

Introduction

CITES “Certificate for musical instrument” is delivered by the competent local authority of the home country of the owner. It's valid for three years and has to be renewed after this period if necessary. It's normally Compulsory only for species listed in the appendix I of the CITES convention and in case of exiting the economic area of your home country (U.S.A., European Union, etc.), but greatly helps movements between different economic areas in case of species listed on the appendix II. The application must be made by the owner himself.

The possession of a species listed in the appendix I of the convention without a certificate can generate a confiscation and proceedings towards the owner. It's obviously quite rare to be seized at home, but one can be confronted with that situation while travelling.

For the species listed on the appendix II, solely trading to another economic area needs a certificate, but it's another type of certificate (re-exportation certificate). Within the scope of a journey, no certificate is compulsory for these species. Nevertheless, A certificate will enable to dispel any doubt about the species on the instrument in case of customs check.

The fact that an instrument includes elements coming from listed species is in no way an obstacle to the procurement of a CITES certificate for musical instrument, on the contrary, it simply allows the instrument to be in order towards international legislation.

The following document, established by a professional and along with a sworn statement from him will enable the owner to easily acquire the CITES certificate which will allow him to travel lawfully, without mishap.

Musical instrument “passport”

Template

To be filled in by the luthier in anticipation of an application for a CITES certificate for musical instrument.

Drawn up by: *Name or business name*

Date:

Address

Country

Stamp and/or signature



1. Information about the instrument

a) Name of the maker or Brand:

b) Production year (if known) :

c) Visual properties of the wood:

d) Craftmanship:

e) Varnish:

f) Dimensions:

Body length:

Upper bout width:

Lower bout width:

Waist width:

Rib height:

g) Other distinctive features:

2. Photographs of the instrument

3. Information about the bow

Bow 1:

a) Name of the maker or Brand:

b) Production year (If known):

c) Visual properties of the wood:

d) Craftmanship:

e) Frog description

f) Length of the stick:

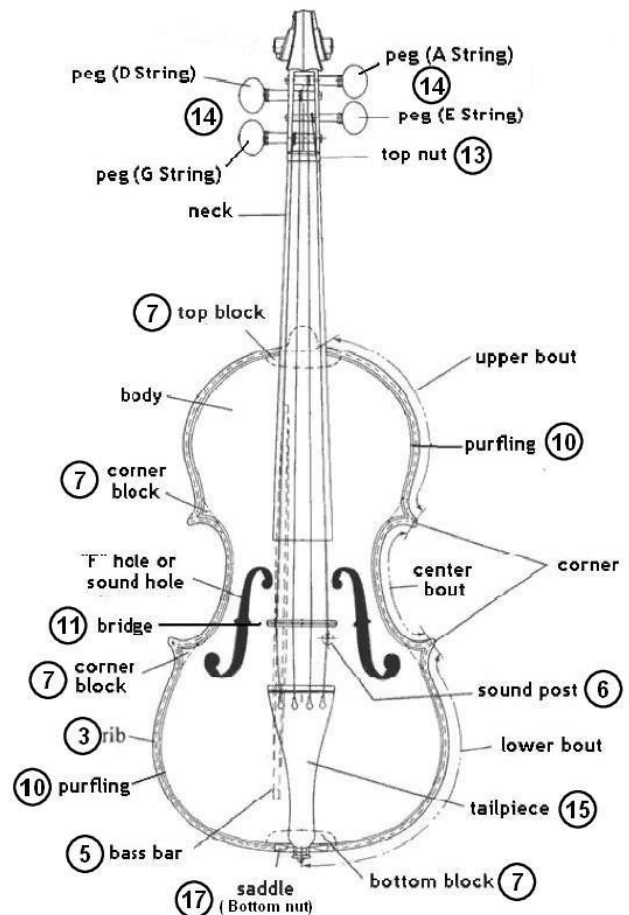
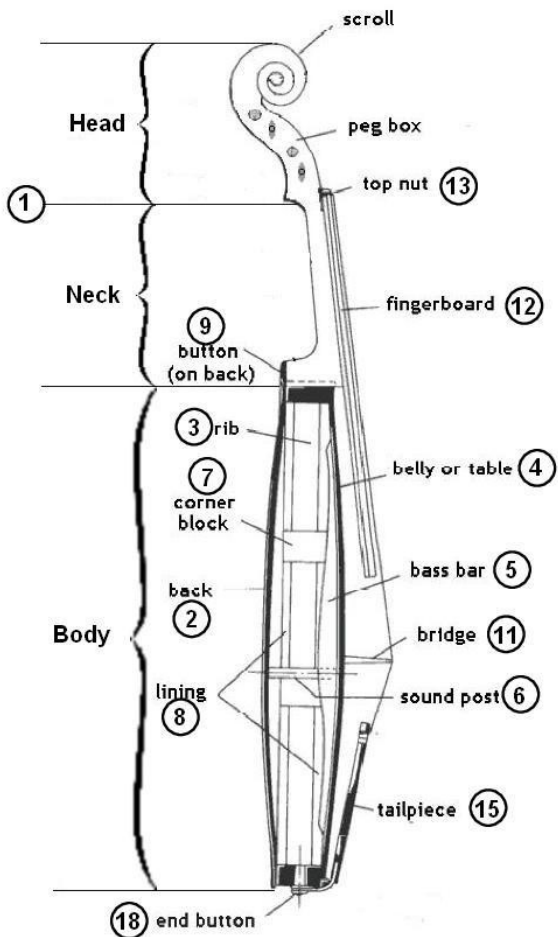
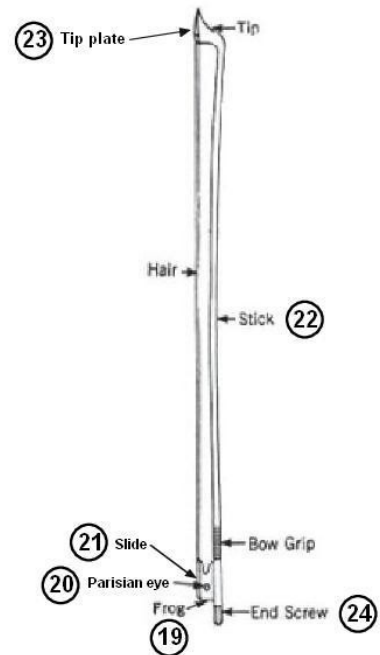
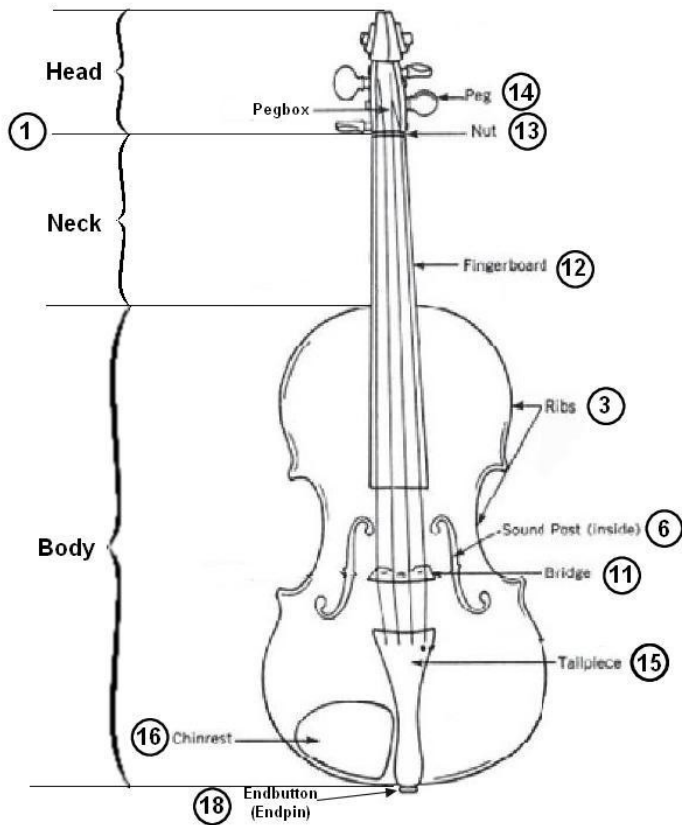
g) Other distinctive features

4. Photographs of the bow

Bow 1:

5. CITES Information

Diagram of the violin and bow



Legend

		Taxon		Common name	Origin (if known)	Date or dating (estimation)	Cites App. / EU Annex
		Genus	Species				
Instrument:							
1	Head and Neck :						
2	Back:						
3	Ribs:						
4	Front (Belly):						
5	Bassbar:						
6	Soundpost:						
7	Blocks (top, bottom, corners):						
8	Linings:						
9	Ebony crown(if relevant):						
10	Purfling:						

		Taxon		Common name	Origin (if known)	Date or dating (estimation)	Cites App. / EU Annex
		Genus	Species				
Fittings:							
11	Bridge:						
12	Fingerboard:						
13	Top nut: :						
14	Pegs:						
15	Tailpiece:						
16	Chinrest (if relevant):						
17	Saddle (bottom nut):						
18	Endbutton or endpin:						

		Taxon		Common name	Origin (if known)	Date or dating (estimation)	Cites App. / EU Annex
		Genus	Species				
Bow: (Bow 1)							
19	Frog:						
20	Parisian eye (if relevant):						
21	Slide (if relevant):						
22	Stick :						
23	Tip plate (if relevant) :						
24	End screw (if relevant) :						

6. Information about owner

Surname:

First name:

Birth date and place:

Nationality:

Home address:

Home Country:

7. Appendix

Guidelines for the passeport

The blue characters on the first page have to be replaced or deleted

Chapter 1 : Information of the instrument

c) : grain structure and other natural characteristics, flames, growth lines, one piece / two pieces back, etc.

d) : About geometrical and aesthetical characteristics of the instrument, such as the shape of the instrument, the shape of the f-holes on the front, the shape of the corners and edges, shape of the scroll, purfling, etc.

e) : Characteristics of the varnish, colour / shade and wear pattern on the instrument (degradation through use).

g) : About the potential ornamental details, incisions (e.g some Italians used to mark the bottom plate by incising it with a knife), inlays, specific purfling, visible repairs, etc.

Note: generally features should be taken into account together to be sure of the identity of an instrument. However, in certain cases an instrument may be associated with particularly distinctive features (e.g. a peg box in the shape of a lion's head) that may be sufficient alone to identify an instrument.

The following should not be used as reliable features for identification: Fittings such as fingerboards, pegs, chinrests, strings and tailpieces, as these are often changed according to the needs of the musician, labels on the inside of instruments and brands on bows as these are not always present or correct, and can be easily changed

Chapter 2 : Photographs of the instrument:

Required:

Photographs of the front and back of the instrument, side view of the body, side views of the scroll.

Optional:

Additional photographs of any distinctive features on the instrument (f-hole, marks, inlays, etc).

Chapter 3 : Information of the bow(s):

c) : grain structure and other natural characteristics, porosity, potential flames, colour, etc.

d) : About geometrical and aesthetical characteristics of the bow such as the shape of the head, sticks geometry, material for thumb piece and lapping, material for tip plate, etc. (except the frog)

e) : This solely concerns specific details of the frog, its shape, ornaments, Parisian eye, slide, gold / silver mounting, and the materials used, etc.

g) : Concerns the potential visible details, ornamental or not, proper to the bow, signature engraved on the bow or frog, any wear pattern on the frog, stick, or protective materials of the bow, etc.

Note: If several bows circulate with the instrument, do the identification on each bow (Bow 1, bow 2, etc.).

Chapter 4 : Photographs of the bow

Required:

Side views photographs of the frog, the head, and the stick.

Optional:

Additional photographs of any distinctive features on the bow (see 3- g).

Chapter 5 : CITES Information

You have to be as precise as possible for this part in order to facilitate the procurement of the certificate (**see the glossary at the end of the guide**).

In case of species listed on app. I or II, make sure of the origin of the material. It must be pre-convention (wear pattern, known maker, or craft style leading to believe that the year of making was prior to the annexation) or that there is an invoice for it.

If you don't know or can't identify the origin or dating of the material, contact your local authority that delivers the certificate in your home country. They can help you define the missing details or date of convention.

If a part traditionally made of mother of pearl or Ivory is made of metal or plastic, or any modern material, notify it in the description and leave the box empty in this chapter.

Chapter 6 : Information of the owner

information to be completed by the owner or the luthier if he knows the details, with the authorisation of the owner.

Chapter 7 : Appendix

This section can include any document which enables to identify the instrument or the owner.

It can include the CITES "certificate for musical instrument" after procurement, any ownership certificate or acquisition invoice, a certificate of authenticity, any invoice which has to do with a modification or replacement of the fittings or a part of the bow appearing in chapter 5, any other document worthy of interest.

Glossary of the species commonly used in Violin and bow making

Botanical:

Common name	Scientific name	Origin	CITES app/ EU annex
Maple (Sycamore, field maple, Norway maple)	<i>Acer pseudoplatanus</i> , <i>Acer campestre</i> , <i>Acer platanoides</i> L.	Europe	-
Norway or European spruce	<i>Picea abies</i>	Europe	-
Sitka spruce	<i>Picea sitchensis</i>	Northern America, Europe	-
Engelmann spruce	<i>Picea engelmannii</i>	Northern America, Europe	-
Poplar	<i>Populus nigra</i>	Europe	-
Willow	<i>Salix alba</i>	Europe	-
Pearwood	<i>Pyrus communis</i> L.	Europe	-
Boxwood	<i>Buxus sempervirens</i>	Europe	-
Ebony (Madagascar populations)	<i>Diospyros</i> SPP	Madagascar	II / B*
Ébony (Cameroon)	<i>Diospyros crassiflora</i>	Nigeria, Cameroon, Central African Republic, Gabon, Congo	II / B*
Pernambuco	<i>Caesalpinia echinata</i>	Brasil	II / B*
Rosewoods and palisanders:			
All species if particular species unknown, except <i>Dalbergia nigra</i> .	<i>Dalbergia</i> SPP (All species except <i>Dalbergia nigra</i>)	All origins	II / B
African blackwood, Grenadilla	<i>Dalbergia melanoxylon</i>	Mozambique, Tanzania, Congo, Senegal, South Africa	II / B
Madagascar rosewood	<i>Dalbergia Baronii</i>	Madagascar	II / B
Kingwood, Violet rosewood, Jacarando	<i>Dalbergia cearensis</i>	Brésil	II / B
Indian rosewood	<i>Dalbergia latifolia</i>	Inde	II / B
Cocobolo	<i>Dalbergia retusa</i>	Belize, Costa Rica, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama	II / B
Honduran rosewood	<i>Dalbergia stevensonii</i>	Belize, Guatemala, Mexico	II / B
Amazonian rosewood, Amazonas	<i>Dalbergia spruceana</i>	Brésil, Venezuela, Bolivia	II / B
Brasilian rosewood, Rio rosewood,	<i>Dalbergia nigra</i>	Brasil	I / A

* Although these species are listed on the CITES convention, the annotation does not concern musical instruments. Nevertheless, they must appear on the description in chapter 5.

Animal:

Common name	Scientific name	Origin	CITES app/ EU annex
Elephant Ivory (Africa)	<i>Loxodonta africana</i>	South Africa, Botswana, Namibia, Zimbabwe	II / B
Elephant Ivory (Africa)	<i>Loxodonta africana</i>	All other origins	I / A
Elephant ivory (Asia)	<i>Elephas maximus</i>	Laos, Thailand, Vietnam, Cambodia, Nepal, India, Indonesia, Malaysia, Myanmar, China	I / A
Mammoth ivory	<i>Mammuthus</i>	-	-
Sea turtles (All species)	<i>Cheloniidae spp.</i>	All origins	I / A
Leatherback sea turtle	<i>Dermochelys coriacea</i>	All origins	I / A
Gray whale	<i>Eschrichtius robustus</i>	All origins	I / A
Bowhead whale	<i>Balaena mysticetus</i> <i>Eubalanea spp.</i>	All origins	I / A
Humpback whale	<i>Megaptera novaeangliae</i>	All origins	I / A
Blue whale	<i>Balaenoptera musculus</i>	All origins	I / A

A certain number of sea and fresh water molluscs used for their mother of pearl are also listed on the CITES convention. An internet picture search can help you to identify the present mother of pearl.

App. I / A:

Conradilla caelata, Dromus dromas, Epioblasma curtisi, Epioblasma florentina, Epioblasma sampsonii, Epioblasma sulcata perobliqua, Epioblasma torulosa gubernaculum, Epioblasma torulosa torulosa, Epioblasma turgidula, Epioblasma walkeri, Fusconaia cuneolus, Fusconaia edgariana, Lampsilis higginsii, Lampsilis orbiculata orbiculata, Lampsilis satur, Lampsilis virescens, Plethobasus cicatricosus, Plethobasus cooperianus, Pleurobema plenum, Potamilus capax, Quadrula intermedia, Quadrula sparsa, Toxolasma cylindrella, Unio nickliniana, Unio tampicoensis tecomatensis, Villosa trabalis

App. II / B:

Cyprogenia aberti, Epioblasma torulosa rangiana, Pleurobema clava

Source: cites.org