

**TEFAF Online 2020  
Vetting Guidelines****Table of Contents****I. Introduction & Digital Vetting****II. Vetting Code of Conduct****III. Due Diligence**

- Requirements for exhibits on display
- Art Loss Register
- Dutch Ministry of Education Culture and Science
- CITES
- Responsibility of Exhibitors and Responsibility of Vetting Committee Members
- Provenance verification and international laws

**IV. General**

- Standards expected by TEFAF
- Reviews (previously named "Appeals") not possible
- Finally

**V. Labelling Guidelines****VI. Sections**

1. Ancient Art
2. Applied Arts and Design from the Late Nineteenth Century to the Present Day
3. Arms and Armour
4. Asian Art
5. Books, Manuscripts and Maps
6. Chinese Furniture
7. Clocks, Watches and Horological Instruments
8. Coins and Medals
9. Ethnic art from Sub-Saharan Africa, Oceania, Americas, Southeast Asia and the Arctic Region
10. European Ceramics, Glass and Crystal
11. Frames (paintings, works on paper, photographs)
12. Furniture
13. Icons
14. Jewellery
15. Metal Ware
16. Modern and Contemporary Art
17. Paintings
18. Photography
19. Pre-Columbian Art
20. Sculpture from 1830 to 1960
21. Silver, Gold and Platinum
22. Textiles
23. Tradition Indian Folk Jewellery
24. Wallpaper
25. Works of Art and Old Master Sculpture

## **I Introduction**

The vetting process, one of the main pillars of TEFAF's success, aims to create an atmosphere in which exhibitors can sell and buyers can buy works of art with confidence.

The voting members of vetting committees will be academics, curators, conservators, conservation scientists and independent scholars.

### **Digital Vetting**

Following consultation with the executive committee, members of the board and of the vetting steering committee, it has been decided that every object exhibited on the TEFAF Online will be subject to TEFAF's diligent vetting process, to be carried out digitally.

Digital vetting cannot compete with physical vetting as regards the possibility of scientific analysis supported by a fully equipped scientific research team. Unlike all objects on display at physical TEFAF fairs, objects on the TEFAF Online will not be physically examined. However, TEFAF will endeavour to provide the most stringent possible digital vetting procedure which can best be compared to the pre-vetting of objects included in fair catalogues and for pre-fair marketing purposes.

The Art Loss Register will check all objects on the TEFAF Online against their database. If no match is found in the register, the statement 'checked by the Art Loss Register' will appear against every object on the TEFAF Online.

Objects are not accepted for display unless they have been approved by the relevant committee.

The global chairman vetting will be Wim Pijbes.

## **II Vetting Code of Conduct** **The ethical and behavioral framework**

This TEFAF Vetting Code of Conduct (hereinafter: the **Code**) aims to guide the behavior of parties involved in vetting: TEFAF Board, organisation, exhibitors and vetting experts (hereinafter: **Parties**).

The Code reflects the moral principles of TEFAF and provides Parties with a framework for ethical behavior as a basis for general conduct and communication in vetting matters.

As mutual respect is foundational to TEFAF's success, TEFAF requires Parties to study the Code and to abide by it in the widest sense.

The Code is anchored in TEFAF's general values, resulting in the following principles.

Parties will:

1. Work with each other on a basis of mutual respect;
2. Recognise that TEFAF Online exhibitors have included their object on display with the utmost due diligence and to the best of their abilities and knowledge;
3. Acknowledge that vetting committees' opinions are given to the best of the committees' knowledge;
4. Recognise that vetting committees' decisions are taken in the interest of TEFAF Online;
5. Act with professional integrity and maintain their objectivity, impartiality and independence;
6. Respect one another's specific fields of expertise.

### **III Due Diligence**

To ensure the highest quality standards are maintained and in the interests of transparency, all exhibitors (participants in TEFAF Online) are expected to conduct their own due diligence investigations to establish the provenance and title of their exhibit prior to putting them up for sale at TEFAF Online.

The following requirements therefore apply to exhibits on display at TEFAF Online:

- All objects must be described correctly and completely, see pages 7 below
- Provenance: maximum possible provenance verification and reporting must be provided
- Art Loss Register (ALR): every object on display will be checked against the Art Loss Register database free-of-charge
- TEFAF and its exhibitors will follow the CITES rules.

#### **Art Loss Register (ALR)**

In addition to being vetted for authenticity, attribution and condition, exhibits at TEFAF Online are checked against the Art Loss Register (ALR) database of 700,000 items subject to a claim. The ALR includes items reported as lost or stolen, subject to a dispute or loan, or with other issues. Any object found to be subject to a claim will not be included in TEFAF Online. Participants and TEFAF will be advised of any matches made.

The ALR is the world's largest privately managed database of stolen, missing and looted works of art and antiques. The ALR helps resolve art-related ownership disputes and operates as a central checkpoint for due-diligence searches and provenance research. It also assists the art trade in protecting itself against trading in stolen, looted, illegally excavated or exported property to safeguard its financial security, reputation and clients.

#### **CITES**

CITES stands for Convention on International Trade in Endangered Species of Wild Fauna and Flora. CITES regulates the international trade in protected animals, plants and parts and derivatives thereof. In the Netherlands the CITES agency is part of the Ministry of Agriculture, Nature and Food Quality. CITES permits are issued by the Netherlands Enterprise Agency.

Each exhibitor is responsible for his/her own CITES application. CITES permits may be required both for export from the country of origin and import into The Netherlands. Original CITES documents must accompany any shipment that contains products which qualify for CITES regulation at all times.

As a general rule every activity relating to the import and/or export of products qualifying for the CITES regulation requires an export, import and if applicable a (re-)export and (re-) import licence.

Please look at the following website for the most recent information: [www.cites.org](http://www.cites.org). Contact details of the CITES Management Authority can be found under National CITES Authorities.

## Responsibility of Exhibitors and Responsibility of Vetting Committee Members

TEFAF believes it is important to be explicit about the responsibilities of both exhibitors and vetting experts.

### Exhibitors:

Exhibitors are responsible, among other things, for providing clear and complete descriptions. Moreover, exhibitors are generally responsible for the exhibits offered and as such have to observe all necessary due diligence.

### Vetting Experts:

The vetting committees are responsible for deciding whether exhibitors have provided enough evidence to substantiate what is stated in the object description. Sources of evidence include provenance verification and reporting, research, documentation and obviously the object itself.

### Attributions:

TEFAF vetting committees do not make attributions. TEFAF accepts or rejects attributions based on the evidence presented by exhibitors.

## **Provenance**

As international laws (and the UNESCO 1970 Convention) regarding provenance become ever more stringent, we would urge you to provide as much relevant provenance information relating to your objects. Should a vetting committee detect false or falsely constructed provenance, works will be removed.

### Exhibits need to be acquired with all the necessary due diligence

Special attention should be given to the provenance of the object and whether due diligence has been applied when acquiring the object, particularly in - but not limited to - the situation that it recently left the region of origin.

Regarding exhibits to be offered at the fair organized by TEFAF, an exhibitor is responsible for (re)examination of the object's existing export and / or authenticity certificates and / or other documentation, in particular relating to validity and applicability of such documentation. The aforementioned also applies in case an exhibitor acquires an object from a fellow exhibitor.

Regarding exhibits to be offered at the fair organized by TEFAF, an exhibitor is required to observe the necessary due diligence as set forth in the UNESCO International Code of Ethics for Dealers in Cultural Property, as well as, if applicable, the ethics rules of the respective international trade association of which the exhibitor is a member.

Additionally, and self-evidently, an exhibitor will follow the legislation and regulations that are in force, especially in the field of cultural heritage protection such as, but not limited to:

- 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property
- 1995 UNIDROIT Convention on stolen or illegally exported cultural objects 1998 Washington Principles on Nazi-looted Art
- 2009 Terezin Declaration
- 2014/60 EU Directive on the return of cultural objects unlawfully removed from the territory of a Member State (Recast)
- The Dutch Cultural Heritage Act

Aforementioned compliance also includes the General Data Protection Regulation (EU) 2016/679. An exhibitor takes note of the fact that falsification of export and / or authenticity certificates and / or other supporting documentation constitutes a criminal offense in the sense of the Dutch Criminal Code (Article 225). In case of such falsification, TEFAF has the right to exclude the exhibitor from future participation of any fair organized by TEFAF.

#### **IV General**

The guidelines in this part apply to every object on display in TEFAF Online. All objects must be of excellent quality and meet the standards expected by TEFAF. Buyers must amongst others be protected from badly and/or over restored objects. Specific guidelines that relate to particular areas of collecting or types of object can be found in part VI, Sections.

#### **Reviews (previously known as Appeals) not possible**

Reviews cannot be requested in TEFAF Online vetting context. However, any artwork vetted out of TEFAF Online will be allowed to be brought to the next physical TEFAF fair to be vetted in person.

#### **Finally**

All the vetting committees' decisions are taken in the interests of TEFAF Online. In some cases, the vetting committees' judgement may necessarily be subjective. However, the acceptance and refusal of all objects is entirely at the vetting committees' discretion and all exhibitors must agree to be bound by the committees' decisions.

A vetting committee's opinion of an object is conveyed solely to the TEFAF organizing committee for the purposes of information and assistance in connection with the admission of the object concerned to TEFAF Online and may not be used or relied upon by any other person or for any other purpose whatsoever. The opinions are given to the best of the vetting committees' knowledge, and neither the vetting committees nor The European Fine Art Foundation accept any liability whatsoever for the validity of these opinions.

## V Description (label) Guidelines

With regard to descriptions, the exhibitor is obliged to:

- Adhere to the labelling guidelines
- Present complete and correctly formatted labels. If not, they must be relabeled
- Mention all information as listed under part 1 (see below) of these labelling guidelines
- Check if any information from part 2 (see below) might be applicable too
- The language of the labels is English (also for abbreviations)
- Same font, case, size, colour, and place for all information regarding the artist/designer/maker (eg. workshop of, attributed to, etc.)
- Labels may not contain value judgments, even regarding the condition (eg. excellent, superb, marvelous, rare etc.)
- Follow up the rules for formatting meticulously (please see below)

Part 1: Labels should always contain information on:

- Artist/designer/maker
- Country of origin & date
- Title
- Material & techniques
- Dimensions
- Voluntarily: price

This is based on a regular museum label:

Pompeo Batoni

Italian (Roman), 1708–1787

*Holy Roman Emperor Francis I (1708–1765), 1770–71*

Oil on canvas, 91 x 56 3/4 in. (231 x 144 cm)

Condition

Please clearly mention any significant information with respect to condition ie: in case of specific conservation, missing and added/renewed parts, colour fading, cracks, chips etc. And/or refer to the accompanying condition report.

Part 2: if applicable:

- Artist's name and dates
- Country and period
- Manufacturer
- Date of conception of the model (precise or estimated to within 25 years)
- Date of this example (precise or estimated to within 25 years)
- Details of the edition
- Marks, dates, seals, numbers, etc.
- If an authentication certificate is available and which
- If the object is mentioned in literature

### **Amending of description texts**

TEFAF will amend all descriptions in accordance with the vetting committees' specific instructions before uploading the object in TEFAF Online

## VI Sections

### **1. Ancient Art**

All the antiquities exhibited must be described and dated to the period and attributed according to their culture. The exhibits at TEFAF Maastricht must have been checked by the Art Loss Register.

All exhibits covering the cultural heritage (of cultural property and other goods of archaeological, historical, cultural, rare scientific or religious importance) originating from the territory of Iraq or Syria must show a documented evidence of provenance prior to respectively 6 August 1990 and March 2011. Objects from Egypt must have written proof of provenance prior to 1983. The exhibitor must present the documentation to the vetting committee in any case. If the documentation is considered not sufficient, the piece will be withdrawn from the fair.

Provenance must mention previous owners, if possible, by name or initials and/or location (country and/or city), and state that the object was acquired with all the required due diligence. The condition of the exhibits must be described in a reasonable way.

Documents concerning the pedigree of the object have to be shown to the vetting committee. The committee will check whether or not the object was, at some point in its history, obtained contrary to national or international law. The object will not be accepted if the provenance is not sufficiently proved.

Fillings and conservation of parts, resurfacing, repairs and cleaning must be described. Also, for other antiquities a provenance must be shown.

Historical conservation and additions dating from the sixteenth to the early twentieth century must be described. If the repairs go beyond the nature, character and identity of the original, the vetting committee may refuse the object as being not in the interests of the Fair. The same applies to provenance, quality or excessive repairs. Reproductions and copies after the antique, even from the nineteenth century, are not admitted to the Fair if they were intentionally made to appear to be genuine antiquities.

All antiquities exhibitors must comply with the standards set by the International Association of Dealers in Ancient Art IADAA.

### **2. Applied Arts and Design from the Late Nineteenth Century to the Present Day**

This period embraces a multitude of different styles starting with the Aesthetic Movement in the 1860s and ending with Contemporary Decorative Arts and Design. The category includes the Arts and Crafts Movement, Art Nouveau, the Secessionists in their various countries, De Stijl and the Bauhaus, Art Deco, Modernism, the 1950s and the various styles that have come and gone in the last thirty years up to the present day.

Unique pieces, limited series production pieces and some rare mass-produced pieces that have made design history may all be exhibited. An important mass-produced object such as an original Breuer Wassily chair or a Lalique car mascot is judged and evaluated using similar criteria to those used in fine art.



The twentieth- and twenty-first-century decorative arts and design category covers sculpture, furniture, ceramics, glass, metalwork, textiles and jewellery.

Vetting criteria are similar for most objects that come into the categories referred to above: no reproductions, copies or unauthorized editions are allowed in any category.

Vetting criteria include:

- aesthetic/artistic value
- authenticity
- condition
- extent of conservation
- date of creation or manufacture.

### **3. Arms and Armour**

In the case of firearms, only percussion systems or earlier are permissible. Modernizations of earlier systems should not have been changed back to the original system. Guns on which the barrels were shortened in about 1750 to accommodate stronger gunpowder and have then had their original barrel length restored are not acceptable. In the case of edged weapons, the blade and hilt must be homogeneous. Composite armour is acceptable; different parts do not necessarily have to be homogeneous, but they should give the appearance of being so and should be roughly coeval, i.e. within 15 years.

### **4. Asian Art**

As a general rule, all Chinese, Japanese and other Asian works of art should date from before 1900, unless an individual item is of particular merit, interest or exceptional scholarly or documentary value. Chinese ceramics and works of art from the nineteenth century or later will only be accepted if of particularly high quality. Pastiches, copies and imitations of earlier periods will not be accepted.

#### Pottery and Porcelain

It is strongly recommended that a certificate of thermoluminescence testing issued by an internationally acknowledged laboratory or institution is provided for early pottery pieces. However, it should be noted that a positive thermoluminescence certificate does not guarantee unqualified admission of the object. Experience has shown that thermoluminescence tests for late Ming and Qing dynasty porcelain pieces cannot always be relied upon for authentication without additional evidence, and they are therefore no longer automatically accepted as proof of authenticity. Chinese ceramics of later periods with distinct patterns should be of those periods and not later pieces in that style.

#### Bronzes and Metalwork

All metalwork should be of good quality. Early Chinese bronzes should not be extensively restored or re-patinated. A thermoluminescence certificate should be provided where a pottery core is in evidence. It is advisable to have early bronzes X-rayed.

#### Sculpture

Sculpture in stone, wood or metal must be of good quality and not extensively restored. Later sculpture in earlier styles is not permitted. 'Marriages', for instance a torso and head from the same period but originally from different sculptures, are not permissible.

#### Later works of art

All Chinese, Japanese, Korean and other Asian works of art of later periods, including objects in precious and semi-precious stones, lacquer and other natural materials, such as bamboo, ivory, rhinoceros horn carving, gold, silver, glass and other materials, should be of good quality and not have been extensively restored.

#### Objects recovered from shipwrecks

Chinese ceramics and porcelain recovered from shipwrecks are only acceptable in exceptional cases, where the items are of high quality, rarity, scholarly interest or documentary value.

### **5. Books, Manuscripts and Maps**

As a general rule, printed books should be complete in text and illustrations with their contemporary binding, and in good condition. Incomplete books are only allowed when a bibliographic description proves the importance of the item. For manuscripts descriptions giving an account of the condition, mentioning any incompleteness and any defects or conservation, are required. Books, manuscripts and maps may not be later than 1850.

The only post-1850 items permissible are those of sufficient antiquarian or artistic merit. Facsimile editions and reference works are not permitted. Decorative prints in frames that affect the original character and purpose of the prints are not allowed. Items about which there are any doubts as to authenticity or sufficient quality may not be accepted if the vetting committee considers their inclusion not to be in the best interests of the Fair.

#### Labels

Each object must be clearly labelled. Labels must contain information on the physical state, title, date, place, artist and provenance. Retouching and overpainting must always be mentioned. Labels may *not* contain value judgments.

### **6. Chinese Furniture**

Ming style furniture should be of Ming date. Copies of an earlier style, no matter how old, will not be admitted. Conservation should be no more extensive than 30%. Pieces with replacements of structural members, for example legs and major decorative elements, will not be admitted unless the importance of the piece can be demonstrated such as to warrant acceptance of the imperfections. Seat form changes will not be accepted, for example, hard board seats changed to soft mat seats and vice versa. No reconstructed piece will be admitted, e.g. square tables reduced to side tables; canopy or couch beds to daybeds.

### **7. Clocks, Watches and Horological Instruments**

#### **In General**

All these pieces should contain their original movements and the cases must be complete. Objects that have lost their original character, for instance cases with marquetry added in a later period, are not acceptable. Items reproducing styles of earlier periods are not acceptable. All conservation work must be in a style consistent with the original piece; it must have been responsibly executed and be limited in proportion. In particular, conservation of paintwork is acceptable provided it is professionally and tastefully done and is based on an original example. The extent of conservation work on pre-1700 clocks is less critical, but it should not predominate. There may be no doubt as to the originality of marks and signatures. Re-gilding is acceptable to a limited extent. Worn parts and hands may be replaced, provided they

match the piece for which they are made. For rules on the acceptability of conservation work on cases see 11. Furniture.

### **With regard to all pocket- and wristwatches on display:**

#### Previous to vetting ->

Please send photographs of the following by 20 February at the latest:

- The whole watch as a front view including the front side of the dial
- View of the outer back of the case
- The inside view of the case back in case of a pocket- and/or wristwatch
- The view of the outer side of the inner cover of a pocket watch
- The view of the inner side of the inner cover of a pocket watch
- The view of the movement of a pocket- and/or wristwatch

Also provide the makers name, (if applicable) the case and movement number and a copy of certificates for example extract from the archive of a brand (for example Patek Philippe etc.)

#### During vetting ->

Have a folder containing the above-mentioned photographs for all watches on display available in the stand.

Wrist watches and Remontoire pocket watches (of exceptional mechanical or historical importance) are only permitted if made before 1985.

### **8. Coins and Medals**

Characteristics and technical information regarding each coin exhibited during the Fair must include its origin, the minting date, monetary authority including the reign dates if possible, denomination, metal and weight in grams and a succinct description of the recto and verso. Information on coins must also be backed up by references giving the specific page or plate number and reference number. Each coin must also be accompanied by a report on its condition. Alterations and other defects must be included in the description, for example pronounced minting defects such as broken dies, double struck, off centre or struck with rusty dies. Conservation traces and marks such as tooling, and traces of mechanical cleaning must also be mentioned. Defects brought about by the coin's circulation such as nicks, scratches, graffiti, hammering and those caused by chemical reactions such as metal crystallization, reticulation or corrosion must be stated.

### **9. Ethnic art from Sub-Saharan Africa, Oceania, Americas, Southeast Asia and the Arctic Region**

Only objects of great artistic refinement, mainly sculptures, body ornaments, weapons and ornamented utensils of quality, will be accepted. They must be of sufficient age and have been used in their country of origin in a ceremonial context or have been made for particular and important occasions. Early trade items or items commissioned from respected craftsmen can be accepted if they are of historic and artistic importance. Any addition or conservation that is not visible needs to be declared as such.

### **10. European Ceramics, Glass and Crystal**

There may be no confusion; the object must be what it appears to be. Objects that were decorated/painted in a later period are not acceptable. Objects with a degree of alteration or conservation so great as to have materially changed their original nature or function are not acceptable.

Repairs/conservation must be stated. Nineteenth or twentieth-century ceramics which simply reproduce earlier examples are not allowed.

Pieces with post-1850 bronze mounts are not acceptable.

A thermoluminescence test result must be provided in the case of Italian Della Robbia.

Mirrored glass is often an important component of furniture and can have a significant effect on its aesthetic and financial value, the state of the mirrors should be accurately described by indicating on the accompanying labels one of the following three alternatives:

- original glass and “silvering”
- original glass, “re-silvered”
- replacement glass.

### **11. Frames (paintings, works on paper, photographs) Vetting Guidelines**

Applicable to TEFAF exhibitors labelling a frame as a period frame.

- Old Master Paintings and Picture Frames
- Antique Frames
- Restoration of Period Frames Original to the Artwork
- Replica Frames

#### Old Master Paintings and Picture Frames

- The label and other documentation for framed works of art should include specific information given on the frame separate from, and in addition to, the artworks they house. At a minimum, information should indicate if a frame is ‘period’ or ‘replica’
- The terms ‘modern’ or ‘contemporary’ should be avoided as they can be confused with Modern and Contemporary periods of art history, or as contemporary to the artwork
- Frame terminology broken down into these two basic categories can assist a buyer’s assessment of value. A period frame is defined as a frame created from before the middle of the twentieth century. There may be some special exceptions regarding frames from the late twentieth century on certain early Contemporary period artworks

#### Antique Frames

- An artwork properly fitted with an antique frame adds value to the union. The value increases if the period frame selected for the artwork is historically and aesthetically appropriate to the work and increases again if the frame is aesthetically appropriate *and* original to the artwork
- The latter requires documentation, which must be made available for vetting. This should be labelled ‘period frame, original to the artwork’ rather than ‘original period frame’ to lessen confusion regarding the frame simply being antique rather than original to the artwork

#### Restoration of Period Frames Original to the Artwork

- If the frame is original to an artwork, restoration must be done that maintains the appearance and character of the original surface

- Replacement of minor ornaments is permissible in so far as it does not detract from the overall aesthetic
- In-gilding of naturally worn areas, such as the soot edge of a gilded cove moulding, is permitted
- Wholesale re-gilding is only permitted in those rare cases where the object is highly important or unique
- The label or condition report must clearly state which part of the gilding has been restored
- Acceptance of an original period frame that has been fully re-gilded is entirely at the discretion of the vetting committee. Additionally, if the frame is period but *not* original to the artwork, the following guidelines should still be followed but to a slightly diminished degree

The technical integrity of the object must be respected:

- Restoration may not modify original construction
- There may be no major addition of modern veneer, plywood or any inappropriate material to strengthen or modify original construction
- Finish must be consistent with the age of the object. The aged appearance and aesthetic of an antique object must be respected
- Minimal cleaning of gilding and minimal in-gilding
- Patination of restored areas must be sympathetic to an object's original surface

The historical integrity of the object must be respected:

- Documented alterations should be preserved if possible
- Restorations or reconstructions should be fully photo-documented in a condition report and this material made available for vetting and to buyers.

Buyers must be protected from badly restored objects:

- A conservative approach to restoration must be taken to avoid the removal of historically significant surfaces; an unrestored but stabilized original period frame with aesthetically acceptable wear is preferable and acceptable, whereas an overly restored version of the same frame is not

Replica Frames

- All replica frames for paintings, works on paper, and photographs should be the highest quality, made-to-order, closed corner handmade frames. No factory-made lengths, chop moulding or stocked pre-made frames should be used;
- Historically appropriate replica frames add value to an artwork. Historically appropriate replica frames should state the period style or school they are intended to reference. For example, 'English Arts & Crafts Replica Frame' or 'American Impressionist Replica Frame'. Additional language such as 'In the style of Boston, MA maker Carrig-Rohane' or material information such as 'Carved basswood, 23k gold leaf, water-gilded' etc. can be useful indicators of quality and craftsmanship.

## 12. Furniture

Furniture conservation must be done such that the appearance and character of the piece is preserved. Table and chair legs may not have been replaced. Only minor conservation is acceptable. Re-veneering is not permitted. Replacement of small missing parts of veneer or lacquer is only permitted if the repair has been done professionally. Re-gilding is only permitted in those rare cases when the object is

highly important and unique of its kind. The label must clearly state which part of the gilding has been restored. Acceptance or refusal of an object with re-gilding (or mounts with re-gilding) is entirely at the discretion of the vetting committee.

Furniture with marquetry of a later date is not acceptable (for example, a Dutch burr walnut cabinet with floral marquetry decoration).

Seat furniture is not acceptable if its original nature has been materially altered, e.g. a chair that was originally cane-seated and is now upholstered, or a fauteuil that has been transformed into a bergère. Seat furniture with covered rails cannot be vetted and will be rejected. However, covered sitting rails are allowed.

Mirrors with frames that are not original are not acceptable. Old frames may contain new mirror plates. Style copies are not permitted. Original designs by famous cabinetmakers, such as Lincke or Sormani, are permitted only if these items are of good quality. Embellished furniture may not be shown.

#### Regarding conservation:

The technical integrity of the object must be respected:

- conservation may not modify the original construction
- there may be no major addition of modern veneer, plywood or any alien material to strengthen or modify the original construction
- finish/varnish must be in keeping with the age of the object, for example, varnish inside drawers that were not originally varnished will be questioned.

The aged appearance and aesthetic of an antique object must be respected:

- minimal cleaning of gilding
- marquetry may not be scraped to revive colours
- marquetry may not be scraped to flatten it.

The historical integrity of the object must be respected:

- documented alterations should be preserved if possible
- conservation or reconstructions should be fully documented with photographic documentation for visitors to examine.

Buyers must be protected from badly restored objects:

- synthetic varnish, glue and any product that is not easily reversible or is unstable over time may not be used.

Mirrored glass is often an important component of furniture and can have a significant effect on its aesthetic and financial value, the state of the mirrors should be accurately described by indicating on the accompanying labels one of the following three alternatives:

- original glass and “silvering”
- original glass, “re-silvered”
- replacement glass.

### **13. Icons**

Icons must be of undisputed authenticity, which includes age, importance and artistic merit. As a general rule Greek and Balkan icons must date from before 1900 and Russian icons must date from before the 1917 Revolution. Icons of the later nineteenth and twentieth centuries are only admitted in exceptional cases if they have artistic or cultural merit. Icons covered with a metal *oklad* or *riza* must be completely

painted under the metal. The amount of conservation accepted will be related to the age and importance of the object. Metal icons are not included in the vetting process.

#### **14. Jewellery (apart from ancient jewellery)**

##### Antique Jewellery

Historical pieces should be of indisputable authenticity and unambiguously of the period.

Materials should be described in clear terms avoiding ambiguous terms such as crystal or metal. All restoration must be mentioned on label.

The following **are** acceptable:

- Repairs or sizing to the shanks of rings, as long as they have not changed drastically the character of the ring.
- Limited replacement of stones, if properly labelled and consistent with the period and character of the object.
- Changes or additions to securing mechanisms such as earring studs or clips.

The following **are not** acceptable:

- 'marriages', e.g. composed necklaces
- pieces that have been too drastically restored
- complete or substantial re-enameling
- pieces in which the original function has been altered, e.g. cufflinks altered into earrings
- renovations that have destroyed the original character of the object
- loose stones, minerals or cultured pearls which are treated and not of exceptional quality
- style copies made with the intent to deceive or that can be perceived as original and not bearing any maker's mark or hallmarks that could identify it as a style copy

All mounted diamonds and precious colored stones (rubies, sapphires and emeralds) over 5.00 carats, and natural pearls larger than 30 grains must be submitted to an internationally recognised qualified Lab for verification against their accompanying reports such as American Gemological Laboratories (AGL) in New York. A certificate is not necessary for other types of gemstones.

This does not apply to exhibitors in the section 'La Haute Joaillerie du Monde'.

##### La Haute Joaillerie du Monde

Will be vetted and should be of indisputable authenticity.

Contemporary jewelry should represent the pinnacle of the field. The work must be creative in its design, innovative in its use of materials, and impeccable in its craftsmanship.

Loose stones, minerals or pearls are not acceptable.

All mounted diamonds and precious colored stones (rubies, sapphires and emeralds) over 5.00 carats, and natural pearls larger than 30 grains must be submitted to an internationally recognised qualified Lab for verification against their accompanying reports such as American Gemological Laboratories (AGL) in New York.

#### **15. Metal Ware**

All objects must date from before 1870, with the exception of Jugendstil, Art Nouveau and Art Deco. Conservation must be stated on the label. Replacements and alterations of handles, lids and other important parts are not allowed. Objects that are signed must have the marks of the period. Engravings and decorations on the objects must be from the period. Compositions/marriages are not allowed, even if the separate parts could be of the same period.

### **16. Modern & Contemporary Art**

All the main movements in modern and contemporary art may be included in this section but works that are derivative or lacking in originality may be rejected by the vetting committee.

All modern works (where relevant) lacking clear WWII era provenance must be checked by the Art Loss Register. The ALR clearance must be available.

Conservation documentation should be fully available (e.g. examination, condition and treatment reports illustrating all previous damages and reintegrations/repairs). References to published catalogues raisonnés or certificates/authentications from the accepted authorities on each artist must be provided. To this end fact sheets, exhibition catalogues, certificates, articles and in some cases catalogues raisonnés should be available to prospective buyers. Materials and techniques, particularly in the case of contemporary art, must be fully detailed.

Paintings and drawings are not acceptable if the items have been so restored as to exclude evidence of serious or extensive damage, unless the conservation records are made available with all restored damage clearly described in the examination, condition and treatment report.

#### Russian twentieth-century avant-garde artworks

The vetting committee will generally only consider Russian twentieth-century avant-garde artworks for acceptance if they have verifiable provenance or exhibition history.

#### Objects direct from the artist's studio

The information about objects direct from a studio must include the tombstone information and a provenance of "from the artist's studio" or similar. This is the verbiage museums use to cover the basic factual information on an object label.

#### Secondary market work

The information about each secondary market work must include the full ownership history (including any galleries and/or auction houses which sold the work) with dates, as well as any exhibition and/or publication history.

### **17. Paintings**

For vetting, each exhibit must be clearly described on a list stating the name of the artist with life dates or the dates of the exhibited work. If the artist's name is unknown, the school and approximate date must be given, e.g. 'Dutch School, first half 17th century'. Items must be properly attributed and of such a standard and in such condition, considering their age and importance, that showing them is not contrary to the best interests of the Fair as a whole.

The vetting committee will check that statements concerning attribution and condition are not presented in any way that might be misleading.



Conservation documentation should be fully available (e.g. examination, condition and treatment reports illustrating all previous damages and reintegrations/repairs). References to published catalogues raisonnés or certificates/authentications from the accepted authorities on each artist must be provided. To this end fact sheets, exhibition catalogues, certificates, articles and in some cases catalogues raisonnés should be available to prospective buyers. Materials and techniques, particularly in the case of contemporary art, must be fully detailed.

Paintings and drawings are not acceptable if the items have been so restored as to exclude evidence of serious or extensive damage, unless the conservation records are made available with all restored damage clearly described in the examination, condition and treatment report.

Any exhibit with additions, subtractions, later embellishments or any alterations that change its original character or enhance its value will not be accepted. The exhibitor may only exhibit works that the vetting committee is satisfied are genuine.

#### Ultra violet (UV) barrier varnishes

Conservation designed to deceive is not allowed. A conservator should be able to see the extent of conservation/repainting in UV light, magnification and adequate lighting. The varnish must not prevent UV light from penetrating to the paint film.

### **18. Photography**

This category includes photographs of all periods that are valued for their aesthetic and/or historical importance.

Exhibitors should show predominantly 'vintage prints', i.e. photographs printed at the same time or within a few years of the creation of the negative. On rare occasions photographs printed later may be considered and accepted if they are, in the opinion of the vetting committee, of sufficient importance in the context of the artist's oeuvre. Any non-vintage prints must be submitted to the vetting committee (in electronic form or as paper facsimiles) not later than two months before the stand building for the Fair.

All photographs, including those in numbered editions, must have been printed during the artist's lifetime either by or under the instruction or direction of the artist. Posthumous or estate prints will not be accepted.

The exhibitor may only exhibit photographs of undisputed and proven authenticity that the vetting committee is satisfied are genuine. Items about which there are any doubts as to authenticity will not be accepted if the committee considers their inclusion not to be in the best interests of the Fair. Documentary information, publication and exhibition histories that support attributions should be available to prospective buyers.

If a photograph has undergone conservation, the conservation history must be available to the vetting committee and prospective buyers.

Photographs that have been restored or altered in a way that changes their original character, for example prints that have been chemically intensified, are not acceptable.

Where information essential to establishing the authenticity of the work is concealed by the frame, such photographs must either be accompanied by good quality copies of this information or be easily removable from their frames for inspection by the vetting committee and prospective buyers.

Exhibitors in the photography section may show up to a maximum of six paintings or other works of art provided they are related or relevant to any photographs exhibited. Such works are subject to the same rules as those governing vetting of the section concerned and must be of a quality that would normally be acceptable in such a section of the Fair.

During the vetting period each photograph, including those not intended for display on the walls, must be clearly described on a list. If exhibited, they must also have a wall label. The following information must be given on the list and wall label:

- artist's name, birth and death dates and/or nationality (if the artist is unknown this should be clearly stated)
- title of the work ('untitled' or a descriptive title may be used)
- date of the negative or of the work where no negative was used
- if the print was printed more than a few years after the negative and the precise print date is unknown, 'printed later' must be stated
- printing process
- dimensions of the print (and mount if the print is on an original mount)
- if the photograph has been printed in an edition, the edition size and number of the print; if other editions exist this must be clearly stated.

Additional information that must be included on the list and wall label:

- if the provenance is known and offers a significant insight into the authenticity of the piece, it must be stated
- if the photograph has undergone conservation, this must be clearly stated, and the conservation history must be available to the vetting committee and prospective buyers.

If the value of a photograph is such that an export licence was required at the time of export from the country where the photograph was acquired by the dealer, a photocopy or the original document must accompany the list.

### **19. Pre-Columbian Art**

All items must originate from before European contact, that is to say from before 1500—with some variations depending on the area of provenance—unless the object in question, although later, is of great cultural quality or interest. In case of doubt a thermoluminescence test is strongly recommended for fired pottery. Gold, silver and bronze objects of great value must have a metallurgical certificate from an accredited expert or laboratory and must be of good quality. Important wood and stone objects must be accompanied by a certificate from an accredited expert or laboratory. Conservation may under no circumstances account for more than 10% of the whole, and only minor corrections to essential parts of the head, face or attributes are allowed. Normal retouching of decoration on repaired fractured surfaces is allowed; painting and repainting are not. 'Ensaladas'—sculptures made up of parts from different origins—are not allowed. Textiles must originate from the period indicated. Heavily restored pieces, fragments and snippets are not allowed, with the exception of items of great cultural or scientific interest.

### **20. Sculpture from 1830 to 1960**

All works must be in original condition, of the highest quality in which they are to be found, and in principle produced during the artist's lifetime. Alterations, embellishments or incorrect/added signatures are not acceptable.

The overall integrity of each work will be considered not just in terms of its quality but also its importance in the artist's oeuvre.

Exhibitors must state the following information on the label:

- artist's name and dates
- date of conception of the model (precise or estimated to within 25 years)
- date of this example (precise or estimated to within 25 years)
- marks, dates, seals, numbers etc.
- details of the edition (if applicable)
- provenance of this example (optional on the label but must be provided elsewhere)
- history of the model (optional on the label but must be provided elsewhere).

If these requirements are not met, the vetting committee may insist that the labels be reprinted, or the works withdrawn.

#### For nineteenth-century editions

This was a period of unlimited editions in bronze, marble, terracotta etc. and only lifetime examples produced by the sculptor, his studio or under his control are accepted. For works that come from an entirely posthumous edition by the copyright holders; this edition must be limited and have been started less than 25 years after the death of the artist, initiated by direct descendants or copyright holders.

#### For twentieth- and twenty-first-century editions

All works should be from lifetime editions. The following exceptions are accepted, but must be clearly labelled as such:

- works that extend an edition begun by the artist or his editor; these must have been cast less than 25 years after the artist's death
- works that come from an entirely posthumous edition by the copyright holders; this edition must be limited and have been started less than 25 years after the death of the artist, initiated by direct descendants or copyright holders.

Both the above categories are subject to review by the vetting committee as to the overall integrity of each work, not just in terms of its quality but also its importance in the artist's oeuvre.

#### Maquettes, working models, unsigned works:

All documents proving an association with an artist, a school or a period must be provided. The position of the exhibit in the creative process leading to a finished work must be included in the description whatever their material of manufacture, for example original clay/wax/plaster model, artist's plaster, foundry plaster, *édition* plaster, lifetime bronze or posthumous bronze.

### **21. Silver, Gold and Platinum**

Pieces must be from the stated period. No copies of earlier periods are admitted under any circumstances, regardless of date or quality. Pieces that have been so extensively restored or altered such as to change or disguise their original nature or function are not acceptable. Any re-gilding or re-plating, where appropriate, or any necessary repairs must be clearly stated on the exhibition label.

Any coats-of-arms or other blazons must be contemporaneous with the objects and may not have been added at a later date. Exceptions may be made at the discretion of the committee but in such instances any discrepancies between the date of the object and the arms or blazons must be clearly stated on the exhibition label.

## 22. Textiles

All oriental carpets must have been woven before 1800 and be of sufficient artistic merit. Poor quality antique carpets are not acceptable by virtue of their age alone. Exceptions are made in the case of genuine tribal and village rugs and other weaves of sufficient merit, which may date from the nineteenth or early twentieth century. However, as a general rule, such rugs should not contain synthetic dyes. Factory carpets from the nineteenth and twentieth centuries are not acceptable. The same general rule applies to European carpets, tapestries and textiles. Exceptions are made in the case of weaving that illustrates major European nineteenth- and twentieth-century artistic movements such as Jugendstil, Art Nouveau, Arts and Crafts, the Aesthetic Movement, Bauhaus, Art Deco etc.

## 23. Traditional Indian Folk Jewellery

Folk, ethnographic and tribal jewels and objects must be of indisputable authenticity and unambiguously of sufficient age. Please refer to the criteria of Traditional Arts Sections. Only genuine, high quality pieces used in traditional life are acceptable. They must be unaltered and in their original shape. If an object/jewel has been refinished or restored, this must be stated.

Mughal jewels and objects may date from no later than 1858. Jewels and objects of the British Period may date from no later than 1947. Textiles and objects made of terracotta, bronze, iron, wood, gold, stucco and stone dating from before 1500 must be accompanied by a laboratory report confirming the period by thermoluminescence, radiocarbon dating, microscope or X-ray examination.

Works that meet one or more of the following criteria require certificates:

- the work is considered of great importance
- the work is of extremely high value
- the work is open to possible dispute regarding authenticity.

## 24. Wallpaper

Pieces must date from approximately the early seventeenth century to the end of the XXth century. Date, edition, manufacturer and artist must be stated if known.

Relevant information must be provided in cases where wall hangings and papers were printed in more than a limited edition and over time were passed on to later and different manufacturers.

Few period papers are in perfect condition, unless they were never hung, so conservation is common. Conservation must have been done by professional paper conservators, the extent should be limited, and the style must be consistent with the original piece. Acceptable conservation could include cleaning, consolidating and some in-painting retouches. Acceptable supports for these wallpapers are canvas, acid-free cardboard or paper.

## 25. Works of Art and Old Master Sculpture

This category is to include only sculptures of undisputed and proven authenticity.

- Labels must include the artist, country and period of the sculpture, and must state fully the material and technique of the object described
- Attributions must be supported by documentary information and must be available to the prospective buyer
- Exhibitors must note that literature references and the expertise of third parties, including authorities outside the vetting committee, are not binding on the committee
- The vetting committee will accept sculptures with a reasonable degree of conservation, later gilding and re-lacquering if removal proved impossible.

- Any alterations must be evident and clearly described
- The vetting committee will not accept sculpture with conservation that by its extent changes the original character of the object
- Sculptures with recarved faces, hands or folds, or with wholesale modern polychromy, will be refused
- Later engraving, patination or re-gilding, and sculpture comprising marriages (even of parts from the same period) will not be accepted.
- Terracotta sculptures without a thermoluminescence test are not accepted. Terracotta sculptures dating from the eighteenth century do not require a thermoluminescence test because not all such tests are of reliable scientific quality and results are sometimes misleading
- Picture dealers may have no more than six sculptures on their stands.

#### Bronzes

The following must always be stated:

- artist or studio
- in the circle of... or after...
- country of origin and period.

The following are unacceptable:

- treatments such as polishing, later engravings, later patination, re-gilding
- marriages, even if the parts are from the same period.

These Vetting Guidelines are provisional and may therefore be subject to changes.  
August 2020