



BULLSEYE

GLASS CO.

THE ART OF PACKAGING GLASS ART

This document is provided for information only. Bullseye Glass cannot guarantee the safety of your shipment but strongly encourages you to be as thorough in your packing as possible.

GOALS OF PROPER PACKAGING

Ensure Safe and Secure Delivery of Your Work to a Gallery

- Artists don't want their work to break in shipping and galleries don't want to receive broken work.

Express Professionalism

- Well-packed work is an important part of the presentation. Galleries like to work with artists who make everything easy for them.
 - Work is packed and unpacked often to be stored, shipped to a client, to another gallery or back to the artist. Make sure your packaging is reusable.
 - Emerging artists are being judged on everything they do. A well-packed, well-ordered presentation will enhance your reputation.
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PACKAGING TIPS

Cardboard Carton or Wooden Crate?

- If the piece is more than 25 lbs. (11.5 kg.) or a flat panel, consider packaging the work in a wooden crate with handles and feet.
- Flat panels travel best if packaged standing on edge. Wooden crates are likely to remain upright, especially if well marked and with an obvious bottom or feet.

Corrugated Cardboard Cartons

- Use a new box. Previously used boxes have lost their original protective qualities.
- Choose a box strength that is suitable for the contents. Box specifications are usually found on the bottom of the box.
- Always use a double-walled box or double-box the work. This will give more strength to the carton and also additional cushioning material, helping distribute the force of any impact.

Recommended Internal Packaging Material

- White, open-cell/urethane ether foam, 1 lb. density: White furniture foam, with a low density, provides good cushion.
- Charcoal open-cell/urethane ether foam, 1.5 lb. density: Grey foam is usually available in a convoluted form. This foam has a high density and can be suitable for heavier work.
- Bubble wrap: Designed to cushion and protect. Wrap the object with multiple layers and ensure that all corners and edges are well protected.
- Polystyrene peanuts: Used primarily as a void-fill material. Peanuts should be avoided; most galleries prefer foam. If you must use peanuts, pre-bag this material in plastic bags (e.g., garbage sacks). Use bubble wrap in combination with peanuts by wrapping the piece in bubble wrap and surrounding it with peanuts. The bubble wrap will add cushioning and help the work remain centered in the box.

Poor Internal Packaging Material

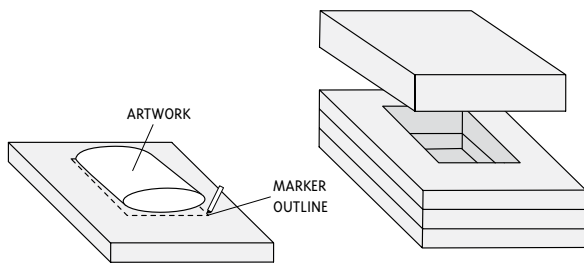
- Inflatable air bags: Used only as a void-fill material, not recommend for items with sharp corners or edges. Extreme temperatures may affect the performance of air bags.
- Loose polystyrene peanuts: Used primarily as a void-fill material. They allow glass pieces to work their way to the edge or bottom of a carton during transit. This is a messy material that makes receiving and repacking the work difficult.
- Crumpled paper: used primarily as a void-fill material. Does not provide much cushion.
- Expanded polystyrene: Helps to make areas of the carton rigid but does not provide substantial cushion.

Packaging the Work

- The work should be surrounded with a minimum of 3" of cushioning and be placed at least 3" away from the walls of a box or crate.
- Having a 3" cushion is especially important on the corners and parts of your glass that jut out, because these are the areas most likely to get crammed into the corner of the shipping container. The 3" cushion needs to cover every part of your glass, including all edges.
- As stated above, galleries prefer work packed in foam for safety and ease of re-packaging.

Using Tape on Bubble Wrap

- Use the least amount of tape possible. Don't wrap the piece 3 or 4 times.
 - Never use clear packing tape on bubble wrap. Use a brown box tape or colored masking tape.
 - Create a tab by folding the last half-inch of tape back onto itself. This makes it easy to locate and grab the tape when opening.
 - Remember that the person who wraps the object is usually not the same person to unwrap the object. Delicate work can easily be damaged during the unwrapping process, especially if too much tape is used.
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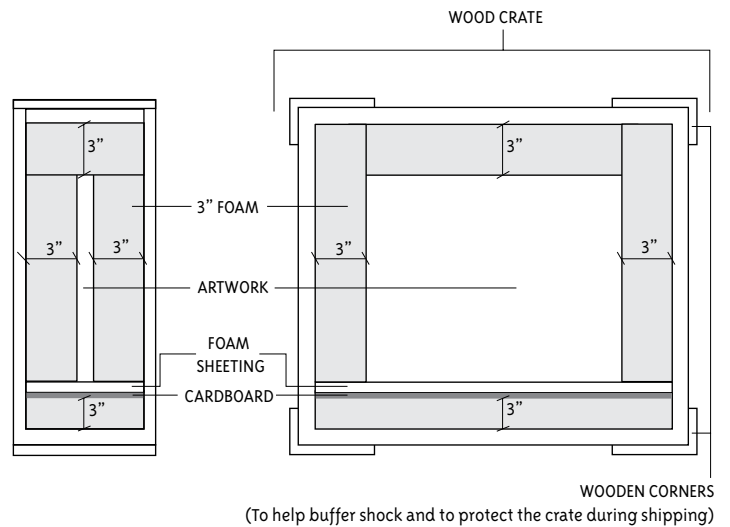


Cutting & Fitting Foam

- Use a long retractable box knife with a new blade to cut the foam. Foam will dull the blade quickly so be prepared with replacement blades.
- Cut and fit a bottom layer of foam to the exact measurements of the box so that it fits snugly within the inside of the box.
- Center the glass piece onto a new piece of foam and trace the object with a marker. Cut out the shape outlined in the foam and place the newly cut foam into the box. The glass object should fit securely into the new foam shape.
- Continue the process until the object can be covered with a 3" piece of foam. Be especially sure that corners and areas of glass that jut out are also protected by 3" of foam.
- Upon completion, the glass object should be centered in the box or crate and surrounded by foam.

Proper Labeling

- Always include contact name, full address and telephone number, as well as return contact name, address and telephone number.
- Address label should be legible and sized appropriately so it can easily be covered up for additional shipping.
- Do not place the label over a seam. If an inspector opens the box in transit, the address label may be sliced, torn, or covered with tape, making it illegible.
- The box should have a photograph of the work it contains with full details (artist name, title, description, medium, dimensions, wholesale and retail price). The photo and information should be placed in a plastic pouch inside the box where it will be seen immediately upon opening. This ensures that the recipient knows what will be unpacked, which is especially useful in the case of very fragile work. Once received, the gallery will tape this information to the exterior of the box. This label helps the gallery with identifying the same box for outbound shipping or return.
- Include packing list, mounting, handling and cleaning instructions inside the box or crate, where they can be seen easily upon opening the box. Affix "This Side Up" and "Fragile Glass" on each side of the box or crate. This may encourage a gentler touch from the carrier.



Packing Glass Panels

- Glass panels are strongest on edge and should be shipped upright on the longest edge.
- Panels should be shipped in wooden crates with a minimum of 3 inches of foam surrounding them. The bottom edge of the panel should rest on something rigid, such as expanded polystyrene foam or cardboard, so the weight of the panel is evenly distributed and the edge of the panel does not cut into the softer foam. A softer foam pad beneath the rigid packaging should be used to absorb any shock.
- Handles should be secured to the crate to assist in safe handling.
- Screws should be used to close the crate so it can be opened easily.

Packing More Than One Item in a Crate or Carton

- Never pack a heavy mount or hardware on top of or in direct contact with the artwork. Separate the work and hardware; use two boxes if necessary.
- If packing two pieces of glass in one box, make sure the work is packaged to stay separated during shipping. Or make sure the two pieces are separated with bubble wrap and bound together as one unit so that they cannot rub or contact each other during shipping.

Proper Sealing of the Container

- Use nylon-reinforced tape.
- Tape all seams of the container.

PACKAGING RESOURCES

- PACIN: Packing, Art Handling, and Crating Information Network. An organization and website dedicated to expanding the network of information and resources available to museums and art handling communities. Publications, articles and exchange bulletin board: www.pacin.org
- United Parcel Service (UPS). Guidelines on how to package safely for UPS transport: www.ups.com
- Carton Services: A company that provides new cardboard cartons and unusual sizes of cartons that they purchase and inventory from overruns and/or liquidators: www.cartonserviceonline.com

SOURCES

- "The Importance of Box Tape" by Richard Hinson www.pacin.org/archive/box_tape.html
- United Parcel Service
- The Bullseye Connection Gallery: Jeff Phegley (gallery art handler)