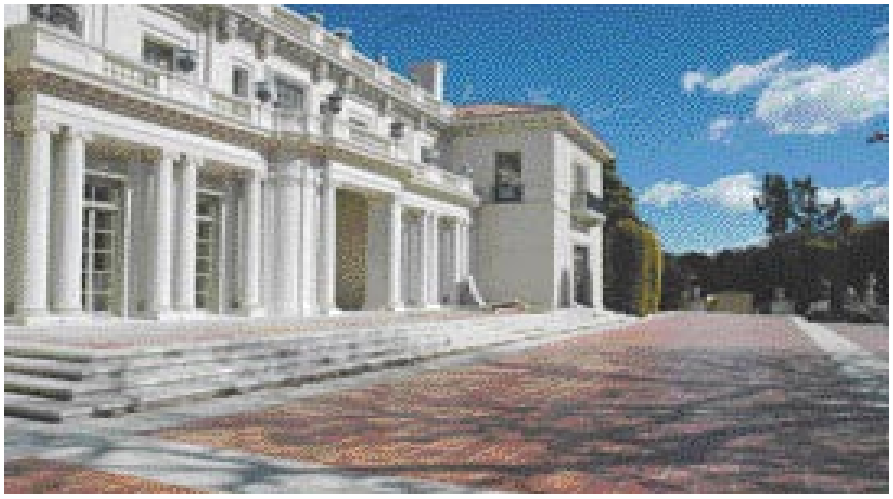
ICEFAT NEWS

NEWSLETTER FROM ICEFAT NO 1 – 2007 HIGHEST STANDARDS IN FINE ART SHIPPING

HOW TO MOVE A MUSEUM

In early 2006 the Beaux Arts Mansion in San Marino California, was to begin undergoing extensive renovations and the entire collection was to be packed and moved. The Huntington Library Art Collections contracted with Cookes Crating to help plan and conduct the move, including designing the storage facilities and installing racks and shelves



THE HUNTINGTON LIBRARY ART COLLECTIONS INCLUDE SEVERAL THOUSAND 18TH CENTURY BRITISH PAINTINGS, SCULPTURE, FURNITURE AND PORCELAINS.

– We set about planning a storage space to be housed in an 8000 square foot unused gallery located in a separate building, said Bryan Cooke, from Cookes Crating.

This space was ideally suited for storage with high ceilings and a centrally situated roll up truck door. Our first task was to measure every object to determine the total square footage and volume the collections occupied.

Bryan entered this information on Excel and used the spreadsheet to calculate the storage space required. He determined by rough calculations that only 50% of the floor space could be used for storage, the remainder was needed for aisle and door access. This left 4000 square feet for collection storage, but 10,000 square feet would be needed. To increase square footage the collections would need to be stacked.

MOVE PROTOCOL

Most of the objects were to be stored for only two years and for this reason they decided to use 14 foot high industrial pallet racking to save costs.

– I drew a scale floor plan and spent a week working on the shelving layout taking into account city codes, sufficient aisle access, and rack stability, because San Marino is in an earthquake zone and stability is very important.

Cookes also built vertical bulkheads into some of the pallet racks for painting storage. The heaviest objects would occupy the lowest shelves on pallets to fur-

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THE CELEBRATION CONTINUES

ICEFAT's 30th anniversary convention was a resounding success from wonderful guest speakers, member presentations and in-depth study of "Best practices ˆ fine art storage facilities" to Whirling Dervishes and fireworks at the Sultan's palace.

As we move ahead in our 30th year many special events are planned. ICEFAT will be represented once again at the American Association of Museums annual convention in Chicago (May 13-15). We are very proud to present the new exhibition display created by Tratto, Italy. Hats off to Cristiana, Leonardo and Maurizio for their vision and effort in bringing this project in "on time" and "within budget". In addition, we are again proud to host the "International and American Registrars Reception". As always this will be a great place to meet with strategic business partners and to network with clients.

Moving ahead, the Steering Committee is finalizing plans for the 31st Annual Convention to be held in beautiful Vancouver, British Columbia, Canada (October 12–14). This vibrant city and international port is nestled in the Pacific Coast Mountains and will surely provide the perfect background for this convention.

ICEFAT is also pleased to announce our support of the 2nd International Registrar's Symposium to be held in Chicago. ICEFAT was a key supporter of the first symposium held in New Orleans in 2004. This symposium promises to be very informative and ICEFAT is proud to play a significant part in its success.

Until we next meet, may each of you live, and more importantly, share, the joy and abundance in the world around us.

Mark Starling
ICEFAT
Chairman

NEW MUSEUM QUALITY STORAGE IN LONDON

Gander and White's new flagship art store in London, which opened in February 2007, was designed to provide a highly secure environment to protect sensitive and valuable works of art. Read about a facility that utilizes the latest technology.

THE STORAGE HAS THE LATEST TECHNOLOGY IN SECURITY AND FIRE PROTECTION SYSTEMS, MUSEUM STANDARD HUMIDITY AND TEMPERATURE CONTROL, ENVIRONMENTAL MONITORING AND CLOSELY MANAGED HANDLING PROCEDURES.

The building was designed and project managed by Jim Grundy, who joined Gander and White from the Tate Gallery in 2006. His experience of major gallery construction projects has been invaluable in bringing the project to reality.

The facilities include a large packing and shipment handling area and a range of long and short-term storage options in monitored, humidity and temperature controlled rooms. There is also a store with 62 pull out picture screens able to accommodate works 3.2m high. A store for large sculptures, project rooms, a conservation studio and a gallery style viewing room suitable for publication quality photography are also available.

Security has been a paramount part of the planning process. Physical perimeter barriers are incorporated with access control and CCTV surveillance systems. An internal loading bay offers protected handling and a specialist 4 ton scissor lift enables safe loading and unloading of large and heavy works. Internally, vibration and motion detectors in each room, CCTV cameras linked 24 hours to the police and access controlled doors to sensitive areas give a high degree of control.

SOPHISTICATED HUMIDITY

A sophisticated humidity and temperature controlled system, which maintains internationally agreed museum standards, is included in the facility. The monitoring system enables clients and staff to view relative humidity and temperature in graph form for data analysis. A pest elimination regime is part of this strategy.

To minimize the risk of fire and the impact of smoke or water damage each room is a two-hour fire rated compartment with a pre action sprinkler system to remove water from the pipes. This reduces the possibility of water damage as the sophisticated double knock smoke detection, linked 24 hours to the fire brigade, gives early warning of any problems.

Renée Pfister, Gander & White

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ther anchor them.

– Our second task was to establish a move protocol for our employees, Bryan Cooke said.

This information and instructions for handling each object were added to the Excel spreadsheet. Using this program the employees would know what size crate to build, how to pack and move the objects and what shelf location to place an object.

– We could also track job progress and use the information for invoicing the client.

NO TRUCKS

The Huntington House lacked loading docks and we decided it would be safer moving art and artifacts if we did not use trucks and lift gates for loading and unloading.

– Our craters constructed 4 oversized "A" frames fitted with large Pneumatic swivel tires, useful for absorbing most of the vibrations during the move.

Uncrated sculpture and furniture, and accumulations of packed cartons, were moved using oversized pallets, topped with ¾" plywood. These were very stable and the objects and cartons were secured onto these pallets using ratchet straps or shrink-wrap. Cookes used pallet jacks, one at each end for easy maneuvering across the museum campus. Heavy objects, such as marble sculptures, and fragile objects were crated and moved by air ride truck.

–The collections packing and move took five men nearly eight months to complete and despite the difficulties the job was successfully completed under budget and on schedule, ends Bryan.

USING THE SURVEY COOKES CRATING DETERMINED THE SQUARE FEET OF SHELVING REQUIRED, AND HOW HIGH EACH SHELF NEEDED TO BE INSTALLED TO ACCOMMODATE DIFFERENT SIZED OBJECTS.

IT-SOLUTIONS IN FINE ART STORAGE

– The installation of a large scale museum art storage cannot be tailored economically without the help of a logistics systems, says Ulrich Zenker, the C.E.O. of Walter Schmidt Arttransport in Germany.

Kornelia Sieberin and Franz Rixgens talked to Ulrich Zenker about the development of his newly created computer aided storage solution for the "Museum der Bildenden Künste" (MDBK) in Leipzig.

Ulrich Zenker is considered a specialist for the logistics planning and handling of the removal of public art collections. His IT-solutions for the planning of art storage and logistics are considered most creative, as quite a number of reference letters can confirm.

Ulrich, tell us about MDBK project?

Within its move of 3 300 paintings the MDBK had the challenging task to create a hanging scheme for their grated wall systems. The problem was, that the paintings were supposed to be hung by specific criteria, but the grit patterns and sizes of the walls varied. Nevertheless the paintings were to be organized by genre, artistic specification and shape of the paintings. The size and the frames of the pictures were also to be considered. Because of limitations in capacity of the storage area available, the use of space was crucial and no wall space could go unutilized.

How did you utilize all available wall space?

We only had two weeks to develop software that could accommodate all specifications, the physical appearance of the paintings and the hanging grids. We had to overcome various problems and include individual requirements that only a fine art shipper can understand into the programming. We decided then to create the program in-house.

With Visual Basis of MS Office, we could utilize the standard modules and develop the specific tools needed. In addition, the list of paintings, the specifications and the hanging grids were already available in MS Office databases. This enabled us to customize the logistics tool on site. It is easy to implement special customer requests when you have created your own software.

What are the specific advantages of the storage logistics system you developed?

It is the flexibility and response time to accommodate special client requirements. We can ensure that a specific space has to be reserved for a specific painting, or it is considered that a window-space must be obeyed. Our software considers these site-specific conditions, not only two-dimensional, but also three-dimensional. Another great advantage is to use standard software that many museum-employees are familiar with.

As another advantage, databases of different formats and sizes can be applied. The planning of hanging or placement can serve as management-software for facility staff specializing in storage of paintings. One check will reveal the location of each painting. But the most important advantage is the economical utilization of available storage space. Art storage facilities are costly.

What role will individual software solutions play in the future of a fine art shipper?

I am absolutely convinced they will be extremely important tools, for technical and economic reasons. I believe that the fine art shipper will have to tackle more conceptual tasks in the future. It starts with the planning and fitting of storage facilities, the development of packaging concepts and the satellite tracking of art transports worldwide. There is still a large need of proper IT solutions.

It could also strengthen the importance of an organization like ICEFAT to take over an active role in the development of an IT-framework. There is nobody who knows our customer needs – logistics wise – better than us!

Kornelia Sieberin has a longtime experience with object-databases in her daily work for auctionshouse-services worldwide. Franz Rixgens has designed one of the first database-driven specialized software applications for the fine art shipping industry in 1990.

An extract of Ulrich Zenker's large Powerpoint is presented on www.icefat.org.

INTERNATIONAL REGISTRARS SYMPOSIUM

Following the outstanding success of their previous Symposium in New Orleans the Registrars Committee of AAM is organizing the second International Registrars Symposium in Chicago this coming November 10–12. The Symposium will run over two days and cover many topics relevant to the Registration profession.Training Across Borders, Indemnity Etiquette, Caring for Couriers and Collaborating with Russia are a few of the proposed session topics. The programme will also include time for networking!
IRS2 is limited to 500 attendees so log on to the RC-AAM website for Registration Forms: www.rcaam.org and go to NEWS !

100% FIREPROOF ART DEPOT

When Horst Campman planned the art depot for Artex in Austria in 2002, completely new safety standards were established, to avoid warehouse fires like the Saatchi catastrophe in 2004.

A fireproof art depot were built, using a brand new technology – the Oxy-Reduct System. This system is based on the following basic principle; "not enough oxygen – no fire".

OXYGEN REDUCTION

The oxygen content in the air is reduced by a filter system from 21% to 15%. The arising air hole is filled with nitrogen. An absolutely harmless process for human beings. Consequently all objects in the 3.500 square meter art depot are 100% fireproof. The idea is not to fight fire after it has started but rather to actively prevent it beforehand.

Being in an oxygen-reduced space is comparable to climbing a 2 000-meter mountain, even when it is nearly not noticeable for young, healthy people, every 2,5 h exhausting work has to be paused.

– In order to convince our visitor of the effectiveness of our technology, we like playing the "cigarette trick", says Constanze Weber, of Atrex. People usually react with a challenging smile when we ask them to light a cigarette – nobody has yet succeeded.

POSITIVE RESPONSE

The alarm system includes entrance control, police surveillance, cameras, motion and water detectors and fire detectors in the offices.

The 3.500 square meter storage space and high-tech equipment are used by museums, galleries and private collectors.

– The Artex art depot has been operating for nearly two years now and we are overwhelmed by the response.

THE OXYGEN CONTENT IS ONLY 55% AND IT MAKES IT 100% FIREPROOF.

NEW MEMBERS

PERU

N. Leigh Transporte de Arte is exclusively dedicated to the transport and packing of works of art, in Peru as well as internationally. It is currently the only company in Peru, specializing in shipping and packing works of art. The company has a team of professionals with experience in the packing of contemporary works of art as well as antiquities and archaeological objects. N. Leigh Transporte de Arte provides customs services for works of art and cultural patrimony; coordinating customs appraisals, assisting vigilance officers, security, insurance advice. The company can supervise palletization and loading at the airport.

ITALY

EUROMOVING 2000 SRL have their Head Office in Rome with a branch office in Milan. Euromoving have their our own alarmed and climate-controlled warehouse with a special "caveau" to keep artworks at constant temperature. They also have their own joinery shop for the manufacture of ISPM15 compliant crates. The company has a fleet of dedicated fine art trucks and in addition to trucking around Europe they run a scheduled weekly shuttle service from Rome to London. Euromoving's fine art deptartment is the youngest part of the Euromoving company.

WHAT'S ON 2007

MAY 13–17
AAM Convention, Chicago
www.am-us.org/am07

19–24 AUGUST
ICOM Conference, Vienna, Austria
www.icom.org

11–14 OCTOBER
ICEFAT Convention
Vancouver, Canada
www.icefat.org

10–12 NOVEMBER
International Registrars Symposium 2
Registrars Committee of AAM (RC-AAM)
Chicago, USA
www.rcaam.org

Be sure to mark these important dates on your calendar.

ICEFAT 30 YEAR ANNIVERSARY

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