

Vetting Guidelines for Exhibitors and Visitors

Anthony Speelman and Henk van Os

Chairmen of the Vetting Committees

The Vetting Committees are composed partly of exhibiting and non-exhibiting dealers, art historians, restorers and academics, and will have examined meticulously all exhibits prior to the opening of the Fair. Neither exhibitors nor their representatives will be admitted to the exhibition hall during the vetting, in order to allow the committee to express their opinions freely and to ensure complete impartiality. Only after exhibits have received the approval of the committees they are accepted for display, and all exhibitors are bound by the decisions of the committee.

The vetting process, one of the main pillars of the success of TEFAF Maastricht, aims to protect potential buyers and to create an atmosphere in which they can buy with confidence.

Pictura Section

This section is solely vetted by non-exhibitors. During the vetting, each exhibit must be clearly described on a list stating the name of the artist with 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 should be properly attributed and of such a standard and in such condition, taking into account their age and importance, that their exhibition is not contrary to the best interests of the Fair as a whole.

The committee shall take into account that the statements concerning attribution and condition shall not be presented in any way that might be misleading. Paintings and drawings are not acceptable if the items have been so restored as to exclude evidence of serious or extensive damage. Any exhibit having additions, subtractions, later enrichments or any alterations which change its original character or enhance its value, are not acceptable. The exhibitor may only exhibit works of art which the Vetting Committee is satisfied are genuine. Items about which there are any doubts as to authenticity may not be accepted if the committee considers their inclusion not to be in the best interests of the Fair. Exhibitors in the Works of Art section may show paintings on their stand, up to a maximum of six. Such paintings are

subject to the same rules as those governing vetting of paintings in the Paintings section, and must be of a quality that would normally be acceptable on a Paintings stand.

In the TEFAF Works On Paper section exhibitors may show up to a maximum of three non-paper objects on their stand. These objects will be subject to the vetting rules governing vetting of similar objects in other sections and must be of a quality that would normally be acceptable in those specific sections.

Old Master Sculpture and Works of Art

This category is to include only sculptures of undisputed and proven authenticity which are of a quality that meets the standards of TEFAF.

- Labels should include the artist, country and period of the sculpture, and must state fully the material and technique of the object described.
- Attributions should be supported by documentary information which should be available to the prospective buyer.
- Exhibitors must note that literature references and the expertise of third parties, also authorities outside the Committee, are not binding on the Vetting Committee.
- The Committee will accept sculptures with a reasonable degree of restoration, later gilding, also re-lacquering if removal proved impossible.
- Any alterations must be evident and clearly described.
- The Committee will not accept sculpture with restoration which by its extent changes the original character of the object.
- Also sculptures with recarving of faces, hands or folds, or with modern polychroming as a whole, will be refused.
- Later engraving, patination or re-gilding, as well as sculpture comprising marriages (even of parts from the same period) will not be accepted.
- Terracotta sculptures without TL-test are not accepted. Terracotta sculptures dating from the 18th century do not



need a TL test, because results are sometimes misleading. Not all TL tests are of reliable scientific quality.

- More than six sculptures on a Picture dealer's stand will not be permitted.

Sculpture Bronzes

Always mention:

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

Not accepted:

- Treatments such as: Polishing; Later engravings; Later patination; Re-gilding
- Marriages, not even if the parts are from the same period.

Classical Antiquities

All exhibited antiquities should be described and dated to the period and attributed accordingly to their culture. The exhibits displayed at TEFAF Maastricht have been checked by the Art Loss Register according to the rules of the International Association of Dealers in Ancient Art IADAA. All exhibits covering the Mesopotamian Culture originating from the nowadays territory of Iraq must show a documented evidence of provenance prior to 1991. The exhibitor must present the documentation to the vetting committee. Provenance should mention one previous ownership, if possible by name or initials and/or location (country and/or city) and that it has been acquired or is possessed with all the necessary required due diligence. The condition of the exhibits shall be described in a reasonable way. Fillings and restorations of parts, resurfacing, repairs and cleaning must be described. Historical restorations and additions dating from the 16th to the early 20th century must be described. If the repairs exceed the nature and the entire character and identity of the original, it is at the discretion of the vetting committee to refuse the

displayed object as being not in the interest of the fair. The same applies to provenance, quality or showing an excess of repairs. Reproductions and copies after the antique, even from the 19th century are not admitted to the fair if they have been made in the aim to be understood as genuine antiquities.

The standards set by the International Association of Dealers in Ancient Art IADAA are to be followed by all exhibitors displaying antiquities.

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 or interest.

Pottery and Porcelain

It is strongly recommended that a certificate of thermo luminescence testing issued by an internationally acknowledged laboratory or institution is provided for early pottery pieces. However, it should be noted that a positive thermo luminescence certificate does not guarantee unqualified admission of the object. Experience has shown that Thermo luminescence tests for late Ming and Qing dynasty porcelain pieces cannot always be relied upon solely for authentication, and these 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. Where a pottery core is in evidence, a thermo luminescence certificate should be provided. It is recommended to have early bronzes X-rayed.

Sculpture

Sculpture in stone, wood or metal should be of good quality and not extensively restored. Later sculpture in earlier styles is not permitted. 'Marriages', i.e. 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 extensively restored.

In general: an object that has been refused in previous years, will only then be allowed back in case new and conclusive information on this specific object has become available.

The Textile Arts

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 be 19th or early 20th century. However, as a general rule, such rugs should not contain synthetic dyes. Factory carpets from the 19th and 20th centuries are not acceptable. The same general rule applies to European carpets, tapestries and textiles. Exceptions are made in the case of weaving illustrating major European 19th and 20th-century artistic movements such as Jugendstil, Art Nouveau, Arts and Crafts, the Aesthetic Movement, the Bauhaus, Art Deco, etcetera.

Antique Wallpaper

Pieces must be from earliest approximate period, 17th century to World War II, in addition to modern creations, in limited editions by known artists. Specifications must be made concerning dating, edition, manufacture and artist, if known. In those cases where decors and papers were printed in more than a limited edition, and through time passed on to later and different manufactures – this must be indicated.

Few of these period papers are in perfect conditions, unless they were never hung.

Therefore, restoration is generally part of the antique papers. Restoration is expected to be done by professional paper conservators, in some limited proportion and executed in a style consistent with the original piece. Acceptable restoration could consist of cleaning, consolidating and some in-painting retouches. Acceptable support for these wallpapers should be canvas, acid-free cardboard or paper.

Furniture

Furniture restoration should be done in such a way that the appearance and the character of the piece is preserved.

It is not permitted to renew legs of tables and chairs. Only minor restoration is acceptable.

Re-veneering is not permitted, replacement of small missing parts of veneer or lacquer permitted only if the repair has been done professionally.

Re-gilding is only permitted in those rare cases when the object itself is highly important and unique in its kind. On the label should be clearly mentioned which part of the gilding is restored. The 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 originally cane-seated and now

upholstered, or a fauteuil which has been transformed into a bergère. Seat furniture with covered railings cannot be vetted and will be rejected. However, covered sitting railings are allowed.

Mirrors with unoriginal frames are not acceptable. The fitting of new mirror plates into original frames is permitted. Style copies are not permitted.

Original designs by famous cabinetmakers, such as Lincke, Sormani are permitted only if these items are of good quality. The quality of the objects should be in the interest of the Fair at the discretion of the vetting committees.

It is not permitted to show enriched furniture.

Chinese Furniture

Ming style furniture should be of Ming date. Copies of an earlier style, no matter how old, will not be admitted. Restorations should be no more than 30%. Pieces with replacements of structural members e.g. legs and major decorative elements will not be admitted unless the importance of the piece can be demonstrated to warrant acceptance of the imperfections. Seat form changes will not be accepted i.e. hard board seats changes 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.

Arms and Armour

In the case of firearms, only percussion systems or earlier are permissible. Modernisations 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 should 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.

Pre-Columbian Art

The items offered must be good quality and worthy of the Fair. All items must originate from before European contact, that is to say from before 1500—with some differences 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 T.L. 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. They must likewise be of good quality. Restoration 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 is not.

‘Ensaladas’—sculptures made up of parts from different origins—are not allowed.

Textile must be of good quality and 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.

Tribal Art

Only genuine sculptures and ritual objects of quality are acceptable.

The carving should be traditional. The object should have been used within the religious or cultural tradition in the country of origin, should be of sufficient age when collected, should be of sufficient artistic merit to be allowed in the Fair.

Clocks, watches and horological instruments

All these pieces should contain their original movements and the cases must be complete. There should be no doubt as to their exhibition value. Objects which 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 restoration work must be in a style consistent with the original piece; it must have been responsibly executed and be limited in proportion. In particular, restoration of paintwork is acceptable, provided it is professionally and tastefully done and is based on an original example. The extent of restoration work on pre-1700 clocks is less critical, but it should not predominate. There should 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 restoration work on cases, see ‘Furniture’.

Wrist watches are only permitted if made before 1960 and of exceptional mechanical or historical importance. Remontoire pocket watches are only permitted if made before 1920 and of exceptional mechanical or historical importance.

European ceramics, glass and crystal

The basic rule is that there should be no confusion; the object should be what it looks like. Objects which are decorated/painted in a later period are not acceptable. Objects with so great a degree of alterations or restoration as to have materially changed their

original nature or function, are not acceptable.

Reparations/restorations should be mentioned. Ceramics from the 19th century are allowed if they pre-date 1850 and if they are typically 19th century in their appearance, i.e. they are not to be mistaken for earlier pieces. Pieces with post-1850 bronze mounts are not acceptable.

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 which have been so extensively restored or altered 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.

Jewellery

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

The following are not acceptable:

- ‘Marriages’, e.g. composed necklaces.
- Pieces which have been too drastically restored.
- Pieces in which the original function has been altered, e.g. cufflinks altered into earrings.
- Renovations which have destroyed the original character of the object.
- Loose stones, minerals or pearls.

Style copies are not permitted.

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

Jewellery that is not in the best interest of the Fair will not be permitted.

Indian Jewellery

Folk-, Ethnographic/Tribal jewels and objects should be of indisputable authenticity and unambiguously of sufficient age. Please refer to rules for the Tribal + Ethnographic section. Only genuine, high quality pieces used in traditional life are acceptable. They should be unaltered and in their original shape. If an object/jewel has been refinished or restored, it will have to be indicated.

Mughal jewels and objects have the dateline of 1858.

Jewels and objects of the British Period have the dateline of 1947.

Textiles and objects of terracotta, bronze, iron, wood, gold, stucco and stone dating from before 1500 should be presented with a laboratory report confirming the period by thermoluminescence, radiocarbon dating, microscope or x-ray examination:

Certificates are needed based on the following criteria:

- The work of art is considered of great importance.
- The work of art is of extremely high value.
- The work of art is open to possible dispute regarding authenticity.
- Any combination of the factors mentioned above.

Icons

Icons exhibited 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 19th and 20th centuries, are only admitted in exceptional cases on condition that they have artistic or cultural merit. Icons covered with a metal oklad or riza must be completely painted under the metal. The amount of restoration accepted will be related to the age and importance of the exhibited object. Cast-metal icons will not be included in the vetting process.

Books, manuscripts and maps

As a general rule, 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.

Minor restorations are allowed as long as they do not affect the artistic or antiquarian value. Books, manuscripts and maps should not be of a later date 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. A description giving an account of the condition, mentioning any incompleteness and any defects or restorations, must be available to the purchaser on request.

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 interest of the Fair.

Labels:

Each object should be clearly labeled. Labels should contain information on the physical state, title, date, place, artist and provenance but no more.

Labels should not contain value judgments.



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 by references giving the specific page or plate number and reference number. Each coin should also be accompanied by a report on its condition. Alterations and other defects should be included in the description i.e. pronounced minting defects such as broken dies, double struck, off centre, struck with rusty dies, etcetera. Restoration traces and marks such as tooling and traces of mechanical cleaning should also be mentioned.

Defects brought about by the coin's circulation such as nicks, scratches, graffiti, hammering and those brought about by chemical reactions such as metal crystallisation, reticulation or corrosion should be indicated.

Metal ware

All objects must be before 1870, with exception of Jugendstil, Art Nouveau and Art Deco. Restorations must be mentioned on the label. Replacements and alterations of handles, lids and other important parts are not allowed. Objects which are signed must have, of course, the marks of the period. Engravings and decorations on the objects must be from the period. Compositions/marriages are not allowed, in spite of the fact that the separate parts could be of the same period.

Applied arts and Design from the late 19th 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 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 right up to the present day, are included in this category. During the last 150 years and after much debate about the differences between art, decorative art, industrial and interior design and craft, these now often tend to be judged by the same criteria. The worlds of Fine and Decorative Arts have become closely interrelated. Fine Art often borrowing ideas and methodology from Decorative Arts and vice versa. 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.

Since the 1960s there has been a marked increase in the number of specialist galleries dealing in 20th century to 21st century Decorative Arts and Design, some confining themselves to a particular period or style, others to a particular area of the Decorative Arts be it sculpture, furniture, ceramics, glass, metalwork, textiles or jewellery. The scholarly literature publishes about almost every aspect of late 19th, 20th and 21st century Decorative Arts and Design has changed the way in which collectors view the market.

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

Vetting criteria will take the following into consideration:

- Aesthetic/Artistic value.
- Authenticity.
- Condition and extent of restoration.
- Date of creation or manufacture.

Modern Art and Sculpture

All the main movements in Modern and Contemporary Art may be included in this section, but works that are derivative, or are lacking in originality, may be omitted by the Vetting Committee. In addition to embracing the Vetting guidelines for the Pictura Section all modern art works should be fully described and documented. In particular 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 the prospective buyer. Materials and techniques, particularly in the case of Contemporary Art, must be fully detailed. The Vetting Committee will generally only consider Russian 20th century Avant-garde artworks

for acceptance if they have verifiable pre-War provenance or exhibition history.

In the case of Modern Sculpture from the 19th and 20th centuries the date of the conception of the work should be given as well as the date of casting and the full details of the edition from which the particular cast is made.

Photography

This category embraces photographs of all periods which are appreciated for their aesthetic and/or historic importance and are of a quality that meets the standards of TEFAF. Exhibitors should show predominantly 'vintage prints', i.e. photographs printed at or within a few years of the creation of the negative. Rare exceptions for 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 set-up of 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, which the Vetting Committee is satisfied are genuine. Items about which there are any doubts as to authenticity may not be accepted, if the committee considers their inclusion not to be in the best interest of the Fair. Documentary information, publication and exhibition histories which support attributions should be available to the prospective buyer. If a photograph has undergone restoration, the conservation history must be available to the Vetting Committee and the prospective buyer. Photographs having restoration or alteration that changes their original character, for example prints that have been chemically intensified, are not acceptable. Where information that is essential to establishing the authenticity of the work is concealed by the frame, such photographs should either be accompanied by good quality copies of this information or should be easily removable from their frames for inspection by the Vetting Committee as well as prospective buyers. If the value of a photograph was such that an export licence was required at the time of export from the country where the photograph was acquired by the dealer, then a photocopy or the original document must be presented with the list.

Vetting Committees TEFAF Maastricht 2011

Vetting Committees Antiquairs Chairman

Prof. Dr. H.W. van Os
University Amsterdam

Vetting Committees Paintings Chairman

A. Speelman
Director Edward Speelman Ltd, London

Co-Chairman French, Italian, Spanish and English Old Master Paintings

Dr. E. Peters Bowron
Curator of the Museum of Fine Arts, Houston

Dutch, Flemish and German Old Master Paintings

A. Speelman, director Edward Speelman Ltd, London
T-H. Borchert, chief curator Groeningemuseum, Brugge
Dr C. Brown, director Ashmolean Museum, Oxford
Drs F. Duparc, director emeritus Mauritshuis, The Hague
Prof. Dr I. Gaskell, Margaret S. Winthrop curator paintings, sculpture and decorative arts, Harvard Art Museum, Cambridge
Prof. Dr E. Haverkamp Begemann, John Langeloth Loeb professor emeritus, Institute of Fine Arts, New York
S. Howell, picture restorer/ conservator, London
W. Kloek, former curator Rijksmuseum, Amsterdam
Dr S. Levie, emeritus director Rijksmuseum, Amsterdam
Prof. Dr B. Lindemann, director Gemälde Gallery und Sculpturen Kollektion Staatliche Museen, Berlin
Dr D. Lüdke, former head conservator Staatliche Kunsthalle, Karlsruhe
L. Nichols, William Hutton curator European and American paintings and sculpture before 1900, Toledo Museum of Art
Dr P. Sutton, executive director Bruce Museum, Greenwich
A. Wheelock jr, curator Northern Baroque paintings, National Gallery of Art, Washington DC

French, Italian, Spanish and English Old Master Paintings

Dr E. Peters Bowron, The Audrey Jones Beck curator of European Art, The Museum of Fine Arts, Houston
Dr C. Bailey, associate director and Peter Jay Sharp chief curator, The Frick Collection, New York
P. Corbett, picture restorer, London
Dr M. Epifani, Regional Department of Cultural Heritage and Landscape of Piedmont, Turin
S. Howell, curator, London
I. Kennedy, Louis L. and Adelaide C. Ward curator European

painting and sculpture, Nelson-Atkins Museum, Kansas City
A. Laing, curator paintings and sculpture, The National Trust, London
Prof. R. Lattuada, Seconda Università degli Studi di Napoli
J.P. Marandel, The Robert H. Ahmanson chief curator European art, County Museum of Art, Los Angeles
Prof. M. Natale, Université de Genève
Prof. B. Navarrete, University de Alcalá, Madrid
S. Schaefer, senior curator paintings, The J. Paul Getty Museum, Los Angeles
Dr E. Schleier, former curator paintings, Gemälde Gallery, Berlin
D. Scrase, (assistant)director collections, keeper of paintings, drawings and prints, The Fitzwilliam Museum, Cambridge (UK)
Dr C. Strehlke, adjunct curator John G. Johnson Collection Museum of Art, Philadelphia
A. Weston-Lewis, chief curator Italian and Spanish Art, National Gallery of Scotland, Edinburgh

19th Century Paintings

Drs W. Baars, expert, Amsterdam
Drs R. Bionda, Free University Amsterdam
Dr G. Frodl, emeritus director Österreichische Galerie Belvedere, Vienna
J. Leighton, director-general National Galleries of Scotland, Edinburgh
Drs J. Sillevs, curator Gemeentemuseum, The Hague
B. Tempel, director Gemeentemuseum, The Hague
A. van der Werff, expert, Oudeschild

Drawings

Dr G. Abrams, expert, Boston
Dr G. Luijten, director Fondation Custodia, Paris
Dr. W. Robinson, curator drawings, Fogg Art Museum, Harvard University, Cambridge
Dr A. Robison, Mellon senior curator prints & drawings, National Gallery of Art, Washington
P. Schatborn, expert, Amsterdam
R. C. van Tuyl van Serooskerken, director graphic arts, Musée du Louvre, Paris

Classical Antiquities

J.-D. Cahn, exhibitor, Münchenstein
J. Billen, exhibitor, Brussels
Prof. Dr H. Brijder, expert, Vaals
Prof. Dr D. Kreikenbom, University Mainz
Prof Dr. K. Parlasca, expert, Frankfurt
Dr. A Wiese, curator Egyptian Antiquities, Antikenmuseum, Basel
Drs M. Zilverberg, exhibitor, Amsterdam

Works of Art

J. Polak, exhibitor, Amsterdam
Dr Ch. Avery, art consultant, Beckenham
Ph. Carlier, exhibitor, Paris
H. Defoer, emeritus director Museum Catherijneconvent, Utrecht
J. Dirven, expert, Schoten
A. Kugel, exhibitor, Paris
R. van Langh, head Conservation Rijksmuseum, Amsterdam
Dr H. Meurer, former head conservator, Stuttgart
Dr. E. Schmidt, James Ford Bell curator of decorative arts and sculpture, Minneapolis Institute of Arts
Drs G. de Werd, director Museum Kurhaus Kleef
V. Wurster, exhibitor, Bremen

Early Asian Works of Art

D. Blitz, exhibitor, Amsterdam
V. Harris, keeper emeritus of Japanese Antiquities, the British Museum, London
J. Hennessy, exhibitor, New York
M. Hinton, head Japanese Art Christie's International, London
B. Janssens, exhibitor, London
R. Kerr, former keeper of the Far Eastern Department Victoria & Albert Museum London, honorary associate of the Needham Research Institute Cambridge
A. Lin, expert, Hong Kong
D. Priestley, exhibitor, London

Asian Export Art

J. Welsh, exhibitor, London
Dr J. van Campen, curator Asian export art, Rijksmuseum Amsterdam
M. Cohen, exhibitor, Reigate (Surrey)
Prof. Dr C. Jörg, University Leiden
Dr M. A. Pinto de Matos, director National Museum of Azulejo, Lisbon
Dr. M.A. Pinto de Matos, director Museu nacional do Azulejo, Lisbon
F. van der Ven, exhibitor, 's-Hertogenbosch

Indian and South East Asian Art

M. Nies, exhibitor, Antwerp
J. van den Bergh, exhibitor, London
Dr J. Fontein, emeritus director of the Museum of Fine Arts, Boston
Drs H. Kreijger, expert, Amsterdam
D. Weldon, senior consultant Indian and South East Asian department Sotheby's, New York

Textiles

B. Blondeel, expert, Antwerp
A. Deroyan, expert, Paris
T. Halle, director Cora Ginsburg Inc, New York
H. König, collector, former president TEFAF, Minusio
N. de Pazzis-Chevalier, expert, Paris

Antique Wallpapers

V. de la Hougue, conservator and head papier peints, Musées des Arts décoratifs, Paris

Early Furniture

L. van Aalst, expert, Breda
M. Lagrand, expert CNES, Paris
D. López d'Aragón, exhibitor, Madrid
Dr P. Rem, curator furniture Paleis Het Loo Nationaal Museum, Apeldoorn
M. Rullier, expert CNE-CNES, Poitiers

Later Furniture

P. Hoogendijk, exhibitor, Naarden
Y. Chastang, curator furniture and consultant, Sittingbourne (Kent)
P. van Duin, head furniture conservation Rijksmuseum, Amsterdam
R. Kern, co-director Hotspur, London
C. Payne, expert, London
A. Ribolzi, director Adriano Ribolzi Antiquairs, Monte-Carlo
M. Rossi Mosseri, Aveline-Jean Marie Rossi-antiquaire, Paris
M. Rossi Masseri, Aveline - Jean Marie Rossi - antiquaire, Paris
Dr A. Stiegel, curator of furniture, Kunstgewerbemuseum Staatliche Museen, Berlin

Arms & Armour

D. Edge, armourer Wallace Collection, London
P. Finer, exhibitor, London

Tribal Art

L. Van de Velde, expert African art, Antwerp
F. Herreman, expert, Antwerp
A. Meyer, exhibitor, Paris
J. Van Witteloostuijn, expert African and Oceanic art, Delft

Precolumbian Art

J. Blazy, expert associated with 'la Compagnie des commissaires-priseurs de Paris', Paris
Dr E. de Bock, curator Precolumbian art, Wereldmuseum, Rotterdam
F. Kool, expert, Zoetermeer

Clocks & Watches

F. Kats, expert, Rotterdam
M. Crijns, exhibitor, Oosterhout
M. Gouriev, head clocks and musical machine restoration laboratory, State Hermitage Museum, St-Petersburg
A. Roest, exhibitor, Ingen
J. Sabrier, expert près la Cour d'Appel de Paris, Paris

European Ceramics

Dr U. Pietsch, director Porzellansammlung, Staatliche Kunstsammlungen, Dresden
R. Aronson, exhibitor, Amsterdam
E. Caviglia, exhibitor, Lugano
B. Dragesco, expert CNES, Paris
E. Manners, expert, London
A. Reyes, exhibitor, Munich
M. Vandermeersch, expert, Paris

Glass

Drs K. Laméris, expert, Amsterdam
S. L'Hermite-King, expert, Paris
J. P. Smith, expert, London

Silver

F. Payer, exhibitor, Zurich
J. Endlich, exhibitor, Haarlem
Drs D.J. Biemond, curator silver department Rijksmuseum, Amsterdam
J. Estié, exhibitor, Amsterdam
A. Kugel, exhibitor, Paris
T. Martin, exhibitor, New York
A. Neuse, exhibitor, Bremen
F. Norton, exhibitor, London
T. Schroder, lecturer and consultant, London

Jewellery

M. Akkerman, jewellery historian, Amsterdam
H. Balian, expert CNE, Paris
E. van Grondelle, expert, Doetinchem
D. Girod, expert, Amsterdam
Drs J. Koers, senior associate director Christie's, Amsterdam

Russian Works of Art,

Gold Boxes & Objects de Vertu

Dr G. von Habsburg, guest curator Richmond Virginia Museum of Fine Arts, Bronxville, New York
M. Schaffer, exhibitor, New York
A. von Solodkoff, expert Fabergé, Russian art & objects of vertu, Hemmelmark Archives, Barkelsby

Indian Jewellery

G. Chrischilles, expert ethnic and folk jewellery, Brussels
B. van Gelder, exhibitor, 's-Hertogenbosch
S. Ray, expert Indian & Islamic works of art, London

Icons

Drs D. Krikhaar, expert, The Hague
RS Dir B. Bornheim, sworn official expert of the Board of Commerce and Industry, Munich
Drs S. Morsink, exhibitor, Amsterdam
F. Tóth, exhibitor, Amsterdam

Books, Manuscripts & Maps

S. Fogg, exhibitor, London
Dr J. Günther, exhibitor, Stalden
Dr A. Korteweg, curator emerita of medieval manuscripts, The Royal Library, The Hague
Prof. J. Marrow, Princeton University, Princeton
R. Wieck, curator medieval and renaissance manuscripts, Pierpont Morgan Library, New York

Applied Arts & Design

F. Leidelmeijer, expert, Amsterdam
J.-M. Camard, chairman Camard & Associés, Paris
Drs T. te Duits, conservator design, Museum Boijmans van Beuningen, Rotterdam
F. Laffanour, exhibitor, Paris
A. von Vegesack, director Vitra Design Museum, Weil am Rhein
Dr Chr. Witt Döring, curator decorative arts Neue Galerie, New York

19 & 20 century Sculptures

R. Bowman, exhibitor, London
L. Van Cauwenbergh, expert marble sculptures, Brussels
A. Richarme, expert bronze, Paris
Dr J. Teeuwisse, director Museum Beelden aan Zee, Scheveningen

Modern Art

J. Roundell, exhibitor, London
J. Bertz, consultant, Düsseldorf
M. Erdman, consultant, Amsterdam
R. Thomas, exhibitor, Munich

Photography

D. Blau, exhibitor, Munich
Drs M. Boom, curator of photography Rijksmuseum, Amsterdam
L. Stewart, consultant photographs Bernard Quaritch Ltd, London
Th. Walther, private collector, Zurich