



NATIONAL FORWARDING CO., INC.

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DATE: October 11, 2016
TO: Agents of National Forwarding Co., Inc. and Affiliates
FROM: Kevin Spealman, Vice President, Claims and Customer Service
SUBJECT: **CPPC Article on Packing High Value Paintings, Etc.**

Brenda Murray is a highly qualified appraiser, whom we often use on large dollar claims, as she will work from photographs. She authored the attached article on how to pack and ship high value artwork, which upon reading; I decided we should share with our agency family. While sometimes a third party service may also be called for, I felt that this was nevertheless very valuable information.

Brenda's contact information is given below, in the event that you could use her services and have good photos of the items in question:

Brenda Murray, ISA
At Your Service Appraisals
(615) 668-5473
brenda@urservice.net

Thanks to everyone.

KS/Ig
Attachment

Packing & Moving High Value Paintings....Brenda Murray, ISA

Beauty really is in the eye of the beholder. Art is no exception. A painting can be of a landscape, a beautiful body, a cartoon character or even a piece of string glued to a canvas. Live plants are sometimes attached or any other number of strange items. Art speaks to us. What it says to each person is well.....personal.

At convention we briefly touched on the process of moving high value art. I was asked to take this a step further and write an article on packing, damage and restoration of art and their frames. This article will touch on packing and moving high value paintings. It will also touch on the most common transit issues and how to prevent them. The following guidelines from Saatchi Art might help. For further information you may want to go to Saatchiart.com. There are instructions for sculptures, canvas art, rolled art, etc.

During the process of packing the art at origin and moving it to destination, the art may pass through many different hands and climates, so it's important that you follow the steps below to ensure that the art arrives at destination in good condition. The following are ways to pack and prevent damage.

- The most common type of damage is abrasion of the artwork's surface due to inadequate wrapping and padding. All artwork should be handled properly to protect the work's delicate surface. Take extra care wrapping paintings with raised surfaces, adding an extra layer of padding if necessary.
- Works of art that are loose inside the package will almost always get damaged. The friction due to rapid movement and handling will cause damage to the work if it's not properly padded and stabilized. The corners of flat artworks are especially susceptible to damage if the work isn't secure inside the package.
- Artwork in transit is subject to pressure from the weight of other objects and possible accidental drops/falls of approximately 3-4 feet. The outer packaging should be very sturdy with the inner packaging providing enough buffering/stabilization to withstand occasional rough handling.

Directions and Supplies Needed:

- Acid-free archival tissue paper or glassine paper
- Plastic sheeting or poly wrap
- Bubble wrap

- Painters tape (if packing a glass frame)
- Cardboard corner protectors
- Packing tape 10
- Foam board at least ½” thick or two-ply cardboard
- Shredded or wadded white paper
- Very sturdy cardboard box if artwork is under 18”x24”
- Custom wooden crate if artwork is over 18”x24”

Step 1 - Wrap the painting in acid-free, archival tissue paper or glassine. Note that any material that comes into contact with the surface of the work should be archival quality. We advise that you avoid touching the painting’s surface with bare hands by wearing white cotton gloves or placing acid-free tissue paper between the work and your fingers when handling.

Step 2 - Take four (4) 8”x 8” square pieces of glassine paper or acid-free tissue paper (you may adjust the size of the squares to better fit the size of your work) and fold each in half diagonally to create a triangle, then fold in half again to create a triangle pocket. Place one pocket at each corner of the painting.

Step 3 - Taping only onto the tissue paper corners, tape the wrapped painting to a sheet of foam board (or two-ply cardboard) the same size or slightly larger than the painting for a firm backing.

Step 4 - To protect against moisture, wrap the glassine (acid free paper) covered artwork with plastic sheeting/poly wrap or put it inside a heavy plastic bag. Use tape to seal all areas where water can enter and cause damage.

Step 5 - Place the wrapped artwork between 2 pieces of archival quality foam board (or two-ply cardboard) that are at least ½” thickness, forming a “sandwich.” Also, the borders of the foam board should extend a minimum of 2-3 inches beyond all edges of the artwork. Use packing tape to bind the foam board sandwich together adding extra tape to the corners for reinforcement. Make certain the sides are taped down firmly to ensure that the artwork doesn’t shift around within.

Step 6 - Next, build a wooden crate if needed and seal the work inside.

Hopefully, this information will help your company and prevent any damage to a number of pieces of high value art.....Brenda Murray, ISA