



ICEFAT NEWS

News from the International Convention of Exhibition and Fine Art Transporters — Newsletter No. 1, 2010

CHAIRMAN'S REPORT



Since the last issue of the ICEFAT News our members have made the trek to the southern most point in Africa to attend the 33rd Annual ICEFAT Convention in Cape Town, South Africa. This convention was a very long way for many of the participants to travel, however I can report it was well attended AND the experience was not to be missed. Cape Town is rich in culture and history from sailing ships of the past rounding the Cape of Good Hope to the more recent inspirations of Nelson Mandela.

Much was accomplished during the meetings this year including an illuminating presentation by the ICEFAT Environmental Sub-Committee culminating in the adoption of the "let's go GREEN Guidelines". Information and technology exchange from our members around the globe through surveys and volunteered information greatly aided the Environmental Sub-Committee in formulating an initial blueprint which will help us all to work toward sustainability in our industry.

Treasures from the Roof of the World

BALtrans managed the packing and logistics of 119 Buddhist statues and tools, including 36 national grade-one cultural relics from Tibet for the exhibition "Tibet Treasures from the Roof of the World".

BALtrans has recently finished working on the "Tibet Treasures from the Roof of the World" project – an exhibition in Japan featuring 119 Buddhist statues and tools, from the collections of institutions including Potala Palace in Lhasa and the Tibet Museum in Japan.



Spanning more than a thousand years - from the ancient Tubo Kingdom in the seventh century A.D. to modern times - the 119 exhibits represent the epitome of the production, life, culture and art of the Tibetans. Among them, 38 (32%) are national grade-one cultural relics including the standing statue of the Kalachakra dus khor Parents Buddha, which has 4 heads, 24 arms and bodies. This statue is honored as the premier masterpiece of Tibetan Esoteric Buddhism. The remaining 81 exhibits are all national grade-two or grade-three cultural relics. The total value of the exhibits is estimated to be over RMB 658 million (Euro 64.7 million).

Packing the exhibits coming from Tibet was a significant challenge for the experienced team, mainly because of the delicate nature of the exhibits and the thin Tibetan air.

The BALtrans project team consisted of 2 supervisors and 4 veteran packers from the Beijing office. Although they were well prepared and had received medical advice in advance of travelling to Tibet, some members suffered from Acute Mountain Sickness and experienced hyperventilation and severe headaches during their work in Tibet. Nevertheless, the packing was accomplished as scheduled in 7 days with members' full commitment and team spirit.

The rare and fragile nature of the artifacts also demanded substantial care and preparation of the experienced team. Many of the exhibits, created as early as the 7th - 9th century, had been eroded over the years and become extremely fragile. Leaks and holes were common in many pieces and this consumed more packing time and effort.

Museum quality packing and crating materials are not readily available in Tibet, so BALtrans had to bring them all from Beijing. Careful measurements & calculations were required to build the crates in advance.

Once again at this year's meeting our members were given the opportunity to present and share with the group. Presentations were made on projects that member companies had participated in – especially those that required the special talents and displayed the unique abilities required to be considered a professional in our industry. In this issue of the ICEFAT News we share some of those stories and many more articles which we hope you will find of interest.

As we move into the New Year, I hope that you are each blessed with Peace in your world, and may 2010 be filled with joy and abundance.

Mark Starling
ICEFAT - Chair

ICEFAT HONORS LOYAL MEMBERS

As ICEFAT enters its 34th year we acknowledge the loyalty of our members and this year welcomed 15 companies as inaugural members of the 20 Year Club. These companies share the distinction of having been active members of ICEFAT for two decades or longer and wear the badge of longevity with pride. We will present a profile of 20 Year Club members in coming issues. Companies featured in the issue are 3 of the 6 Founding Members : Gander & White Shipping Ltd (UK); Henri Harsch HH (Switzerland) & John Nurminen Prima Oy (Finland)



Gander & White Shipping Ltd., England was founded in 1933. When G&W became one of the founding members of ICEFAT the company only had a London office. Over the last three decades

“Tibet Treasures from the Roof of the World”, the first exhibition of its kind in Japan, began on April 11, 2009 in Kyushu National Museum in Dazaifu City, Fukuoka Prefecture. It will then tour Japan – going to Sapporo, Tokyo, Osaka and Sendai. The touring Exhibition will last for over 11 months until May 30, 2010.

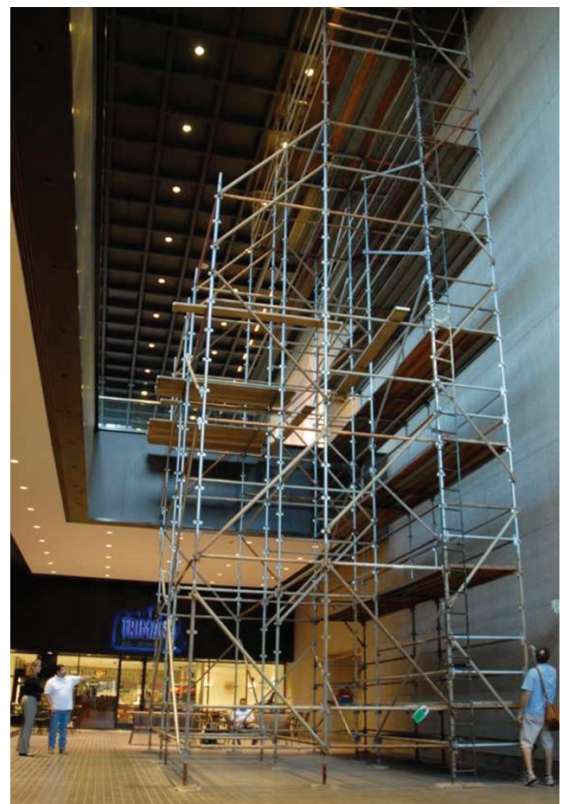
Tapestry Installation

After more than 30 years in the business, Bryan Cooke declares “What keeps me excited about working in this industry is that you never run out of challenges.” In Cape Town we were able to take a look at a particularly challenging installation of some giant tapestries with Bryan and the team at Cooke’s Crating Inc. (Los Angeles, USA).



The project involved the installation of five enormous tapestries in the Bank of America Building lobby in Los Angeles. The largest tapestry weighed 280 kilos (617 pounds), without the stretchers, and measured 13.25 meters high by 6.80 meters wide (43.5 x 22.3 ft). Los Angeles building and safety codes dictated that the artworks could not be hung free on the walls, but had to be stretched on a frame. With granite walls, ceilings as high as 18 meters (59 feet), and constant pedestrian traffic the complications were challenging. The project took more than a year from beginning to end.

Bryan and his team met with engineers to brainstorm the design and Cooke's devoted a large warehouse building for the construction. Stretcher bars were designed in 3 x 3 inch (7.62 x 7.62 cm) aluminum square stock, with all components screwed together so parts could be reassembled at the installation site. The addition of a wood edge on the aluminum stretcher meant the tapestries could be stapled to complete the final stretch.



they have opened offices in New York, Paris, West Palm Beach, Miami and in 2009 a new office was opened in San Francisco. The company originally provided services to private clients but it rapidly grew to assist museums, antique dealers and galleries in both the Old Master and contemporary fields. G&W has always believed that constant investment is needed to stay ahead of the game and in 2007 they embarked on their most adventurous project with the construction of their new Museum storage facility in London. This facility achieved a 98% score rate from the AXA-Art GRASP survey, to our knowledge, and to date this is the highest score of all the facilities inspected worldwide.

The company is still owned by the White family. When I asked Patrick White about the company's membership of ICEFAT he had this to say: "Gander & White has always tried to play an active part in ICEFAT and I have encouraged my staff to become involved, whether it has been on Sub-Committees or on the Steering Committee. It isn't always easy to fit this involvement into the normal workday however, several staff members have stepped up to the challenge over the years. We look forward to continuing this working relationship for many years to come."



Henri Harsch HH S.A., The Art of Moving, was founded in 1957 by Henri Harsch and in 1973, Henri's son, Bertrand (the current CEO), joined the company. The company is extremely proud to be a founding member of ICEFAT. "I am honored to have been able to serve on the Steering Committee," said Bertrand Harsch when I spoke with him recently. "It is amazing to see ICEFAT grow from its humble beginning to the influential organization it is

One of the biggest challenges was stretching the tapestries on these frameworks. The final work had to be done on site, vertically in front of the granite wall, as there was no room in the lobby to lay the works down. The Cooke's team invented a clamping system using 2 x 4 inch (5 x 10 cm) lumber, C-clamps and volara padding to sandwich and hold the edges of the heavy tapestry. The anchored edges were connected across the back of the stretcher with heavy duty ratchet straps. The ratchet straps had the power to draw the tapestry around the frame edge for stapling. According to the crew at Cooke's "It was sort of like stretching a painting, but on a gargantuan scale." Fastening the largest stretched tapestry to the wall, with a total weight of 850 kilos (1,874



pounds), took some hardware testing. The Cooke's crew decided on a piece of butterfly-type hardware called a Snaptoggle. Each fastener could support over 158 kilograms (350 pounds). The stretchers were designed so the horizontal support bars lined up with the grout lines between granite wall panels and holes were drilled in the grout-lines for the fasteners. A series of angled cleats held the weight of the art, and additional fasteners were added so the tapestry could not jump off the cleats in an earthquake.



The scaffolding contractor had to be creative to work around and over escalators and lobby elements that could not be moved. The towering scaffolding was rigged at the top with I-beams perpendicular to the wall. Manipulating the weight of the tapestry and stretcher required chain hoists which were attached to the I-beams. The crew worked to stretch the tapestry (like stretching a huge Persian Rug) in a 60 cm space (24 inches) between the back of the suspended stretcher and the wall. Of course full safety harnesses were required. We can only imagine the fatigue at the end of the day.

The mammoth project complete, Bryan gave fellow ICEFAT members the transparent view of events when he revealed that, as the plastic covers were being removed for the dedication events, a tiny (but significantly visible) piece of the tapestry backing was pulled into view at the top of the largest tapestry. Undaunted, the crew went back into overdrive to find an extension pole that could tuck it back into place. Finally, the job was complete and well done.

Mike Hascall, Artech Fine Art Services, USA

today with almost 80 member companies and more applying to join each year."

Harsch started in business handling fine art for galleries and over the years it has developed its Fine Arts department and also diversified in other services requiring the same know-how and personal dedication. The company works extensively with the large expatriate community employed by the many multinational companies found in Geneva and Switzerland.

The company built a large warehouse in 1973, dedicated to fine arts. This was enlarged once more in 2009 and now has a total fine arts storage capacity of over 4,000 square meters, fully secured with the most sophisticated techniques.

The Fine Arts Manager, Mr. Gérard Kohler, who has a Division staff of over 25 people says "We have diversified in many ways over the years but the Fine Art Division remains our core activity. On 3 June 2010 we are inaugurating our brand new building which more than doubles our office and storage capacities."

JOHN NURMINEN
PRIMA

John Nurminen Prima Oy, Finland is a member of the John Nurminen Group with roots going back to 1886. Art handling and shipping have been part of John Nurminen's business since the 1970's and the company has been an ICEFAT member since the very first meeting in 1977. According to Juha Määttä, President of Nurminen "We have been there from the start and we will always be committed members of ICEFAT. It is important that our industry can get together and agree on standards".

In response to a real need in the fine art and Museum community Nurminen opened an office dedicated to fine art transportation Moscow in the late 1990's. Now John Nurminen Prima LLC

Inaugural Exhibition at Tenerife Espacia des Artes (TEA), Spain

Jessica Ahlgren of Edict (Spain) explains the special challenges they faced in sending the inaugural exhibition of Contemporary art to TEA. Tenerife is the largest of the Canary Islands located in the Atlantic Ocean off the coast of Africa and serviced mainly by ferries from the port of Cadiz in the south of Spain.

With the opening of the contemporary art museum Tenerife Espacia des Artes (TEA), in the autumn of 2008, EDICT was contracted to handle their inaugural exhibition *Maternidades Cóslicas* (Cosmic Maternities) and have since then worked on a regular basis with TEA.

To arrange and coordinate art transports to the island of Tenerife is not as simple as most people imagine.

The lack of a proper art logistics agent there, the necessity of sending equipment and personnel by sea to the site, as well as the specific customs formalities, make the coordination and realisation of these transports quite complicated and sometimes expensive.



So that you can understand the complexities and the expense, here are some hints to give you a clear idea of what transport to TEA and the Canary Islands really involves.

From Madrid, road transport can take up to 15 or even 20 days from when our drivers depart until they get back. The ferries depart from Cadiz – in the south of Spain – only twice a week. The drive from Madrid to Cadiz takes about 8-10 hours and then once on the ferry it is 3 days until you reach the port of Cadiz. Once delivery and un-packing is completed the truck may have to wait 3-4 days until the departure of the next ferry for the mainland. Then 3 days on the ferry and another day drive back to Madrid.

Another option, of course, is air shipment, however this is not so simple either. There is no specialized agent at Tenerife that can handle supervisions and there are no air-ride, climatized trucks available.

For the exhibition *Maternidades Cosmicas* we had loans from international museums such as Hamburger Kunsthalle; Centre Georges Pompidou; Galleria Nazionale d'Arte Moderna; Smithsonian American Art Museum; Honolulu Academy of Arts and so on. Most of these Museums could not agree to have their loans travel on the ferry for three days and so requested air shipment.

The freighter from Madrid to Tenerife departs at 08.40a.m., which meant we had to palletize around 03.00 a.m. Not a lovely hour for being at the cargo terminal!

The smaller crates we could fortunately send on passenger flights with more decent timetables.

In order to have climatized, air-ride truck with tail-lift for the transport from the airport in Tenerife to the museum we had to opt for sending one of our trucks by ferry to Tenerife before the first air shipment arrived. We put loans from private lenders for the exhibition that didn't mind an early

is a well established fine art logistics company in Russia with a customs broker license, which enables them to fully handle all customs clearance formalities for fine art shipments at Moscow Airport.

In 2001 the company's operations were expanded to cover art conservation.

In 2008 John Nurminen Prima Oy acquired their own fine art vehicles, which are equipped with the latest advanced air-ride and climate-controlled systems and include remote alarm and GPS tracking capabilities. These fine art trucks operate in Russia, Europe and Scandinavia.

At the beginning of August 2008 the Gerlach Group and John Nurminen Prima Oy joined under a single brand and now have operations in the Netherlands, Belgium, Luxemburg, Germany, Finland, Russia, Ukraine and China.

All John Nurminen Prima's services have been awarded a quality certificate conforming to ISO 9001:2008.

GREEN POINT



The installation of timers or motion detectors on lights in low use areas of your office and warehouse is an easy way of being environmentally conscious. The cost of the timers and their installation can be offset by your energy savings within a couple of years. It is also an effective means of getting staff members to think about energy conservation.

transport on this truck and delivered them to the Museum and then kept this truck on Tenerife to use for the local transports.

For the airport supervisions we applied for passes for the tarmac ten days in advance and had no problem in getting them, but we had to send a supervisor on-site with all the cost that this involves.

The last thing to keep in mind when sending works of art to Tenerife is that all works have to be cleared through customs. Even though Tenerife is part of Spain, the Canary Islands have special regulations for customs so even for Spanish loans this is essential.

I certainly hope that this doesn't put anybody off from lending or sending an exhibition to Tenerife. Although the location is remote it is possible to provide Museum quality service. Just make sure to check that the transport is being done according to the standards within our industry!

ICEFAT Goes Green

ICEFAT membership formally adopts ICEFAT Environmental Guidelines at ICEFAT 2009 in Cape Town.

It's been an action packed year since the ICEFAT Environmental Sub-Committee was officially formed at the annual meeting in Florence. The Sub-Committee set some lofty goals for the first year and we are proud to have made considerable progress with the co-operation of Members.

At the 2009 annual meeting in Cape Town the Sub-Committee presented the results of the first ICEFAT Environmental Survey. This survey went out to member companies to assess the current position of the ICEFAT companies in regards to sustainable business practices. The good news is that this Green Report Card actually looks pretty good! There are definitely areas for improvement but it was good to see most member companies had already been considering ways to make their businesses more environmentally sustainable.



The ICEFAT Environmental Guidelines were drafted from the results of the survey and these were presented to the membership during the annual meeting in Cape Town. The response was incredibly positive and the guidelines were formally adopted at the final session.

These guidelines are a work in progress. They will evolve and have new measures added as further research is done on ways to make our industry more sustainable.

In order to facilitate information exchange there is now a dedicated email address for the Sub-Committee green@icefat.org. The Sub-Committee meets once a month and would appreciate any input from you. Thanks for all your assistance with this important subject!

Greg G Gahagan
Environmental Sub-Committee Chair

PACKING & CRATING GUIDELINES

With the ICEFAT Storage Guidelines and ICEFAT Environmental Guidelines now officially adopted by the membership, we turn our minds to Packing and Crating Guidelines.

Tim Polishook of Ship/Art International Inc. in San Francisco, assisted by Gilles de Greling of Gander & White Shipping Inc. in Florida, made a presentation to the members in Cape Town outlining some basic concepts and minimum standards for Museum crates. "It's a starting point," said Tim. "It seems that every country – and sometimes every Museum – can have different requirements."

A Packing & Crating Guidelines Sub-Committee will be formed with the aim of presenting DRAFT guidelines to the Membership. This Sub-Committee will look at standards around the world, and will consider the work of the European Committee for Standardisation CEN (Comité Européen de Normalisation) new technical committee, CEN / TC 346 which is dedicated to the Conservation of European Cultural Property.

WHAT'S ON

AAM 2010 Annual Meeting and Museum Expo
Museums Without Borders
Los Angeles, USA
23–26 May, 2010

ICEFAT Convention
Vienna, Austria
30 September – 3 October, 2010

European Registrar's Conference
Amsterdam, the Netherlands
8–12 November, 2010

ICOM General Conference
Museums and Harmonious Society
Shanghai, China
7–13 November, 2010
www.icom.museum

ICEFAT STEERING COMMITTEE CHANGES

The ICEFAT meeting in Cape Town saw Bryan Cooke's nine year tenure – three 3 year terms - on the Steering Committee(SC) come to an end.

Bryan brought a wealth of experience and industry knowledge to his role on the SC. He took the time to "sweat the small stuff" and the organization is all the stronger for his efforts.



As Editor of ICEFAT News, I would like to offer my personal thanks (a million thanks) to Bryan for his friendship and wise counsel, both on the ICEFAT Steering Committee and as the SC liaison for ICEFAT News. Someone once told me "Friends are like street lights. They don't make the road any shorter but they do make it easier to travel" and those words echoed in my ears when I thought about the work we've done together. Thanks, Bryan!



The vacant position was filled by Chris Kneale, a Director of Martinspeed Ltd., UK. Chris has worked in art logistics since 1982.

"I was elected to the Steering Committee at the close of the Cape Town conference. It was a proud moment, but the pride was liberally mixed with trepidation at the prospect of trying to fill Bryan's very large shoes (metaphorically speaking)! We all face tough challenges in the industry but I believe ICEFAT can offer advice and assistance to all its members and I look forward to working with the team in that regard."

I've know Chris for many years and am excited at the prospect of working with him on coming issues of ICEFAT News.

Kim Powell, Editor



ICEFAT Convention Delegates – Cape of Good Hope – October 2009



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