



ICEFAT NEWS

News from the International Convention of Exhibition and Fine Art Transporters — Newsletter No. 2, 2010

CHAIRMAN'S REPORT



A veteran registrar threw down the gauntlet to ICEFAT by saying "When I ask for a certain style of shipping case, be it museum, touring, returnable, or one way, I would like to know what I am going to receive, or at least be assured that it would meet some sort of minimum guideline."

At our 33rd Annual convention in Cape Town, South Africa, ICEFAT officially formed a Crating Guidelines Sub-Committee charged with developing a "Best Practice" guideline for shipping case and crate construction.

This issue of the ICEFAT News presents some of the challenges we face in tackling this from a global perspective including determining common terminology (Do you use Air Cap or Bubble pack, Plexiglas or Perspex?). Our goal is not to develop a definitive set of case specifications that must be adhered to worldwide, but rather a guideline of minimum requirements and standards that are generally accepted for different crating scenarios.

ICEFAT plans a web-based reference section which would contain images and descriptions of various styles of cases and materials used in case construction. We will also include a generic description of materials used in the process together with the commonly used material names or trade names used in countries throughout the world.

In-House Art Handling Training

As many at ICEFAT know, Bob Crozier has been passionately pursuing the formation of Best Practices for the Fine Arts Storage and Services industry since the inception of our company back in 1976. A few years ago, as an integral part of this pursuit, Bob designated a single person at Crozier Fine Arts responsible for a comprehensive program of art handling training. Her name is Kelly Garretson. She came to Crozier as an art handler almost five years ago with a degree in Fine Art. As many do, she started art handling in our flagship West 20th Street warehouse. However, her skill and leadership abilities were immediately apparent and so she was a natural fit for this new post.

When did Crozier Fine Arts decide a formal training program was needed and what were the reasons behind it?

We believe firmly at Crozier that in order to assure the safety of artwork, we must assure that any of our art handlers applies the same standard methods. The art handlers we hire usually come with prior experience and a foundational knowledge of art handling. While this is helpful, the drawback is that different art handlers arrive at our company with different methods.

Previously, training was done by individual managers and lead handlers in an apprenticeship-style system. While that allowed a lot of individual attention, it would contribute to the variations we were seeing.

So in January of 2008 we gathered all the great minds of our company together to discuss the best practices in a broad sense and in specific situations. We covered materials, techniques and equipment and formalized our lexicon to improve communication. What exactly does "slip-casing" mean, for example, and when is it an acceptable form of packing?

Once that document was complete, I held the first company-wide Basic Training session in April of 2008. We've been actively holding Basic, Intermediate, and Advanced art handling sessions ever since.



In this issue we also highlight some of the differences in the requirements our members are requested to provide be it country/ region specific, museum specific or circumstances dictated by the item itself. We illustrate some of the successes our members have achieved being partners within a global community of art and exhibition industry professionals.

Of course while undertaking this project, consideration and discussion will take place with the ICEFAT GREEN team. In conjunction with this initiative, ICEFAT is pleased to announce that our Environmental Guidelines Sub Committee is at the moment preparing a brief for presentation at the European Registrars Conference to be held in the Netherlands in November 2010.

Think GREEN, even the smallest action affects change.

**Mark Starling
ICEFAT - Chair**

ICEFAT HONORS LOYAL MEMBERS

We continue our profiles of Members of the 20 Year Club. Companies featured in this issue are the remaining 3 of the 6 Founding Members: Panzironi Art Transport (Italy); Welti-Furrer Art Ltd (Switzerland) & Zuest & Bachmeier S.A. (Switzerland).

Panzironi Art Transport, Italy

PANZIRONI ART TRANSPORT SRL (PAT) was created in 1973 thanks to the brilliant idea of its founder, Giuseppe Panzironi.

There were few available resources at the time and the logistics of moving works of art began to become more important.



First there was one van, then two, then three and methods of packing were still in the early development stage. By the 1980s Panzironi has grown to a staff of 10 people and an annual business volume of € 1,500,000.00.

The first client in 1973 was the Pinacoteca di Brera, with Prof. Russoli entrusting the Venetian Art Exhibition in Tokyo to the newborn Panzironi Art Transport. Then came a wealthy private collector; an expert art dealer; the international

How does the training program work? How do the art handlers demonstrate their proficiencies?

In order to provide a hands-on learning experience, we mocked-up several different types of artwork, each with specific characteristics that would require extra attention to detail when wrapping, handling, installing and so on.

The Basic Session is ninety percent visual presentation. It is intended to be an introduction to the terms, materials and techniques that a Crozier art handler would encounter on a daily basis.

The Intermediate and Advanced sessions, however, involve primarily active participation. In these sessions everyone practices more complicated techniques like rolling, folding, re-stretching and installing.

While the Basic, Intermediate, and Advanced session take a full-day, I've also developed little one-hour "continuing education" presentations. This allows us to target specific skills.

Our "Training Updates" are another aspect of the program. These are presented like a newsletter to staff and past examples have included A-Frame safety and Art Handling in an Emergency Response. Of course as the company grows, our training program grows with it. Annual refresher courses and new employee training are always on the schedule.



Who gets trained?

All employees who deal with art in some capacity or another –from installation teams to client services - participate in these sessions. Having everyone involved brings a variety of perspectives to the table and facilitates collaboration within the company.

auction houses asking for Panzironi services to the exhibitions of the day.

Our world has changed since then, the requests have changed, the customers have changed, the materials have changed, the transport methods have changed. Basically, everything has changed – except Giuseppe Panzironi!

The growth of the company has also seen an increase in experience and professionalism, a much wider range of services offered and ever-increasing customer satisfaction.

The relationship between PAT and ICEFAT began in Amsterdam in 1977, where a young Giuseppe Panzironi was approached by the other Agents at this first meeting with the words "Who are you? What company do you work for? Where is your father?" because he was the youngest attendee.

From the very beginning, much like today, ICEFAT was used as a communication point of knowledge and the exchange of ideas between members and also as a way of managing work projects, resolving accounting problems and so on.



Giuseppe Panzironi with Mark Starling

The world was once a simpler place – people were less serious and conventions were more carefree, more playful. Today the world is more serious, more professional and PAT has fallen in step with the world, while still conserving its own deep-rooted personality.

In 2008 PAT founded Apice with our partners, coordinating our tried and tested synergy.

The new structure is enjoying the expected success and we are increasingly becoming involved in always larger exhibition projects. Now, even more than before, we are able to offer our standards throughout our nation, being able to guarantee widespread cover of Italy.

What other uses are there for the program?

We've used information from these training sessions to give presentations to groups with a peripheral involvement in Commercial Fine Arts. For example, we've given several presentations to insurance companies looking for a better understanding of the collections they're insuring.

What are the hardest parts of the training?

The hardest part is trying to cover all the nuances of art handling. Fine and Decorative arts have so many unique characteristics that it is impossible to identify and make any one rule for all of them. Instead we train our art handlers how to look for characteristics that will inform their handling and provide a solid understanding of how to respond accordingly. Active observation and forward thinking are what I consider to be two of the most important qualities of a good art handler.

What are the benefits you've seen?

In an industry where you handle priceless cultural artifacts on a daily basis, the last thing you want is a team walking blindly or mindlessly into a project.

Personally it's gratifying to see our staff take an active interest in the projects they're working on. Our staff demonstrates this by combining their own experiences and knowledge with the principles they learn in these sessions and then applying them to everyday operations. It has confirmed for me that we have a team of professionals invested in a common goal: doing their job to the highest degree of excellence.



Nicole Bouchard
Crozier Fine Arts, New York

Preparations are in progress for the move to a new 2000 m² completely air conditioned warehouse, where we will be able to guarantee our clients improved services and the acquisition of the very latest generation of new vehicles to enhance our fleet even more.

The versatility and completeness of our range of service is one of our greatest qualities.

**Welti-Furrer Fine Art Ltd,
Switzerland**

welti-furrer

Welti-Furrer Ltd was founded the late 1830's and is the oldest moving company in Zurich. Welti-Furrer Group is part of Knecht Holding which also has a great history in transportation in Switzerland.

The various departments of Welti-Furrer are able to offer almost any kind of transport using their in-house solutions.



Sandro Klees with Mark Stirling

Welti-Furrer Fine Art Ltd. offers a very high standard in warehousing and transportation. There are strongrooms along with many other storage choices, as well as show rooms for presentations or meetings.

Welti-Furrer Fine Art ist ISO 9001:2008 certified, which guarantees that their standards in transportation, art handling, packing and warehousing are regularly verified.

"We are very glad and proud to be a founding member of ICEFAT. This allows us access to a large group of fine art companies which guarantee a high standard all over the world." said their Shipping Manager, Daniel Jermann. "It's a good feeling to be part of this big "family" - we know the members so well we can trust them like family - and we

If This is Venezia it Must be Glassina

With a nod to Cordelia Rose and her invaluable handbook *Courierspeak*, ICEFAT is preparing a multi-lingual reference database of commonly used and required archival and packing materials.

The following accolade is entirely fabricated but could be a reality after the launch of the international table of packing materials. All names are fictitious and no animals were harmed in the making of this flagrant mendacity.



Dearest ICEFAT Members,

I am a registrar for an internationally obscure museum with exacting requirements. We are based in a remote corner of the Italian region of Marche. I wanted to thank you from the bottom of my heart for providing a valuable resource to my institution. We had a very important loan in Argentina and I was able to specify the precise materials needed for the packing of the objects by utilizing your INTERNATIONAL TABLE OF PACKING MATERIALS. I remember there was a time when we would ask for museum-quality packing and we got a wooden box reeking of formaldehyde with paintings wrapped in glassina. We specified Melinex, but did not know the word in English. The rubbish they gave us was exposed to moisture because they also did not insulate the crate with the requested alluminio polite nator and the glassina was affected by becoming wrinkled and abrasive like sandpaper. Accidente! What a disaster! Now, I refer to your convenient database and I get exactly what I ask for. Keep up the good work!

Yours truly,
Dott.ssa Salvatrice Inverosimile

Several years ago Tim Polishook, of Ship/Art International (San Francisco), in collaboration with other interested ICEFAT members, chaired a session on the archival materials specific to our industry at our Convention in Barcelona in 2004. The objective of this session was to create standards for all ICEFAT member companies. One of the results was a glossary of packing and crating materials. I noticed some grumblings from non-US agents at the sessions with remarks that the names of many of these products were unknown to them in their countries. So, in an attempt to stave off a label of provincialism or US-centrism, we are reaching out to our members to get some equivalents for the terminology. You can find a link to the beginnings of our database at www.icefat.org/

are looking forward to continued collaboration with the companies and colleagues."

**Zuest & Bachmeier S.A.,
Switzerland**

Zuest & Bachmeier S.A. was founded in 1911 and over the years the company has expanded the range of services it offers – different ways of transport by road, rail, sea, air – of any kind of goods and some additional services such as customs clearance, transit formalities on the Swiss-Italian border (Chiasso), warehousing and distribution.



"Our company is very proud to have been one of the founding members of ICEFAT. Even though our company was started with the aim of handling the transport of many different types of goods, we hoped from the beginning that the fine art market traffic would have a special place in our future." said Antonio Fasani, the President of Zuest & Bachmeier.

"Thanks to being an ICEFAT member, we have become the preferred shipping company for the masterpieces coming to Chiasso from all over the world."

Mr. Giovanni Zuest, the former owner, was very fond of fine arts and after his death, the heirs



Antonio Fasani receives their award

founded a permanent fine art exhibition located at Rancate (near Lugano): the "Pinacoteca Giovanni Zuest". The majority of artwork at the Pinacoteca is part of Mr. Zuest's private collection.

Zuest & Bachmeier is now offering a regular service for fine arts, both in Switzerland and all over the world. Their lorries are well equipped with climate-controlled systems and security alarms and the company

As this is an on-going process, I would be very happy to hear from all readers, especially non-ICEFAT ones, with suggestions for improving this database. Eventually, we will have many more languages covered and links to each product that will give resources for the acquisition of the material and its best application. This is in no way a complete list of available hi-tech archival materials, you can expect some heated debate about which is best. A little bit of information is a dangerous thing. I expect we'll get some incendiary emails from PACIN as well as crate-geeks world-wide...but we ICEFAT agents welcome the input!

I hope this is just the beginning of a much needed and long awaited dialogue on improving standards and raising best practices globally. I would like to thank the following art handling professionals for working on translations from the (US) English:

- Argentina – Ruben Mendez of Delmiro Mendez
- Australia – Simon Hartas of TED, a subsidiary of International Art Services
- Germany – Klaus Hillmann of Tandem
- Greece – George Beriketis of Orphee Beinoglou
- Italy – Fabiano Panzironi of Panzironi / Apice
- Spain – Tania Santiago of Edict

Jonathan Schwartz
Atelier 4 (New York)

European Standard for handling, storage and preservation of Museum Objects

In December 2002 the European Committee for Standardisation CEN (Comité Européen de Normalisation) decided to form a new technical committee, CEN / TC 346 regarding Conservation of European Cultural Property, which will develop European standards for the conservation of our heritage.

The initiative comes from Italy and concerns aspects of analysis and test methods, terminology, the impact of indoor and outdoor environment, guidelines for transportation and packaging.

Five international working groups (WG) have been set-up with their own Secretariat;

- WG1: Guidelines and standards for terminology and documentation of Conservation. (Italy)
- WG2: Guidelines and standards for testing and analysis for characterisation of materials and evaluation of object condition. (Greece)
- WG3: Guidelines and standards for evaluation of conservation materials and methods. (Italy)
- WG4: Guidelines and standards for indoor climate, climate / environment. (Denmark)
- WG5: Guidelines and standards for the transport of cultural goods outside the institutions. (France)

Please note that WG5 also includes packing methods and package.

Each WG is working in broad areas, which also has great significance for collection responsibility in museums, for example risk analysis, lighting, climate control in warehouse, exhibitions and booths, air quality and pest control.

The Swedish ICEFAT agent, MTAB, is elected by the Swedish museums to participate as an expert in the group WG5. The next meeting of the group WG5 will be held in Brussels on the 26th & 27th November. At that meeting packing methods and packing material will be treated as a main topic.

ICEFAT News will keep our readers updated of the outcome of the work that European Committee for Standardisation leads.

Stefan Fors
MTAB, Sweden

is currently expanding into high-security climate-controlled storage for fine art warehousing.

Originally Zuest & Bachmeier's customers were mainly private collectors or galleries, but now the company is also involved in exhibition logistics with the most important local museums and is preparing for the next opening of a very important cultural center in Lugano.

Zuest & Bachmeier now has a new owner who intends to improve the fine art business and hopes to celebrate the company's "100 years" during the 2011 ICEFAT convention in the "right place" - Las Vegas.

PACIN & MATERIALS 101

PACIN (Packing Arthandling Crating Information Network) is continually working to extend its network and to share information between museum and commercial entities. Public Programs have always been a key function of PACIN – we strive to educate, involve and create networking opportunities between colleagues of similar interest within the museum profession.

A double session for the 2011 AAM Meeting in Houston, "Materials 101 Basics: Display, Storage and Packing", is being developed by a group of leading conservators with special expertise in the fields of Display, Storage & Packing. The session is being designed to provide the most up-to-date information and to provide practical approaches for each of these 3 focus areas.

The session is being designed in 2 parts: first half lecture by the 3 or 4 presenters; second half being dedicated to hands on demonstrations. These demonstrations will be carried out at separate locations by the individual presenters. Most materials will be available in modest samples so attendees can take a piece away with them. There are current discussions about re-designing the program into a full day off-site workshop, which could develop broader demonstration capabilities and actual technical examples.

In addition to developing the above session / workshop, PACIN is also creating a material sample swatch book, which will be available for sale in the near future. Ashley McGrew, PACIN Publications Chair,

Australian Museum Crate Standards

The classic Museum Standard crate originated at T.E.D Fine Art Australia in consultation with conservators at the major Museums in that country. It has a unique appearance and structure and is the standard required by Art Museums in Australia.

Born from sturdy hand-made ISPM15 compliant construction, multiple levels of environmental buffering and protection are incorporated. A unique quality is that all structural components, including thermal insulation, are concealed and the crate shell is flat and smooth both exterior and interior.

This construction method provides several advantages including anti water-welling and superior environmental hazard resistance, smoother crate-on-crate handling, shipping volume reduction & high visibility – a feature also favored by commercial galleries shipping to large expos & fairs.

These Museum Standard crates are highly adaptable being easily upgraded to double crate specifications. They are commonly fitted with standard re-usable or fully customized solutions enabling reliable and user-friendly traveling exhibitions and crated Storage.



ICEFAT Invited to European Registrars Conference 2010

The ICEFAT Green Committee is proud to announce that it has been invited to make a presentation at the European Registrars Conference (ERC) in Amsterdam later this year.

The Sub-Committee has already commenced working on their presentation – bringing together the information presented to ICEFAT Members in Cape Town last year, along with a number of new initiatives that have arisen from that presentation.

The Netherlands Registrars Group (NRG) is organizing the 7th European Registrars Conference which will be held in Amsterdam on the 8th and 9th of November 2010.

The European Registrars Conference is held every two years with an audience of national and international Museum professionals and partners. It deals with all aspects of collection management and there are usually around 450 delegates at the Conference.

This year the theme is Bein' Green - a theme taken from a 1970's song, performed by Kermit the Frog, which not only refers to environmental sustainability but also to the courage it takes to be different. Museums, galleries and their partners can invent their own perfect solutions to collection management matters, but they must do this in conjunction with finding a path to surviving the flood of rules and regulations with which they have to abide.

The ICEFAT Green committee will be presenting information on our efforts at Bein' Green with regards to the transportation side of the industry. ICEFAT's Green efforts range from looking at the use of alternate fuels and sustainable packing materials through to encouraging the paperless office.

We are excited to have this opportunity to combine our efforts with the Museum community and are looking forward to a great conference in Amsterdam this November. For more details please go to www.erc2010.nl



Greg G Gagahan
Environmental Sub-Committee Chair

and others have been working on creating this material swatch book over the past two years. The first volume is dedicated to sheeting or film materials with descriptive information of material makeup and technical usage. Samples of the new book will be available for inspection with order forms at the 2010 PACIN AAM Expo Hall Booth in Los Angeles.

Hope to see you in LA.

Brent Powell
PACIN Chair



ICEFAT JOINS REGISTRARS' GROUPS

ICEFAT has been a Member of the Registrars Committee - AAM for many years and has actively supported and sponsored their activities – including Receptions at both AAM Meetings and at the International Registrars' Symposiums.

With the idea of strengthening our ties to other Registrars' groups, in the past few months ICEFAT has formally joined several other groups around the world : The UK Registrars Group, Registrars Deutschland and Australasian Registrars Committee were very pleased to welcome our Organization and listed ICEFAT as one of the corporate members and/or sponsors.

In February, we were just in time to join the Australasian Registrars Committee and become one of the Sponsors for their 20th Anniversary Conference in Christchurch, New Zealand, which we were told was a very successful meeting.

At the upcoming European Registrars Conference, which will take place in Amsterdam on November 8 and 9, 2010, ICEFAT will be the sponsor of one of the evening events as well as an enthusiastic contributor to the meeting program, which is all about BEING GREEN !

With these new Memberships, ICEFAT is looking to strengthen the relationship between its Members and the Museum world to our mutual benefit - constantly exchanging ideas and experiences and respecting each other's professional skills.

Musee du Louvre ISOTHERM Case

The ISOTHERM case was developed by Musée du Louvre, Paris. To meet the Museum's requirements all crates must conform to the rigid specifications they provide. These specifications cover the areas of construction, crate lining, closure systems and more.

Here is an example of their specification for an ISOTHERM Painting case:

- Construction Cases are made of plywood of 1.5 cm thick. Metal handles for lifting should be attached to the exterior of the crate. Crate exteriors should be painted for additional waterproofing.
- Riding Battens Exteriors of cases must be reinforced with solid wood or plywood riding battens (skids), running in the short direction of the crate (depth), for safe forklift handling.
- Case Lining Case interiors must be lined with waterproof paper stapled or glued not nailed to the case. The interior must then be lined on all sides with 2 to 4" (5.1 cm to 10.2 cm) of open-celled polyurethane foam for both shock and thermal insulation.
- Closure Case covers must be fastened with plate and bolt fasteners – not nails or screws. Lid attachments should effect a waterproof seal using neoprene or polythene foam gasket sealing tape between
- Case Markings Case exteriors should be marked with international symbols: broken goblet, umbrella, etc. Do not put any indication of contents on the outside of cases, such as the words "works of art," "painting," "Richter," etc. Arrows should indicate case position.

"Giving us such unambiguous guidelines is a great thing," said Sylvie Fournier Hausherr, Art & Exhibitions Manager at Crown Fine Arts Paris. "There is no guess work – no speculation at all. If we ask a partner in Singapore or San Francisco to make a case we know exactly what we will be getting – and we know the Musée will be well satisfied. Of course, that is always our main aim – client satisfaction."

Green Point

Who has extra space these days to store a ready supply of good travel cases for retro-fitting in a pinch? The few of us who can spare some square meters might want to create a database with internal and external dimensions and case type on hand. I had a recent conversation with a museum registrar about their supply of quality used cases. She mentioned that although the crates were perfectly re-usable, the neoprene gasket and interior foam were much deteriorated. They are now in the practice of stripping these components and sourcing recycling centers for the debris. Now, when a traveling show comes around, they search their database to find likely candidates in their inventory. The museum saves by not having to build new cases and they give the planet a little break at the same time.



Jonathan Schwartz
Environmental Sub-Committee

From the Secretariat

Chances are, you are reading this edition of the ICEFAT Newsletter at the 2010 American Association of Museums (AAM) Meeting in Los Angeles. AAM is expecting delegates from a host of countries and from all continents to attend this year's Meeting. All of the delegates have a common link through the museum industry, like ICEFAT members, who are recognized as global experts in fine art packing and shipping.

Events like AAM present a unique opportunity to interact with industry contacts from around the world and explore opportunities to establish or expand working relationships. That is exactly what I like most about my job at ICEFAT - the daily contact with our 79 Member companies from 34 countries across the globe. Every day I learn about their way of doing business, their way of communicating and their culture.

WHAT'S ON

**AAM 2010 Annual Meeting
and Museum Expo
Museums Without Borders**
Los Angeles, USA
23–26 May, 2010
www.aam-us.org/am10

**17th Biennale of Sydney
The Beauty of Distance: Songs
of Survival in a Precarious Age**
Sydney, Australia
12 May – 1 August, 2010
www.biennaleofsydney.com.au

**Sao Paulo Biennale
Universes in Universe**
Sao Paulo, Brazil
25 September – 12 December
2010
[www.universes-in-universe.de/
car/sao-paulo/english.htm](http://www.universes-in-universe.de/car/sao-paulo/english.htm)

ICEFAT Convention
Vienna, Austria
30 September – 3 October,
2010
www.icefat.org

European Registrars Conference
Amsterdam, the Netherlands
8-9 November, 2010
www.erc2010.nl

**ICOM General Conference
Museums and Harmonious
Society**
Shanghai, China
7–13 November, 2010
www.icom.museum
[www.icom.museum/gen_
conferences.htm](http://www.icom.museum/gen_ conferences.htm)

As the Secretary General for ICEFAT, I am responsible for managing the ICEFAT Secretariat. My duties and responsibilities are very broad and range from being the first point-of-contact for internal and external stakeholders of ICEFAT, to keeping ICEFAT's books and organizing the annual convention.

The most obvious of my tasks is to organize our annual Convention, which takes place every year in a different part of the world. Currently, I am well underway with the preparations for the 34th ICEFAT Convention which will take place in Vienna, Austria, in September of this year.

Our members gather to participate in sessions and meetings over the course of three days, where industry-specific topics are discussed by the members as well as various experts who are invited to present. I am certain that another main reason for attending the conventions is the social program we organize during the Convention, where the members (and their partners) have an opportunity to strengthen their relationships in a less formal, social setting. A post-Convention trip is organized every year for those who are interested in learning more about the region and the culture of the location of the convention.



Another part of my daily activities is liaising with both current and with possible new members. I coordinate the many different activities to support the association's mission and work closely with the Steering Committee Members, who are elected by the general membership to serve as the association's governing body. ICEFAT also has a number of Sub Committees manned by many of our members, who each focus on particular topics that affect our association or our industry. Part of my role is to provide coordination between all of the Sub Committees and the Steering Committee. It is a lot of fun to work together with all of the folks on these various Sub Committees!

At AAM in LA this year ICEFAT will be exhibiting at Booth 501. Together with ICEFAT's webmaster, Andi Alameda, I will be manning our booth, and there is a chance you will find many of our Members there too over the course of the show. At our booth, we have information about the association, its mission and goals, and its member companies. We also have a lot of fun gifts for you to take home. We invite you to stop by our booth and say hello!

ICEFAT will again be co-hosting the International & American Registrars Reception this year on Monday May 24th from 5.30 – 6.30pm.

Please stop by at booth 501 if you have a chance. We would love to meet you!

Judith Uijtewaal
ICEFAT Secretary General



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