

ICEFAT NEWS

NEWSLETTER FROM ICEFAT NO 4 – 2004 HIGHEST STANDARDS IN FINE ART SHIPPING

ART TO HAWAII BY SEA CONTAINER

To the majority of Museum staff air freight is the method of choice for moving an exhibition and the idea of using sea freight is rarely considered. One museum successfully using sea containers to ship art works is the Contemporary Museum, Honolulu Hawaii.

Air flights into Hawaii cannot support large shipments, so the only way to get large artworks or exhibitions in and out of Hawaii is by sea freight.

Stephie L'Heureux, is the Head Registrar of The Contemporary Museum and is quite an expert in this field, having used sea freight four or more times each year since 1990 without any damage



problems.

Stephie does have difficulties persuading some museums to allow their exhibitions to be shipped by sea, but most eventually agree once she shows them how many times she has successfully used the method.

– The trick to safe sea container shipping is to hire an art moving company that is good at loading the containers and bracing the crates inside to prevent movement Stephie L'Heureux says. The art moving company should check the container to make certain it has tight door seals and no roof leaks.

INSIDE POSITION

According to Stephie L'Heureux there are two kinds of refrigerated containers available. One is strictly temperature control, which they ask to be set at 68 degrees Fahrenheit. The other container maintains humidity, but the museum has found that the humidity does not drop below 65 percent, which is too high, so

NEW IDEAS

The 28th Annual ICEFAT Convention in Barcelona brought new participants and new ideas together making this dynamic organization even better. The sub committees are continuing their good work to bring even more value to the members of ICEFAT. These projects include: ICEFAQ's, International Material Guide, Marketing catalogue and Exhibition Partner Profile.

The Partner Profile is one of the most ambitious and exciting projects to come forward. This project will draw upon the resources of both the Value-added Sub committee and the Membership Sub Committee. Their collaborative efforts, together with our Webmistress, will incorporate the current company/member profile and a new client friendly format, which should result in a printable page that may be used as a marketing tool, allowing every member the opportunity to introduce other ICEFAT members who are collaborating on a project.

I would like to take this opportunity to again thank John and Tom Pratt of Thomson & Pratt Insurance Associates, Inc. for their presentation. Their unique group fine art insurance policy proposal has the potential to provide better coverage in a more cost effective manner. See more details in the "members" area on www.icefat.org

Finally, I would like to take this opportunity to extend my warmest wishes to you and your families during this festive season.

Yours sincerely,
Mark Starling
ICEFAT Chairperson



REEFER CONTAINERS ARE RECOMMENDED FOR THEIR AIRTIGHT SEAL AND ABILITY TO MAINTAIN A CONSTANT TEMPERATURE.

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VISIT WWW.ICEFAT.ORG WHEN YOU NEED SAFE FINE ART TRANSPORT

they don't use it.

– Because reefers are plugged into the ship's power while in transit, the reefers must stay above deck. Ships do not have power sources below decks, says Stephie L' Heureux. To better protect the containers from possible waves, I ask that the containers get placed in an inside position on deck. The museum has clearance from their insurance company to ship art by sea.

One problem with sea shipping is that there can be delays caused by the time it takes to load and off load vessels, or when a ship must change routes to avoid storms so it is important to allow for possible delays. In shipping to Hawaii, the ships depart California on Saturday, arrive in Honolulu on Wednesday and the container is delivered on Friday – a 6 day transit.

*By Thomas Yuen, Mike Andrel,
Bryan Cooke and Kim Powell*

SHORT FACTS

When to use sea freight?

– Transport by land or air is not possible – airlines do not service the destination or the aircraft do not support the size of the crates.

– Budget reasons – transport by seafreight, especially over long distances, often costs much less than airfreight .

– The objects to be shipped are not suitable for airfreight, such as weight and dimension exceed air space limit.

– To save storage on land in between the origin and destination by sea voyage.

What are the most common types of container that can be used?

Reefer containers are recommended for their airtight seal and ability to maintain a constant temperature – but they cannot be stowed below deck. In accordance with Marine insurance requirements these containers are monitored 4 times each day during transit. Open top container and flat racks can be used for extra large objects or heavy items which require crane to the lifting purpose.

ICEFAT IN BARCELONA

In his opening speech Chairman Mark Starling introduces success as the keyword for this Convention, referring to the record-number of attendees among them representatives of the nine companies that have recently joined ICEFAT.

Sponsorship of the Reception at the Museum of Modern Art to welcome the participants to the International Registrars Symposium in New Orleans on May 3, last, and our presence at the MuseumExpo for the AAM were both very successful.

Success is also the key word when looking at the many activities of the Sub-Committees in the past year.

During the two meeting days, the Marketing and Membership Committees presented the result of their work. In three workshops, projects which are currently being developed, were presented and very well received by the Membership.

MARKETING COMMITTEE

There was the introduction of the Marketing Catalogue, an instruction manual for members on where and how to use ICEFAT marketing information, our mission statement, quality standards, and more. Listing of packing material, with its specific qualities and applications, can lead to standardization for all members.

Lively discussions were held on the new security regulations at airports, which have great impact on our business; and the submission of clear and reliable information to both agents and authorities as a prerequisite for good working relations.

The incorporation of a question & answer section on the website is another ambitious project. The information about services and facilities of each individual ICEFAT member will be expanded, and

be available for all website visitors to consult.

CLEAR RULES

The Membership Committee has been working on the clarification and refinement of the application procedure and admission regulations. This project requires a lot of discussion and several amendments to the Articles of Association were approved to achieve unquestionable judgment of applications. With a yearly average of 35 companies showing interest in joining our Organization, clear rules on quality, services and conduct are indispensable.

An added value to Membership could be the implementation of a group insurance policy, however, tailor-made to the individual member. A first presentation was given in order to sound the membership's interest and in the coming year will learn if this initiative will succeed.

With the announcement that the 2005 Convention venue will be Singapore, Chairman Mark Starling thanked the Membership for their involvement in the many discussions, which made this Convention a real success.



LARGEST ATTENDANCE EVER JUSTIFIES CONVENTION KEYWORD "SUCCESS" WHEN ICEFAT MEETS IN BARCELONA FOR 28TH ANNUAL CONVENTION!

IN WHICH WAY SHOULD ART FLY?

The National Gallery, London have conducted a series of tests on the effects of flight direction on Paintings.

A paper, based on their findings, has been submitted to the International Council of Museums Conservation Conference (ICOM-CC) which will take

place in The Hague next September 2005. It is not known at this stage if the test results will be released prior to the Conference next year.

The Tate Gallery was contacted about this subject and they commented that, as far as the Tate is concerned, the potential stress incurred by being against the flight direction is not significant when considered along side the whole range of risks

associated with moving an artwork. They do not consider this a priority for a courier to address.

If any ICEFAT Member has experience to the contrary with a courier at the time of palletizing a shipment or, indeed, has been requested to ensure that an artwork is loaded in the direction of flight, we would like to hear from you.

Tim Lock

FINE ART TRANSPORTS IN ITALY



In our series of articles regarding fine art transports in different countries, we have now reached Italy. You may have heard, things are rather complicated in Italy and at times every Italian region applies its own rules. We hope this article will answer some of your questions.

Can artworks travel freely between Italy and other EU countries?

No, a special Dept. of Police can check that the documents are in order and that the works are authorized to travel by the Fine Art Ministry.

Are Export licenses required for all artwork exports?

Works more than 50 years old require an Export License or an Export Permit; it must be completed and signed on behalf of works' owner by the shipping company and accompanied by works' photographs. Obtaining the License or Permit takes 15–40 days.

Very important works require Fine Art Italian Ministry (MBCA) authorization and can be shipped to other countries only temporarily. This authorization takes 90 days. This is what is known as the *Bella Arte*.

How long does it take to obtain an export license?

Export licence require from the presentation date a minimum of 15 days to 40 days maximum. If MBCA controls apply it can take 90 days.



THERE ARE MORE THAN 400 MUSEUMS IN ITALY, VISITED BY 30 MILLION PEOPLE EVERY YEAR.

What is the cost of obtaining an export license?

There is no charge from the Ministry. The cost is based on the following:

Preparation of documents and prints, photographs, p/u, packing, transport to the Fine Art Office for control, unpacking, transport back to the stores or Museums storage.

How long is an export license good for?

Permit normally is valid till 12 months. Sometimes it is renewable.

What is the normal process for importing artwork and exhibitions into Italy?

A Fine Art import declaration is in most cases still requested by Customs. To avoid problems upon re-export or further

export of 'antiques' a Fine Art Temporary Import Licence is strongly recommended and must be applied for upon works imported into Italy. When importing a whole Exhibition, Licenses have to be applied for each provenance. The process is the same whether you are importing a single work of art or a whole exhibition.

What is the correct procedure when returning artworks?

There are no special difficulties in dispersing a travelling Exhibition from Italy back to original Lenders. If the Exhibition comes from an EU Country a Customs form must be issued by this EU Country before works arrive in Italy and if they go back to original Lenders located in NON-EU Countries.

Is VAT waived on travelling exhibitions?

For Permanent Imports 10% V.A.T. must be paid to the Italian Customs before clearance.

For Temporary Imports consigned to Private Bodies 10% V.A.T. can be deposited in cash or bond. It is refunded a few months after re-export.

For Temporary Imports consigned to Public Museum or Bodies an authorization issued by MBCA works as guarantee on the 10% V.A.T..

Is ATA Carnet recommended for exhibitions coming to Italy?

ATA Carnets help by speeding up clearance because it is not necessary to obtain authorization from Ministry in Rome. With ATA Carnet exhibitions can travel in Europe without additional papers or delays.

How common are Travelling Exhibitions in Italy?

Travelling Exhibitions are still not very common in Italy but are becoming more popular. A new Customs procedure must be arranged if an exhibition moves to a different area and / or customs jurisdiction in Italy.

WE HAVE ASKED THE ITALIAN ICEFAT-MEMBERS TO ANSWER OUR QUESTIONS AND THANK THE REPRESENTATIVES FROM PANZIRONI, PICCIN AND BORGHI FOR THEIR HELP.

NO SUBSTITUTE FOR EXPERIENCE

Stockholm's Royal Armoury is a museum full of complications when it comes to transportation. Virtually every object in it needs its own specially built crates. And there is a heavy programme of loans to both Swedish and international museums.

We met Rebecka Enhörning, who is a textile conservator at the Royal Armoury, to ask her about packaging and transportation of this huge collection of slightly odd objects.

She has long experience of conservation work. Over the years she has taken an active part in the Nordic Conservator's Association, serving as Chairwoman for three years.

Rebecka and her colleagues at the Royal Armoury have acquired great expe-



REBECKA ENHÖRNING, TEXTILE CONSERVATOR AT THE ROYAL ARMOURY IN SWEDEN, POINTS OUT THAT CRATES MUST LOOK NICE AND PROFESSIONAL.

rience of packaging and transporting museum objects. And there is no substitute for experience, in Rebecka's opinion. There are no special training courses in packing techniques, and packing is not strongly prioritised in conservator training.

– Also, we have so many strange, weird objects, embroidered and se-

quinned costumes, delicate silks, sabres, armour and so on, and there are no standard techniques or models to go on. For example, how on earth do you package ten-foot-long halberds? she says.

– There aren't any books to tell you that. And the problems with standing mannequins in crates, when they can be exposed to shakes and knocks when the trucks lift them out of the aeroplanes.

Packaging, says Rebecka, must also be simple to do, without complications and not too expensive.

One aspect of packaging which is not often pinpointed, but which Rebecka Enhörning stresses, is how the crates and boxes look.

– For international transport and loans to foreign museums, I've noticed that the more elegant your crates are, the better treatment you get from the receiving museum's staff. It has to look nice and professional.

By Stefan Fors and Peter Ramberg

NEW MEMBERS

USA

Atelier 4 Inc is from the state of New York (USA) and has been in business since 1989. Atelier 4 specializes solely in the packing, shipping and handling of fine arts, antiques, and museum exhibitions. A4 operates from its terminal in Brooklyn NY, and runs a fleet of ten specially-equipped trucks. The in-house crating and packing shop is fully equipped for museum-specification crate construction. Atelier 4 is an IATA agent, and an international and domestic freight forwarding company and is a licensed customs broker. Atelier 4 Inc is also a corporate member of the AAM.

Winchester Fine Art Services Inc. is a company with a network of agents worldwide. Winchester is located in Brooklyn in a 36,000 square foot fully climate controlled warehouse that is

monitored 24 hours a day by ADT. In addition to storage, regional transport, handling, and installation of fine art and antiques, Winchester offer the following services: import/export brokerage and customs formalities, international and domestic transport, custom packing and crating and exhibition coordination/logistics.

AUSTRIA

Artex Art Services are specialist in packing, crating and shipping fine art and provides museum-quality crates which are produced in the company's in-house facilities. Every vehicle is specially equipped for fine art transport. All related services like customs clearance, courier service as well as adequate storage are offered.



ARTEX offers all relevant services like exhibition design, installation, lighting design and multimedia installation, as well as construction of museum-quality display cases.

GERMANY **Welti-Furrer Fine Art GmbH Berlin**

was founded in July 2004 and is the sister company of Welti-Furrer Fine Art AG in Zurich. The company own and operate their own crate shop. Welti-Furrer only use Air Ride, climate controlled vehicles with alarm systems and global-positioning systems. Their facility provides 1,300 square metres of alarm secured storage guarded by watchman. Welti-Furrer also handle all insurance matters and procure all the necessary permits and approvals.



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ICEFAT NEWS

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