stenditoio Hall will host five ICOM-CC Working Groups including Wood, Furniture, & Lacquer; Textiles; Sculpture, Polychromy, and Architectural Decoration; Murals, Stone, and Rock Art; Leather and Related Materials. Participants of the conference will gather to discuss historic, environmental, and technical aspects on the conservation-restoration of objects that differ in techniques and materials, but as a whole make up a unique context to be preserved.

Sessions will be dedicated to the main theme of the event that highlights specific projects focusing on interdisciplinary approaches, historical and methodological aspects, environmental issues, conservation techniques, and guidelines for preventive conservation and maintenance. Each working group will also have the opportunity to present and discuss contributions and ongoing research programmes related to its specific area of interest. The last day of the conference will be reserved for technical visits to conservation laboratories and historical houses.

The registration for this conference is now open; for more information see the dedicated website.

Additionally, in this newsletter you can find titles and insertions from abstracts of the papers and posters that were accepted for presentations from our Working Group.
Cleaning Chinese carved lacquer with Laponite

When cleaning Chinese carved lacquer I have always been dissatisfied because it is so difficult to clean the very finely carved low-relief background patterns. These can hold quite a bit of dirt, and cleaning with a swab generally gives very uneven results at best, and often leaves shadows of dirt around the outlines of features in higher relief. In the past, along with swabs, I have used detergent froth, and various brushes, without much success.

Recently, I undertook the cleaning of a small (2 3/4" diameter) carved red lacquer box from the Ming Dynasty (Saint Louis Art Museum, 959:1940; Bequest of Samuel C. Davis). The typical parallel lines of the air or cloud diaper pattern, and the diamond and flowers of the ground diaper pattern, along with the deeply carved details of the foliage, were all very dirty. I decided to test a small amount of Laponite gel and was surprised by the results. According to the CAMeO database on the Boston Museum of Fine Arts website, Laponite RD is a "synthetically prepared clay composed of sodium magnesium lithium silicate" which disperses in water to form a clear, thixotropic gel (available from Talas in the USA, MSDS and technical data sheet included on Talas website; Conservation Resources in the UK). It is used to lift stains from stone and ceramic.

I used a fairly stiff solution of 12g Laponite in 250ml distilled water. I only left the Laponite on the surface for a minute or so. I then removed the gel with cotton swabs, and used a small, stiff brush to move the dirt out of the incised patterns, mopping it up with a swab wetted with either ethanol or "dry water" (60% deionized water, 40% acetone). One application of the gel was all that was needed, and this cleaned the area so well that the yellow ground layer is visible. The cleaning went quickly. After treatment, the background looks even, without shadows, and the deep cuts in the foliage have been cleaned. It seems the Laponite has made contact with the dirt down in the very finely incised lines, and loosened it so that it can be removed.

The thixotropic nature of the gel allows for selective cleaning since it can be placed precisely where it is wanted, and into very small, deep areas that a swab will not reach.

Further research should be done to identify gels that may be preferred for use on lacquer since Laponite has a high pH (9.8 pH as a 2% suspension), although I did not detect any adverse effect.

I generally like to put a coat of wax on lacquers that are dull and light damaged. In this case, I thinned Renaissance wax with mineral spirits and applied it with a stiff brush to insure that I did not get any wax build-up in the incised patterns.

The photographs show before, during and after treatment.

See also the article by Denise Ling, Laponite Poulting, in Conservation News, number 46, November 1991, pp.10-11.

http://www.slam.org

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Papers from the Wood, Furniture, & Lacquer WG

The call for papers for the ICOM-CC Joint Interim Conference in Rome, 23 – 26 March 2010, brought exceptional interest from the conservation community. Almost twice as many paper proposals were submitted to each Working Group than we were able to fit in the program of this conference. The selection of all papers for presentation in Rome was very difficult. In order to hear an optimal number of papers, the presentation time will be limited to 20 minutes. It is the aim of the organising committee to publish all papers and posters at the ICOM-CC website simultaneously with or just after the conference.

Below, I have included a list of the papers, with insertions from their abstracts, that were accepted for presentation from the WF&L WG (in alphabetical order by the contact authors):

Charlotte Bylund Melin, Jonny Bjurman, Maria Brunskog, and Astrid von Hofsten, “Painted wood as climate indicators? - Experiences from a condition survey of painted wood panels and climate monitoring in Läckö castle, a partly dehumidified historic building.”

“(…) This paper will present the experience gained from installing a dehumidification plant in an historic building as well as the results of comparing the indoor climate with the state of preservation of painted wooden panels. Photographs of painted surfaces were taken in 2000 and repeated in later years for comparison and evaluation of the effectiveness of the dehumidification plant. The preliminary condition survey of additional wooden panels shows that despite the severe indoor climate the majority of them are well preserved. Nevertheless, some panels were either partly replaced or the paint layer was completely reconstructed by conservators in the 1920s due to their poor condition. Is it possible to establish a connection between the climate and state of preservation of the painted wooden panels? Would other factors be influential such as painting techniques of various artists, painting materials, the processing of the wood prior to painting, or earlier restoration treatments? What information can be concluded from archival photos and records? (…)”

Marie Dubost, Anne-Marie Geffroy, Emmanuelle Hincelin, Marlène Margez, and Emmanuelle Paris, “Marriage of Conservators at Paris’ 19th Arrondissement City Hall”

“(…) In 2006, we were selected to restore these frames and used the opportunity to study the primary elements of the wedding hall, including furniture, wooden panels, paintings and frames. The conservator in charge gathered a multi-disciplinary conservation team. It included conservators specialised in conservation of paintings, gilding, metal, and paper who were also experienced in herbarium’s conservation. Additionally, botanists were consulted to identify specific plants in order to reproduce those which were destroyed, and the LRMH (research laboratory) identified the nature of the metal leaves. Finally, a condition report was produced, allowing each of the specialists to influence decisions based on aesthetic and historical criteria. (…)”

Anna Guzowska, Irmina Zadrożna, Elżbieta Jeżewska, and Agnieszka Leśkiewicz-Laudy, “Conservation of Chinese Room in Wilanów Palace in Warsaw as a result of multidisciplinary research project”

“(…) The interior environment of the Chinese Room was carefully investigated. Different factors have been taken into account, such as microbial contamination of the decoration, relative humidity, temperature and microbial air pollution. This study focused on identifying any correlations between the level of microbial air contamination cfu/m3 and the number of cfu isolated on the sampling test surfaces taken from the original parts of European lacquerwork. (…) It was necessary to conduct investigation of particular stratigraphic paint layers of which analysing the binding media was the hardest. Application of the most advanced analytical techniques such as FTIR, GC/MS, and HPLC/MS allowed the precise identification of binding media. (…)”

All papers that will be presented at the ICOM-CC Rome 2010 Conference will be published on the ICOM-CC website

Ortophotoplan of the Chinese Room.
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Papers from the Wood, Furniture, & Lacquer WG — continuing

**Pamela Hatchfield, “The Conservation of a Chinese Coromandel Lacquer Panel from the Collection of Villa La Pietra”**

“(…) Treatment includes the adaptation of traditional Asian methods to set down flaking and detached lacquer, in addition to structural stabilization using an extruded aluminium framework. Methods for addressing old restoration, loss compensation and reintegration must consider its location in a historic house and the intention to minimize changes in appearance, avoiding over-restoration. Decisions about the treatment, final appearance and long-term preservation measures involve collaboration between curators, historians, objects conservators, panel painting conservators, and exhibit case manufacturers. Conservation students from New York University’s Institute of Fine Arts participate in this multi-year treatment process. This paper will describe the collaborative decision-making process to determine appropriate and achievable goals of the project, and the ongoing process of examination and treatment within the context of a historic setting.”


“(…) This later acquisition had been installed in Friend’s museum in Bali. The building was designed by Geoffrey Bawa in keeping with their grand vision for a housing development “Batujimbar”, located near Sanur on the east coast of Bali. Bawa wrote “Each house has 30 meters of beach front and a wide view. A primary aim is to give the best possible view from every vantage point in every room, whether it be of sea, inner garden, courtyard, reflecting pool, or of an antique painted door set into white walls”.

Both doors once enjoyed a functional place in architecturally designed buildings. Now, displayed adjacent to one another in an intimate space in the Gallery, the results of different approaches to treatment and presentation, carried out at different times by different conservation specialists are obvious.

These decorated doors provide an opportunity to review two different treatments and display approaches applied to similar works by the same artist. How would Donald Friend respond to this interpretation of his art? In my paper I will explore the differences and similarities in treatments and consider the effects they have on our understanding and enjoyment of the works.”

**Emmanuel Maurin, and Philippe Galimard, “Diagnosis of cultural heritage wooden structures. 2 Cases of studies”**

“The article proposes presentation of the work of engineering and its limits within the framework of restoration of wooden structures. Starting from the brief recollection of the examples of the monumental building sites, (…) the tools and diagnostic methods will be presented. In both cases, one of the difficulties of the diagnoses is related to the fact that wood is not visible (hidden by plaster). Methodology consisted of using slightly destructive diagnostic tools, which informs the development of a mathematical model. In two examples, the results of the studies conclude with conservative, relatively non-traumatic solutions for the building. In reality, the architects used information from the diagnosis, but undertook work without taking into account the results of the modelling. In the second part of the article, the authors try to explain the contradiction between the prior study and the work carried out. They support their arguments with the limitations of the diagnostic tools, but also with the assumptions of digitalization: questions are put about the approach to material regarding its ageing and its durability. The basic assumptions of the modelling of the wood structures are called into question within the framework of their use on old buildings.”

**Matthew Scott, “The Good Fight: Conservation of the Rouse Hill House & Farm interiors”**

“(…) During a decade of dramatic over restoration of publicly owned historic buildings, a strict management policy of minimal intervention was developed in an attempt to preserve the unique coherence and ambience found within this house. Twenty years on, the importance of these interiors, as an un-curated experience of the 19th and early 20th centuries, is increasing exponentially with each generation, though the drift towards their disintegration is perilously close.

Driven by a significance hierarchy and importance to the integrity of the whole, the conservation of the Rouse Hill...
interiors is a history of incremental holding actions rather than grand projects. This paper will discuss the long term development of a holistic preventive and remedial conservation approach—mistakes, successes and changes in direction—through three rooms and their integral collection components over a ten year period.

Selected examples will focus upon the differing remedial approach to furnishing textiles, works of art, gilding and furniture, as well as the integral preventive practices—cleaning, pest management, building stability, environment, staff access, public access and monitoring condition and deterioration. The influence of external factors on the preservation of these interiors—resources, visitor levels and climatic conditions—will also be explored. (…)"

Paul van Duin, “A rococo room from a house along the Amsterdam canals on display in the New Rijksmuseum”.

“When the Rijksmuseum reopens its doors in 2013 it will include various period rooms. One of those will show the visitor how exuberant the interiors of the houses along the Amsterdam canals were. This room was created in ca. 1743 for the wealthy merchant Matthijs Beuning. It has wall panelling made of Cuba mahogany with wonderful woodcarving, a big marble chimney piece with a painting above and a very opulent plaster ceiling. (…) The house, which contained this room, was demolished in 1885 and the room and its ceiling were moved to the Stedelijk Museum where it became part of a series of six period rooms. In 1975 the period rooms of the Stedelijk Museum were dismantled and put in the storage of the Amsterdam Historic Museum. (…) As the room was dismantled twice, once from the original location and once in 1975, the ceiling was also cut twice into sections, which could be transported. The adaptations and saw cuts made the ceiling unstable. (…) At present, conservators, who specialize in plaster conservation, work on the ceiling, while furniture conservators work on the wall panelling. In order to stabilize the sections of the ceiling these two disciplines have to work together. (…)"

The lecture will focus on artistic and historical aspects of the project, on the quality of the room (woodwork, marble, picture, and plaster), on research into the implications of dismantling and reconstructing of the room, on conservation of the different materials, as well as on decision-making process about displaying of the room and adapting of the varied installations (air-conditioning, lighting, fire distinguishers etc.)."

Misao Yokoyama, Junji Sugiyama, and Shuichi Kawai, “Mechanical characteristics of aged Hinoki (Chamaecyparis obtusa Endl.) wood from Japanese historical buildings.”

“(…) Wood is present in many cultural heritage objects due to its capacity to resist strain over long period of time. However, the transformation of its properties in regular use remains insufficiently known. (…) The Japanese context, where traditional uses of wood have been maintained for more than 1600 years, offers a unique opportunity to address the question of wood aging. (…) To discuss property changes due to aging, a recent reference is required. However, it is difficult and sometimes impossible to obtain recent wood that closely matches a given old wood sample. To overcome this difficulty, well-established structure-properties relationships can be used to produce corrections that will allow comparing data from slightly mismatched samples. Three points bending test were performed in longitudinal (L) and radial (R) directions on small clear wood specimens cut from 8 historical samples and one modern reference considered of high quality by craftsmen. Although aged wood appeared more rigid and stronger than recent wood, after density and humidity corrections were applied, variation of strength in L direction was not significant, but variation of rigidity in R direction was observed. (…) Aged wood can be considered as safe as long it is not loaded perpendicular to grain. This paper focuses on mechanical characteristics of aged hinoki (Chamaecyparis obtusa Endl.) wood of Japanese historical buildings, especially their Young’s modulus and rupture energy. It will benefit not only the basic scientific knowledge on aging of wood, particularly, the unique indigenous Japanese hinoki-wood, but also the common and universal understanding of world-wide wooden cultural heritage. (…)”
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Posters from the Wood, Furniture, & Lacquer WG

In the following section you will be introduced to the insertions from the abstracts of the posters that will be presented at the conference from the WF&L WG (in alphabetical order by the contact authors). Please be aware that abstracts for posters will be published only in the booklet with the program that will be available to all participants of the conference. Similarly to papers, poster images will also be published at the ICOM-CC website:

Barbara Dabrowa, “Display journey of one painting in old historic interiors of the Art Gallery of New South Wales. The impact of the frame.”

“A large painting in a highly structured frame greatly impacts the aesthetic look of the historic interior. The interior’s renovation or redecoration similarly presents challenges due to the large size of the object. (...) Architecturally, Sydney’s Art Gallery reflects nineteenth century ideas about the cultural role of a gallery as a temple to art and civilized values. In its Old Courts the gallery accommodates the oldest part of the collection. (...) The photo essay, which I will show in my poster, follows the journey of the ‘The Defence of Rorke’s Drift 1879’ by Alphonse De Neuville. The elaborate frame and the painting inside it have greatly impacted every interior in which they have been displayed since their purchase in 1882. I would like to emphasize the importance of the object to the gallery’s collection and the impact it has had on historic interiors and the public that has viewed it.

The frame, which measures 377 cm by 257 cm and is 50 cm wide and 40 cm deep, is the heaviest and one of the largest in the Gallery. The painting in its frame was initially hung in the Art Annex and in 1885 was moved to the Art Barn. In 1899 it was moved again to the present building of the Art Gallery where it was moved around several times during the renovations of the interiors (...)

In 1947 it was moved to Court 12 and was the most important object there, hung in the middle of the southern wall. (...)

The condition of the frame has deteriorated throughout the years. In 1972 it was heavily painted over with bronze paint, which completely covered the remains of the original pure gold-leaf finish. Major restoration treatment of the frame took place between 2006 and 2008. (...)

Franco Gualano, “Nichelino - Palazzina di Caccia di Stupinigi.”

“The boiseries of the Library and Private Archives of His Majesty were built for the Royal Palace in Turin in 1739, and in 1843 they were moved to the Moncalieri Castle. Since 1852 the boiseries are located in the residence of the Palazzina di Caccia di Stupinigi. In current years the boiseries have been the object of an extraordinary conservation project committed to the Conservation and Restoration Centre “La Venaria Reale”. The poster will present the first stage of this project, which focused on the formation of a mapping of the materials, in order to distinguish between the original 18th-century elements and the cabinet-maker Gabriele Capello’s XIX-century alterations, and consequently, to define a restoration methodology.”

Hany Hanna Aziz Hanna, “An Experimental Study of Some Gap-Filler for Wood Restoration.”

“Experiments have been conducted to test selected gap-fillers to determine their suitability for restoration of wooden objects, such as archaeological wood, turned wooden objects, screens, icons, iconostasis and furniture etc. (...) Testing involved studying the materials properties including handling properties, paintability, compression modulus, and the effects of accelerated thermal aging to both the gap-filler and to its compression modulus. The best results were achieved using the gap-filler No 12 [Beechwood dust as a filler, and Primal AC33 as a binding material]. It appeared to be most useful for restoring gaps, holes, and cracks.

The compounds in the gap-filler No 12 are almost neutral. (...) This mixture is easy to model with a spatula to desired shape. It does not flow during application, and it holds a required shape. At the same time it has a good setting time (20-25 minutes), it does not discolor the wood in contact with it, and when dry it is easy to carve, sand and paint. It does not crack or shrink, does not discolor, it is easy to be compressed (...) and it is easy
to be remove if required.

The experimental work and the results will be described in detail.”

Flora Koraki, Victoria Kouvela, Christina Margariti, and Antonis Patrakakis, “The challenge of conserving furniture with missing parts: the case study of the bed from the Ziller-Loverdos residence at Athens, Greece.”

“This paper is about the conservation of an upholstered bed with a wooden frame. It is a composite object made of different materials, such as wood, textile and metal. (...) The bed’s frame is made of beech painted in an off-white colour. It is decorated with floral and geometric pattern carved reliefs at the headboard, the footboard and the side rail. The upholstery is a brocaded textile. (...) The bed was in an overall poor condition, mainly because one of its parts is missing. It originally consisted of four parts, but only three of them have survived: the headboard, the footboard and only one of the side rails. (...) Apart from the missing side rail, partial wood loss and cracks were also observed. Finally, tiny holes were spotted, which were probably the result of insect infestation. The textile suffered from surface and ingrained dirt and was also impregnated by oxidation products from the iron tacks. Overall, the textile fibres were weakened from mechanical abrasion, which occasionally had developed to areas of loss, exposing the underside.

Two were very challenging issues in this project. The first was whether the textile should be separated from the wooden frame for conservation. The second was whether the missing side rail should be replaced and how and with what materials. The condition of the object, its future role, ethical considerations and the collaboration between wood and textile conservators and the Museum’s curators, formed the basis to address these challenges. "


“On the occasion of the restoration of the chairs from the gilt room of the Malmaison Castle, research was carried out to determine the different gildings used on these objects.

While certain interventions, following minor accidents, were easily identified as old bronzine restorations, the gilding on the top of the feet showed a matte aspect with a greenish tint which raised numerous questions. Was this also a bronzine restoration or was it a gold-silver alloy, or had a deliberately tinted coating been used or one that had subsequently altered its colour?

As a first step, a comparative stratigraphic study was carried out using micro-samples from the “golden” gilding (with both matte and burnished finishing) and the “greenish” matte gilding as well as in the bronzine restoration. Observations with a photon microscope established the burnished gilding as the original; suggested that the matte gilding was a subsequent regilding. (...) These observations were followed up by a study using MEB-EDX micro-analysis system. The results of the elementary analysis attest to the use of pure gold for the gilding with a greenish tinge, and BSE imaging revealed clear analogies between the two matte gildings as well as showing atypical characteristics compared to those normally encountered on gold finishing: that is to say a thickness of x μm as opposed to the more common 1μm and a facies which suggests the use of gold flakes rather than gold leaf. (...) It would most likely imply the use of a technique of gilding using powdered gold such as that described in Roret’s encyclopaedia “Dorure sur bois à l’eau et à la mixture”, the principle weakness of which is that it gives a dark gold. But this study has thrown up new questions. Why does this dark aspect not concern all of the matte “powdered gold” gilding? Are two different techniques being used? Does the absence of priming between the greenish gilding and the original gilding contribute to this effect? These questions incite us to undertake further investigation.”

Václav Pitthard, Susanne Káfer, Silvia Miklin-Kniefacz, Marta Anghelone, Martina Griesser, and Sabine Stanek, “Restoration and scientific investigation of exquisite historic furniture from the collections of the Prince of Liechtenstein.”

“In the frame of an ongoing principal renovation and restoration of the Liechtenstein Palais in Bankgasse, Vienna, a simultaneous pilot study concerning the sci-
entific investigations on the coatings of selected antique furniture and the subsequent restoration of this splendid items has been performed. (...) The poster shows the latest results of the comprehensive research project, which includes several exceptional pieces of European and Asian furniture. In particular, four 19th century gilded upholstered chairs executed by Carl Leistler, one 18th century di pietre dure table produced in the workshops of Giovanni Guliani and the Castruccis, two 17th century Japanese Maki-e lacquer cabinets, and three 19th century chests with incorporated Chinese lacquer panels, are presented. One of the primary aims of the restoration was the reconstruction of the preserved original coating on the upholstered chairs and the study of the applied coating techniques. By means of microscopy and simultaneous analysis of binding media by gas chromatography-mass spectrometry (GC-MS) an animal glue based ground layer was detected followed by an oil-resinous coating composed of pre-polymerised linseed oil, Manila copal, pine resin, and Venice turpentine. (...) In the case of the 18th century table (...) the main goals of the restoration performed were the stabilization and preservation of the historic gilt surface using the most reversible materials and the completion of the missing carving. (...) Investigations were carried out on two lacquer cabinets which are richly decorated with high quality hira- and taka-makie with gold, silver, and other metal powders. (...) By Pyrolysis-GC-MS, urushiol was detected in the black lacquer layers, which proves the Japanese origin. (...) Concerning the three chest, (...) the investigations revealed that the furniture incorporates Chinese lacquer panels within frames to build the doors; the body of the chest itself is veneered and coloured. The aim of conservation (...) is still in discussion and will be fulfilled after the completion of the current conservation survey.

**ICOM-CC Forums are now open to all**

At the joint Directory Board and Working Groups Coordinators Meeting in Rome in October 2009, it was agreed to implement some improvements and changes to the ICOM-CC website. Although some of these alterations are still being intensively discussed on the DB–CO forum, they have been already put into operation and you can view them while visiting the ICOM-CC website.

Below you can find a summary of these modifications forwarded to you after Andries J. van Dam:

**Forums are now open to all.** On the forum main page non-members are invited to set-up a forum-only account (members with an ICOM-CC website account have already access to the forums and should ignore this register module). Also a message on the splash page will pay extra attention to this improved interaction between members and non-members of ICOM-CC.

*Once having registered to the forum one can subscribe to one or more topics, a forum or a selection of forums. If one actively joins/generates a discussion by submitting a new topic or a reply to a topic, he/she will automatically receive a notification by e-mail once someone replies to the topic he/she has posted in. In such a case, they are automatically subscribed to the topic and informed about follow-ups to the thread.*

*To stimulate ICOM-CC members (whom could not be send an account set-up link due to outdated contact data in the ICOM member database in Paris) to sign up, the sidebar has a "not registered yet?" section to guide them to the account set-up procedure.*

**Useful website addresses:**

ICROM

http://www.icrom.org/

ICCROM International Training Directory

http://www.iccrom.org/db_train.php

ICOM-CC 16th Triennial Conference, Lisbon, Portugal, 19-23 September, 2011

http://www.icom-cc2011.org/

ICOMOS

http://www.international.icomos.org/home.htm

GCI Bulletin

http://www.getty.edu/conservation/publications/bulletin/current.html

e-Conservation Magazine

http://www.e-conservationline.com/