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From your Coordinators

Triennial Meeting Update & First Working Group Workshop

Dear colleagues,

Welcome back after what we hope was a relaxing summer! This newsletter will attempt to provide you with an update to many of the upcoming events of interest in the upcoming months. There are a number of conferences and publications planned which are of high interest to working group members and we hope that you will be able to take advantage of some of the many opportunities on offer.

ICOM CC Lisbon Update

We are pleased to announce an exceptionally high number of papers from the paintings working group will be presented at ICOM-CC Lisbon in 2011. Seventy-three abstracts were submitted and graded and of these, 30 have been invited to submit papers for presentation in Lisbon and 3 more to present posters.

After the abstracts were received, they were read by the 2 working group co-ordinators (Tiarra and Gunnar) and 2 assistant co-ordinators (Tannar and Jilleen) and were assigned ratings in each of the categories of relevance established by the ICOM-CC conference board for evaluating papers. ([http://www.icom-cc2011.org/preprints_process.aspx](http://www.icom-cc2011.org/preprints_process.aspx))

The rated abstracts were then submitted to the conference committee, who made the final choices regarding which submissions to accept. The large number of highly interesting abstracts made for a difficult decision-making process. The number of papers from each working group is a reflection of many things, including time available at the conference, number of submissions, quality of submissions, and size of the working group. Given that we have a full 30 papers accepted, it would seem that our efforts to obtain more representation for the paintings working group at the triennial conferences were successful. Of course, such efforts would have been pointless without a large number of excellent abstracts to choose from! Our thanks again to everyone for their hard work and we very much look forward to a highly interesting session, which will include many contributions on conservation of painted heritage from the Iberian Peninsula.

The next step is the selection of the presentations that will be included in the Preprints. In view of the unprecedented number of contributions, the total number of published papers and poster abstracts in the Preprints will be increased by 50% this triennial. Due to this increase, the full Preprints will be published on CD only, accompanied by a book of abstracts. Please note that acceptance at this stage is provisional; final papers and poster abstracts will undergo a second round of review as noted in the Preprints schedule, and will only be included if they pass quality control a second time, now as fully finished works rather than abstracts.

A reminder for those who submitted late: while we wish to consider all of the abstracts sent to us, deadlines are put in place that must be adhered to. The papers were reviewed by all four members of our coordination team, a task that requires a good deal of scheduling. Thus, we would like to appeal to everyone to try to remember the deadlines for submissions to the next conference; we hate to have to reject good submissions on technicalities like dates!

Workshop Announcement

Our first workshop, on the lining of paintings, was held in Finland, from the 16-18 September. Here again a brief review of the contents of the workshop, which was professionally filmed. The content of both the presentations and the workshops will be available to all group members, in the form of a DVD which will be produced by the hosts, the Degree Programme in Conservation of the Helsinki Metropolia University of Applied Sciences, Faculty of Culture and Creative Industries, Vantaa, Finland. In this way we are seeking to make its content available to the widest possible audience, and we encourage you to take advantage of this opportunity by ordering a copy at the cost of 30 Euros from Tannar Ruuben (contact details below). We are sure that the DVD will make interesting viewing! The workshop was a resounding success, thanks to the fruitful collaboration amongst the instructors, Matteo Rossi Doria, Jos van Och and Dr. Christina...
Young. Our participants also generated a lot of great discussion, which are sure will be of great interest to our group members.

**ICOM – CC Paintings Group Workshop**

**Current Practice and Recent Developments in the Structural Conservation of Paintings on Canvas Supports**

**16 – 18 September 2010**

**Workshop Program**

**SESSION 1: Oral Presentations**

**Thursday, 16 September**

Short oral presentations (max 15-20 minutes) were given by participating conservators and conservation scientists about new developments in the employment, testing, and research into various aspects related to structural treatments of paintings on canvas.

**SESSION 2: Workshop**

**Friday and Saturday, 17 and 18 September**

Workshop presenters

- Jos van Och (SRAL; Maastricht, The Netherlands)
- Matteo Rossi Doria (Private paintings conservator; Rome, Italy)
- Dr. Christina Young (Courtauld Institute of Art, London)

A practical workshop, related to new materials and techniques was held, which stressed hands-on experimentation and participation as well as sharing of experience between participants. Fifteen participants were chosen on the basis of review of their applications to the workshop. Particular attention was paid to the suitability of the applicant’s past experience and their ability to disseminate the information; a wide geographical representation was also sought.

Subjects included: assessment of fabrics suitable for structural reinforcement of easel paintings; lining with natural and synthetic materials; review of a variety of mist lining / cold lining techniques with solvent activation; lining with glass fibre interleaf; vacuum envelope vs. vacuum table; tear mending; facing materials.

The official language of the workshop was English.

DVDS may be ordered for the cost of 30 Euros through the organizer: Tannar Ruuben MSc; MA Assistant coordinator ICOM-CC Paintings Working Group Head of Paintings Conservation Studies Helsinki Metropolia University of Applied Sciences Faculty of Culture and Creative Industries. Degree Programme in Conservation Lummetie 2b, 01300 VANTAA, FINLAND Email: tannar.ruuben@metropolia.fi

**Reminder**

The post prints from our last Interim meeting “Preparation for Painting: the artist’s choice and its consequence” are available from Archetype Publishing. www.archetype.co.uk

Best wishes to all for a productive autumn,

Jilleen Nadolny, Fall Newsletter Editor (for the working group coordinators)

**Workshop Review**

**Workshop in Paintings Conservation (Preventive Care & Condition Reporting)**

2 August-3 November 2010

Islamic Museum, United Arab Emirates (UEA)

Submitted by Andrea Sartorius

The city of Sharjah in the United Arab Emirates (UAE) has a rich collection of objects that are exhibited throughout 17 museums. The collection ranges from fine art, to objects of importance to Islamic culture and history, as well as to an extensive collection of modern and contemporary paintings. The latter collection is housed in the Sharjah Art Museum. All of the 17 museums are under the direction of the Sharjah Museums Department (SMD), which is run under the leadership and patronage of His Highness Dr. Sheikh Sultan bin Mohammed Al Qasimi, the current ruler of the UAE. Conservation is a difficult task in the SMD due to a lack of trained staff. No training programmes in conservation exist in the UAE and generally experts from abroad are consulted in urgent matters.

In order to provide assistance to the SMD, an ambitious series of twelve training sessions was
organised and coordinated by Susanne Weiss, cultural manager for the Robert-Bosch-Foundation. This project itself is an initiative of the German Goethe Institute1 and the Robert-Bosch-Foundation2, also the sponsors of the project. The project aim is to provide opportunities in professional development to staff members working in the various departments and museums of the SMD. Workshops are available on topics such as exhibition organisation, curatorship issues, restoration, and archival photography and in the preventive care and condition reporting of canvas paintings. The workshop on the care of paintings (described below) was organised by the authors of this article, who were invited by Susanne Weiss to participate in the training program.

Workshop participants investigate a painting from the Islamic Museum, Sharjah.

The workshop was designed for 20 participants of different museum backgrounds and ran over a period of 10 days. By inviting staff members from various departments – such as curators, registrars, technicians and art handlers - the SMD hoped to spread the gained experiences and knowledge as widely as possible within their institution and thus to improve general practice as much as possible. The workshop’s mission was to provide methods and tools to the participants in order to help them with assessing the composition and condition of paintings. Further participants were made aware of how to apply the results of such assessments to report upon and to rate the condition of the paintings in order to establish which parts of the collection were most in need of care. In the future, objects thus identified as most in need will be prioritised for treatment by freelance conservators.

All participants were made aware of the need to maintain a stable environment for paintings by monitoring and controlling humidity, temperature and lighting conditions and by implementing careful handling of works of art. The responsibility of all staff members to contribute to maintaining such conditions - whether they work as curators, registrars, art handlers, technicians, guards or conservators - was stressed. The workshop was divided into two sections, first an introduction of the theoretical background of the preventive care and documentation of canvas paintings, followed by a practical session in which the taught knowledge could be practically applied. Within the first week, lectures were given on the materials and methods of traditional and modern paintings, as well as on damages and deterioration of paintings. To provide a better understanding of the physical structure of a painting, participants were encouraged to size and prime a test canvas in the traditional manner. Topics such as appropriate handling and transporting techniques as well as writing condition reports for paintings were discussed - providing information on examination techniques and scientific tools that play a fundamental role in understanding such works of art.

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1 The Goethe Institute is the Federal Republic of Germany’s cultural institution, which is operating worldwide to encourage international cultural exchange and to promote to study German abroad. http://www.goethe.de/ and http://www.goethe.de/uun/bdu/en6125467.htm.

2 The Robert Bosch Stiftung is one of the major German foundations associated with a private company and exclusively and directly serves charitable purposes. http://www.bosch-stiftung.de and http://www.bosch-stiftung.de/content/language2/html/10475.asp.
Participants in the Preventative Care & Condition Reporting section of the paintings conservation workshop.

In the second week participants took part in an intensive training session at the paintings storage of the Art Museum Sharjah. The composition and condition of the paintings in the storage were investigated and documented and policies for their long-term preservation were developed and discussed based on the specific conditions in the collection.

After completion of the workshop, an evaluation form was distributed to the participants. Generally all participants considered the workshop as very useful and indicated that further training would be very much appreciated. The evaluation showed that registrars, art handlers and technicians were particularly interested in issues related to the handling of art, wrapping materials and the transport of paintings whereas the curatorial staff preferred the introductory part of the workshop dealing with painting materials and techniques.

The Authors

Eva Riess is a free-lance specialist in contemporary art conservation and the chairman of the Association of German Conservators of Contemporary Art / Verband Deutscher Restauratoren.

Andrea Sartorius is a paintings conservator at the Art Museum, Wolfsburg.

Contact email: andreasartorius@gmx.de

The technical documentation archives of these institutions hold a great deal of valuable information, collected over many decades, on many different types of cultural heritage object. A proposed project would be expected to last 3–5 days and be related to the researcher’s own work. For example, if the materials and technique of a particular artist are being investigated, or a painting is undergoing conservation treatment, a proposal might be made to consult information on the same artist held in the files of one of the above institutions in order to provide comparative data to help in interpretation of the researcher’s own results or observations.

The next ARCHLAB deadline is 15th November 2010. Instructions for applications are available on the website as are more details on the type of information held in the archives of each
ARCHLAB participating institution. Any queries can be addressed to Marika Spring, National Gallery, London. (marika.spring@ng-london.org.uk).

Application deadlines for all three types of transnational access will occur at six-month intervals for the duration of the CHARISMA project (until September 2013). For more information see the website:

http://www.charismaproject.eu/

Calls for Papers

Call for Proposals for Papers, Posters and Demonstrations
Adhesives and Consolidants for Conservation: Research and Applications
Organised by the Canadian Conservation Institute (CCI)
Ottawa (Canada), 17-21 October, 2011
Conference Languages: English and French
Deadline: 1 November, 2010-08-15

This international symposium will be hosted by the Canadian Conservation Institute in partnership with Library and Archives Canada. Adhesives and consolidants are important components of almost every conservation treatment. Symposium 2011 will bring together conservators and scientists from around the world to share their practical and theoretical knowledge about the use of adhesives and consolidants in all areas of conservation. The program will include a mix of lectures, posters, tours, and demonstrations, along with stimulating discussions. The information presented at the symposium will help participants to make better-informed choices of adhesives and consolidants for treatment applications.


Call for Proposals for Conference Papers
From Can to Canvas. Early uses of house paints by Picasso and his contemporaries in the first half of the 20th century
Marseille/Antibes (France), 25-27 May, 2011
Deadline: 15 November, 2010

The Centre Interrégional de Conservation et Restauration du Patrimoine (CICRP; Interregional Centre for Heritage Preservation and Restoration, Marseille), The Art Institute of Chicago (AIC) and the Musée Picasso (Antibes) will co-sponsor the international symposium “From Can to Canvas. Early uses of house paints by Picasso and his contemporaries in the first half of the 20th century”, to be held in Marseille on 25-26 May and in Antibes on 27 May 2011.

Further information is available on the symposium website: http://www.fromcantocanvas.fr

Questions regarding the symposium should be addressed to:
Paméla Grimaud
infos@fromcantocanvas.fr

Upcoming Conferences and Talks of Interest

The ICON Paintings Group hosts a talk by Viola Pemberton-Pigott: Gainsborough as Magician
16 November 2010
London, England

Doors open at 18 pm talk begins at 18.30.
Freemasons's Hall
60 Great Queen Street
London WC2B 5AZ

Tickets: ICON members: UKP10, non- members: UKP15

Please register by sending your name and stating if you are an ICON member. You must register before 10 November 2010. A wine and cheese reception is included in the price of the ticket.

RSVP Clare Finn
+44 20 7937 1895
finnclare@aol.com

The 5th International Conference Colour and Conservation (Colore e conservazione). Materials and Methods in the Conservation of
Polychrome Art Works. Final Steps of Conservation of Painted Art Works
19-20 November 2010
Trento, Italy

The conference is organised by The Centre for the Study of Materials for Restoration (CESMAR7). It will be the fifth in a series of conferences on the treatment of painted works of art, and will focus on the meaning, limits, methods and materials used in the in-painting treatments of pictorial layers and in the final steps of restoration (including varnishing). Special attention will be paid to the interrelationships of these treatment and the interactions of the materials employed. The conference organisers hope to address the cost intensive nature of restoration: visual reintegration of loss often takes a lot of time (and money) in terms of the overall resources required for conservation interventions. In addition, they often degrade relatively quickly, necessitating new interventions. In times of economic crises, is restoration justified in terms of total expense? Great attention will be paid to durability and removability of materials used in restoration (related to the cyclic nature of interventions on paintings.

The conference will continue discussion on themes broached in past Cesmar7 conferences, in particular materials used in consolidation (the measurement of forces in paint layers and in the materials for restoration – 2006 and 2008) and the cleaning of pictorial surfaces (varnishes - 2002).

Conference website:
www.coloreeconservazione.it

For applications to attend, contact the conference secretary:
conference2010@coloreeconservazione.it

The Flemish Academic Centre for Science and the Arts: Vision and Material Interaction Between Art and Science in Jan van Eyck’s Time
24-26 November 2010
Brussels, Belgium
Deadline for registration: 15 November

The Flemish Academic Centre for Science and The Arts celebrates its double lustrum with the conference Vision and Material. Interaction between Art and Science in Jan van Eyck’s time, November 24-26. This event is organised with the collaboration of IRPA/KIK and the research project The Impact of Oil. Inscriptions until November 15.

For more information and application details, see: http://www.kikirpa.be/EN/32/0/news/634/November+24-26+2010+-+VLAC+Conference.htm

The ICOM-CC Triennial 16th International Conference: Cultural Heritage/Cultural Identity – The Role of Conservation
19-23 September 2011
Lisbon, Portugal

The conference theme aims to capture the recognition by communities or nations of the importance of affirming their cultural heritage in this era of globalisation, as they evolve through contact and exchange with other cultures. Considering this trend, the conference will explore and compare different approaches regarding conservation policies and methods, as well as scientific methods for studying materials and technologies, in order to improve our understanding of the role of conservation in valuing heritage and its relationship to other areas such as sociology, economy, and politics, which are vital in ensuring the sustainability of communities.

The ICOM-CC Triennial Conference in Lisbon will be an opportunity to share methods, studies and strategies to value individual cultural identities through heritage conservation by addressing topics such as:

- The relationships between cultural heritage and cultural identity
- National and international conservation policies
- The importance of interdisciplinary in the preservation of cultural heritage
- The development of research and education in heritage conservation
- Standards, practices, and methodologies for heritage conservation

Conference website:
http://www.icom-cc2011.org/
**Articles and Features of Interest On-Line**

A highly successful group of paintings forgers has been taken into custody by the German police. The forgeries that they produced are thought to have generated around 30 million English pounds on the international art market.

**English (The Observer)**
http://www.guardian.co.uk/artanddesign/2010/oct/17/christies-forger-art-scam

**German (Esslinger Zeitung)**
http://www.esslinger-zeitung.de/ueberregional/kultur/kultur/Artikel615703.cfm

On-line article on the Menil Symposium on the painting materials and methods of Henri Rousseau, held in early October:


Informative case studies are to be found on-line from the recent National Gallery London exhibition, Close Examination: Fakes, Mistakes & Discoveries, 30 June-12 September, 2010.

http://www.nationalgallery.org.uk/paintings/research/close-examination/

**Publications of Interest for Sale**

*Reviews in Conservation* – buy now while stocks last!

*Reviews in Conservation*, IIC's reviews journal published annually from 2000 to 2010 is being combined with Studies in Conservation, IIC's long-standing, peer-reviewed, internationally recognised, flagship journal. This will take place during 2010, IIC's 60th anniversary year.

Full digital access to the improved *Studies in Conservation* will be available from 2011. *Reviews in Conservation* will not be forgotten, and in the near future volumes 1–10 will be fully searchable online. Meanwhile, why not take the opportunity to buy the full set of Reviews in Conservation in printed form, while stocks last! Every conservation training programme, busy conservation department and private conservation studio that missed out first time around should have a set!

The full set of *Reviews in Conservation* volumes 1–10
£50 to members, including surface postage
£70 to non-members, including surface postage

Individual volumes of *Reviews in Conservation* (1–10 all in stock)
£8 to members including surface postage
£12.50 to non-members, including surface postage.

http://www.iiconservation.org/publications/pubs_sale.php#RiC

**Membership information**

**ICOM Membership Application forms**
The application forms to join the International Committees and Affiliated Organisations are now available on the ICOM Web Site at:
http://www.icom.org/affiliates.html
http://www.icom.org/internationals.html

Les formulaires pour adhérer aux Comités internationaux et aux Organisations affiliées sont maintenant disponibles sur le site Web d'ICOM à:
http://www.icom.org/affiliees.html
http://www.icom.org/international-f.html

**NEW ICOM-CC “friends” and “Student-friends” MEMBERSHIP CATEGORY**
For more information check the ICOM websites listed below or check out Registration via ICOM-CC secretariat in Rome at secretariat@icom-cc.org.

It is very much hoped that this feature will represent an easy opportunity to get connected to every aspect of ICOM-CC’s network as a FRIEND
or Student-FRIEND of ICOM-CC, for those professionals and students who prefer not to do this via ICOM.

The benefits for members and for (student-) Friends can be consulted via a link at the homepage of ICOM-CC. Also individuals, Companies and Institutes who would like to make a donation to ICOM-CC can use this electronic payment feature.

A registration form must accompany any payment and is available at the website.

ICOM-CC invites anyone who receives this message to spread it among those who must be supposed to have an interest in ICOM-CC, either to actively participate in the network via membership of one or more working groups, or as a sponsor.

It is important to realize that a strong (in membership numbers) and healthy (in financial terms) ICOM-CC will have a greater impact on the conservation professional community and will have more possibilities to actively support the work of its Working Groups and members. Therefore, it is important that Working Group Co-coordinators invest in encouraging individuals, who are connected to their Working Groups without any membership status, to register.

This step is the first in a series that must lead to establishing or modifying website facilities to improve communication and dissemination of information within the ICOM-CC membership at large.

Jan Wouters, chair ICOM-CC

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http://www.icom.org/internationals.html

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http://www.icom.org/affiliates.html
http://www.icom.org/international-f.html

**ICOM-CC introduces payment using Paypal**
As of 31 December 2006, ICOM-CC offers at its website the possibility to perform payments using Paypal in order to make joining ICOM yet more convenient and secure.

**Newsletter Notes**
Thanks to Alan Phenix for providing the original template for the newsletter.

**Submissions welcome!**
All submissions related to paintings conservation welcome! We are interested in regional and international news regarding conferences, research, publications, and projects. Please feel free to write the submission in your native language and it will be published with a translation.

**Articles demandés!**
_Tout article relié à la conservation des peintures sera le bienvenu! Nous nous intéressons aux nouvelles régionales et internationales touchant les congrès, la recherche, les publications et les projets. N'hésitez pas à écrire vos articles dans votre langue maternelle et nous les publierons accompagnés d'une traduction._

**For submissions to the newsletter please contact:**
_Pour soumettre un article pour le bulletin veuillez prendre contact avec:_
Tiama Doherty
Paintings Conservation J. Paul Getty Museum,
1200 Getty Center Drive, Suite 1000
Los Angeles, CA 90049
Tel.: 310 440 6118
tdoherty@getty.edu
PAINTINGS: SCIENTIFIC STUDY, CONSERVATION AND RESTORATION

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ICOM-CC SECRETARIAT

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