

WINTER ART & ANTIQUES FAIR

OLYMPIA LONDON

1 – 6 NOVEMBER 2022

PRIVATE PREVIEW 31 OCTOBER

VETTING
REGULATIONS
2022

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REGULATIONS

General Principles

1. **There are no datelines** at The Art & Antiques Fair Olympia. However Contemporary work may only be exhibited if the artist and his/her work satisfy one or more of the following criteria:

They are internationally recognised and established; they are represented in internationally renowned museums and collections; they belong to an established school or art movement; they have a proven market value.

Decorative contemporary art must **not** be used to dress antique stands.

The permitted degree of restoration of any exhibited item is ultimately the decision of the Vetting Committee. Generally, reasonable restoration is allowed, but it must be in keeping with the original character of the piece; it must be stated on the label; it must not seek to obscure evidence of age or the extent of serious damage; it must have been completed prior to the Fair; and any alterations must not change the item's original character or size or enhance its value.

2. **Exhibitors are responsible for remaining familiar with changing laws and regulations**, and with any current legal restrictions in place relating to the sale of antiques and antiquities.

In particular, exhibitors must comply with Trading Standards, which require that descriptions must be justifiable, and that all purchasers should be provided with invoices giving Name, Contact details, and VAT number. Consumer protection legislation asserts that it may be a criminal offence for labelling to be misleading in any way.

All CITES (Convention on International Trade in Endangered Species of Wild Flora and Fauna) regulations must be adhered to, particularly the requirement that CITES certificates must be obtained prior to export, and any non-UK purchaser should be made aware of this. Exhibitors should also note that CITES regulations apply to **any** item that has ivory, tortoiseshell, or rhino horn as a component part, however small.

3. **Stand appearance:**

Exhibitors should ensure that their stand is arranged with a display that is consistent with a good visual image for the Fair. In particular:

- The arrangement of the stand must take account of the safety of the visitors
- All items must be within the perimeter of the stand, any exhibit in the gangways will

be removed to the stores by Clarion Events Ltd or their contractors, with no responsibility for loss or damage

- Items should be of a consistent standard of taste, quality, period and style
- Stands should not be overcrowded, with no small items displayed on the floor

If an item is screwed to the wall, the exhibitor must be able to provide a photograph of the back of that item

Any goods used for display must be marked "For display only", and will be vetted.

Showcases and flower containers for display only, are permitted, provided they are not 'antique' reproductions. Ceramics, reproduction furniture, deliberate fakes and post 1914 Lamps, even for display only, are not acceptable. Carpets must be of good quality, curtains and textiles must be compliant with Fire safety regulations. Books intended for display to enhance bookcases must be in good condition with intact bindings, but others may be permitted at the discretion of the vetting committee.

Items borrowed from another exhibiting dealer for the purposes of stand dressing will be vetted, and if sold, the purchaser of the piece must be given an invoice by the owner of the piece, not by the exhibitor on whose stand the piece was displayed.

4. Labelling.

All exhibits must be clearly labelled prior to Vetting Day, and before any subsequent day's restocking. The purpose of the label is to inform, it must not be ambiguous. Descriptions should be full and fair, and avoid unwarranted superlatives. Items that are not labelled will be rejected and will have to be brought in on a subsequent day.

Labels must include the following:

- * Description of exhibit
- * Material(s)/medium: eg Furniture – type of wood must be stated;
- * Paintings and Watercolours – the name, dates and nationality of the artist and the date of the picture;
- * Statuary and Sculpture – the names, dates and nationality of the sculptor and the date of the actual cast
- * Country of origin
- * Date of manufacture
- * Details of any restoration, repairs or reconstruction must be stated as fully as possible

* Price – all items priced at £10,000 or below must have the price on the label. For items priced above £10,000 the price can be on the label or else on a price list which must be displayed on the stand. Such pieces can be priced after vetting.

* Provenance

* On Jewellery stands, where individual labelling may be impractical, exhibits should be cross-referenced to a separate list, giving full descriptions, and to a price list which must be on display on the stand

The attribution of any item to a specific artist or maker must follow the guidelines set out below:

- (a) “By . . .” is a work by the artist;
- (b) “Cast from a model by . . .” is a work from the artist’s model, originating in his circle and cast during his lifetime or shortly thereafter;
- (c) “Attributed to . . .” is probably a work by the artist in whole or in part;
- (d) “In the style of . . .” is a work of the period of the artist and closely related to his style;
- (e) “Manner of... is a work executed in the artist’s style but of a later date;
- (f) “After . . .” is a copy (of any date) of a work of the artist;
- (g) “Signed . . .”, “Dated . . .”, “Inscribed . . .” and “Stamped . . .” – the signature/date/ inscription/stamp is by the artist or manufacturer;
- (h) “Bearing the signature . . .”, “Bearing the date . . .”, “Bearing the inscription . . .” and “Bearing the stamp . . .” – the signature/date/ inscription/stamp is not by the artist or manufacturer

Any claim must be backed up by documentary or photographic evidence and this evidence must be made available to the Vetting Committee

It is recommended that exhibitors prepare labels in advance of the Fair. The purchaser of an item should be given the label with the above information and, to avoid any subsequent queries being raised by the purchaser, this information must also be marked on the invoice.

5. Vetting Procedure

Exhibitors should note that the fact that a piece has been exhibited at a previous Olympia fair, or any other fair, does not guarantee its acceptance at a subsequent Olympia fair.

Any exhibitor uncertain about the suitability of a particular item which they would like to exhibit, may arrange to have it pre-vetted by emailing photographs and a full description to the Vetting Coordinator two weeks before the Fair at charlotte.ansell@ligevents.co.uk – the details will then be passed on to the relevant Vetting Committee Chairman. This procedure may also be used for large items, central display pieces, chandeliers and carpets which should be pre-vetted to avoid having to reposition them. All items to be hung on a drop wire must be pre-vetted.

Exhibitors should note that the pre-vetting procedure is for guidance only and any decision made will be provisional. The final decision will be made by the whole Committee on Vetting Day.

ALL STOCK MUST BE IN THE HALL BY 9:30AM ON VETTING DAY, and all stands must be open and ready for vetting by 10:30am on Monday 31st October with nightsheets removed – cupboards must be open and cabinets unlocked. All items will be vetted to ensure that they are in the best interests of the Fair – this includes items that are not for sale and are for display only.

EXHIBITORS ARE REQUIRED TO LEAVE THEIR STAND AND THE ADJACENT AREA WHILE THE VETTING COMMITTEE IS PRESENT. However, they should remain in the Hall in case of a need for clarification. A form will be attached to each stand prior to Vetting Day which each Committee will mark to show that all items of that particular discipline have been vetted.

Exhibitors should note that the Vetting Committee is empowered by Clarion Events Ltd to **reject** items on Clarion's behalf which are not of sufficient quality, irrespective of age or other considerations.

When an item is being rejected, the Chairman of the Committee will sign the rejection slip in addition to writing the name of the Committee on the form.

Each stand will have an envelope marked "Vetting Information" put on the wall and when an item is rejected, or the Committee has asked for a label to be amended, the blue copy of the rejection slip will be left in this envelope and a green spot will be put on the item or its label.

Exhibitors must remove all rejected items from stands and take them to the Vetted Off Store within the Sold Store.

Rejected jewellery must be placed in the exhibitor's safe and should not be removed from the safe until the end of the Fair.

Any property left unattended or within the Vetted Off Store is at the owner's risk. Neither the venue, Clarion Events, the members of the Vetting Committee nor their employees accept any responsibility for loss or damage sustained to property at the premises

When an exhibitor wants to collect an item from the Vetted Off Store to remove it from the fair, he/she should go to the store with the rejection slip for the item and complete a pass out slip to remove it from the fair.

Exhibitors should note that any member of the Vetting Committee or the Vetting Coordinator may revisit a stand at any time during the Fair and request items to be removed.

Exhibitors should also note that any member of the Vetting Committee or the Vetting Coordinator may take a photograph or photographs of a stand or particular items on a stand during the vetting process.

Exhibitors may **appeal** against the rejection of an item. All appeals are to be made in writing, addressed to the Chairman of Vetting and taken to the Vetting Office as soon as possible together with any supporting evidence.

Where an item has been unanimously rejected as being not genuine, altered or over-restored, an appeal will only be allowed if there is previously undisclosed documentation or documentary evidence available. This evidence will have to be submitted concurrently with the appeal.

However, if an item has been unanimously rejected as unfairworthy, an appeal will be allowed although there may not be any undisclosed documentation or documentary evidence available.

On Vetting Day, all appeals will be heard by the Appeal Committee which will have a Chairman and two other members. An appeal must be lodged as soon as possible but certainly before 2 pm. The Chairman of the relevant Vetting Committee will outline to the Appeal Committee the case against the object and the exhibitor, or a person nominated by him, will make the case in favour of the object. The Appeal Committee will then make a ruling.

There will be a different procedure for any appeals lodged against the rejection of an item brought into the Fair between **Tuesday 1st – Sunday 6th November** The item will have to leave the stand following its rejection, the appeal will be heard during the day and there

will have been a ruling on the item by the end of that day. Should the appeal be upheld, the item will certainly be available for sale the following day.

New stock may be brought into the Hall between 8.15 am and 9.30 am from Tuesday 1st – Sunday 6th November.

If new stock is coming into Olympia a vetting request form will need to be completed, the exhibitor will take the items to his/her stand and the vetters will then come to the stand. All items must be labelled before being brought into the Fair.

Exhibitors who have had their stock pre-vetted will be able to restock their stands each morning without waiting for further vetting. These items must be in place by 10.15 am so that the all clear for opening can be given. The exhibitor must have a pre-vetted form for each item which has been completed by the relevant Vetting Committee – this needs to be given to the security guard when removing the item from the store. If the form has been mislaid, the item will need to be taken out of the store before 9.30 am, a vetting request form must be completed, and the item will be vetted again.

There will be a clearly marked area in the Sold Store for pre-vetted stock and all such items must be moved from the stand to this area before the fair opens at **3pm on Monday 31st October**, no stock can be placed there after this time. The pre-vetted area will be available for any exhibitor to use but all items must be suitably packaged.

Where an exhibitor is unable to bring his/her stock into the Hall between 8.15 am and 9.30 am, he/she can still have stock vetted by bringing it into the Hall or taking it out of the store in the 20 minutes after the Fair has closed in the evening, to go onto a stand and be vetted the following morning. To take stock out of a store, an exhibitor just needs to go to the store during that time, a vetting request form will be completed and left with the guard. If an exhibitor wishes to bring stock in from outside during this time, the Vetting Co-ordinator must be informed in advance so that security can be made aware that the stock is coming in. Again, a vetting request form will be completed by the exhibitor and left with the guard and the object(s) will be vetted the following morning.

If an exhibitor has exceptional circumstances which do not allow him/her to bring stock into the Fair in the ways described above, that exhibitor should contact the Vetting coordinator

DISCIPLINES

6. 20th CENTURY AND CONTEMPORARY WORKS OF ART

Permitted: Arts and Crafts, Art Nouveau, Art Deco and later 20th century items, if of high quality
Post 1945 glass if attributable to a named designer
Repatinated art deco bronzes, bronzes with replacement bases in original form

Not permitted: Items which have been altered by the later addition of mirrors, shagreen, vellum, lacquer or any other covering
Mass produced or inferior quality items
Posthumous or recast bronzes

7. LUXURY GOODS

Luxury goods items produced after the Second World War (rubberised Louis Vuitton items for example) and reissues of earlier models will be deemed unfairworthy unless of exceptional quality, exceptional provenance or bespoke made.

8. ANTIQUITIES

All antiquities must clearly state their civilisation (eg Egyptian, Roman, etc) and provenance with a short description and date.

Certain cultural and archaeological objects, including Roman and Mediaeval Jewellery, will require an individual license for export out of the United Kingdom whether on a permanent or temporary basis. For up to date information please check The Arts Council website www.artscouncil.org.uk. Additionally, best practice is for the Art Loss register to be consulted for items valued at £2000 or more prior to their being displayed.

Whilst thermo-luminescence (TL) certificates are obligatory at certain price levels for Chinese ceramics, they are not obligatory for other ancient pottery. However, in the case of highly priced Greek or Roman pottery etc, the exhibitor may find it an advantage to seek a TL test. (Oxford Authentication Limited on +44 (0)1235 770998 or visit the website at www.oxfordauthentication.com.)

The public display of human remains of any kind or period will not be accepted by the Organisers of the Olympia Fairs.

9. NUMISMATICS

The following will **not** be permitted:

Seriously altered pieces, eg with heavy tooling;

Later casts, including any electrotypes, except of exceptional quality; and pieces falsified with intent to deceive, unless of significant historical interest.

10. ARMS, ARMOUR AND MILITARIA

Edged Weapons: Blades and hilts must be homogenous or, if not, described as composite

Armour: Composite Armour is acceptable but individual elements should be from within a two-decade period.

Firearms: Percussion systems and earlier are included.

Systems that have been adapted should not have been reconverted back to original system

Barrels which have been shortened in the mid-18th century and recently restored to their original length are not acceptable.

11. BASE METALS

Base metals comprise mainly copper, lead, tin and zinc and their alloys.

Straightforward commercial 20th century reproductions (post 1914) and pastiches of articles of an earlier period, will be rejected.

Good quality items of kitchenware which were in production prior to 1900 but which continued to be manufactured into the 20th century will be allowed.

12. LIGHTING

All items of antique lighting must be substantially in their original form, but sympathetic conversion to gas or electricity or items missing redundant technical elements (such as an oil reservoir or burner) will be allowed. 20th century copies of an earlier period are allowed if of exceptional quality and condition. Chandeliers and fine wall lights in earlier styles will be acceptable up to 1925 if of particular merit.

13. BOOKS, MANUSCRIPTS

Manuscripts and antique books should be fully described. Books should be complete. Reasonable defects or incomplete books are permitted but must be fully noted either on the flyleaf or on the description. Library bindings and books with “call” marks on the spine are not permitted.

14. EPHEMERA

Descriptions of autographs and hand written material should be in accordance with trade convention.

With items basically of postal history interest – eg envelopes from royalty with royal cachet/signature etc, the description should make clear the writer and/or signature if known or, if not known, should clearly state “hand unknown”.

15. PHOTOGRAPHS

The category will include photographs in all historical processes, and contemporary colour work. Most items exhibited will be photo-chemical prints, but certain photo-mechanical print processes may be included including in photogravure, collotype and other pioneering methods. These must be clearly labelled as photo-mechanical prints and not include the terms “vintage photograph” or “original photograph”.

Posthumous or estate prints will not be admitted. All photographs must have been made either by or under the instruction or direction of the photographer.

Photographic prints that have been chemically re-intensified will not be accepted.

16. CARPETS

All items must be hand made or produced on hand operated looms, of good quality and in fairworthy condition. Extensive restoration or items needing extensive restoration will not be accepted. Poor condition means holes, tears, stains, threadbare parts, colour runs and later colouring. Exceptions may be made for early pieces of museum quality which have had sympathetic conservation, with important fragments, and carpets reduced in size, permitted only if well presented. Carpets with end borders that have been rewoven so that it is not possible to determine the original size, will not be permitted.

Major tinting will not be allowed but some minor tinting may be permitted.

Traditional design carpets must be pre-1930, non-traditional carpets must be pre-1960.

All 20th century carpets with a traditional design must have natural dyes.
Any contemporary carpet must be by a recognized designer and be his/her original work.

17. CUSHIONS

All cushions whether of tapestry, silk or other material must be of a reasonable size (therefore not mini cushions) with the entire front of the cushion covered, ie not a strip of antique fabric flanked by modern silk or velvet. Cushions in modern kelims will not be accepted.

Modern cushions will **only** be allowed when they are covered in fabric that is identical to the fabric covering the piece of upholstered furniture on which they are placed.

18. TAPESTRIES

“Tapestry” implies a complete piece so those reduced in size should be labelled as “panels” or “fragments”. New borders must be stated.

19. TEXTILES

Re-mounted crewel work of the 17th and 18th centuries will be judged on merit but 19th century crewel work should be on its original ground and of good quality.
Marriages will not be permitted.

Post 1914 textiles will only be considered if of exceptional quality by known studios or textile artists. Documentary proof and full reference material must be available at the time of vetting for all such textiles.

20. EUROPEAN CERAMICS

Details of all restoration, including regilding, must be stated as fully as possible, indicating where possible the part restored. The abbreviations SR (slightly restored) or R (restored) are not allowed. Items that are over-restored will be rejected. Reproductions made less than 100 years ago will not be permitted.

21. CHINESE CERAMICS AND WORKS OF ART

All excavated Chinese ceramics with a retail value of above £3,000 for pottery and above £4,000 for stoneware must be thermo-luminescence (TL) tested by the Oxford Authentication testing centre (Oxford Authentication Limited on +44 (0)1235 770998 or

visit the website at www.oxfordauthentication.com)

This testing requirement will cover all ceramics to the end of the Yuan period (AD1368) and pottery tomb figures to the end of the Ming period (1644). Post Yuan porcelain and stoneware will not require a TL certificate. To have a piece tested, contact Oxford Authentication Limited on +44 (0)1235 770998 or visit the website at www.oxfordauthentication.com.

A TL certificate does not guarantee total authenticity and all tested pieces will still be subject to vetting in accordance with the Regulations. It is recommended that excavated Chinese bronzes are also authenticated with a TL test. Where there is no TL certificate available for bronzes, works of art or ceramics below the retail price threshold, a disclaimer notice must be displayed alongside the piece.

It is acknowledged that the test can be invasive and may damage thinly potted objects – in these special circumstances, a TL certificate will not be required but a disclaimer notice must be displayed as above.

All Chinese Imperial porcelain with reign marks has to be of the period without exception. However, Qing dynasty pieces of the same quality with apocryphal reign marks are permissible, eg Kangxi period pieces with Chenghua marks.

Chinese works of art of Imperial quality up to the end of the Qing period will be permitted. Poor carving, damage, stains and excessive restoration will not be allowed

A carbon-14 test certificate from an internationally accepted testing centre must be provided for all wooden temple figures from the Ming dynasty or earlier which are valued at £7,500 or above. A carbon-14 test certificate does not guarantee total authenticity and all tested pieces will still be subject to vetting in accordance with the regulations.

22. CHINESE AND KOREAN ANTIQUITIES

The export of antiquities from China and Korea has been illegal since 1948. The Organisers of the Olympia Fairs do not condone the sale of items smuggled out of these countries. Exhibitors must satisfy themselves that any object offered for sale has an export provenance pre-dating 1948.

23. CLOCKS, BAROMETERS AND WATCHES

ALL CLOCKS AND BAROMETERS MUST BE IN SOUND WORKING ORDER. Exhibitors must provide evidence that movements have been appropriately overhauled by a qualified repairer and must be able to provide a guarantee for a minimum period of twelve months.

Clocks must have the original movements and dials. Resilvered dials and replaced hands must be in keeping. Marriages will not be allowed, nor modern escapements in carriage clocks. Modern replaced escapements of fine quality will be allowed on French movements in decorative cases, where the movement is not visible.

Any restoration over and above general repairs created by normal wear and tear must be labelled. Enamelling to dials or applied areas can be repaired but not totally replaced, and details must be included on the label.

Rare decorative clock cases which rank as works of art, and in which the movements are incidental or later, may be permitted, but any such clock must be clearly labelled accordingly.

All watches must be in good operational order and have a condition report, to be shown to the Vetting Committee if requested. All movements and dials must be original. Restored dials are acceptable, but must be noted on the description. Replacement working parts, where specially made, must be in the spirit of the original. Straps, bracelets or ribbons to wrist watches must be of fine quality and in sound condition.

24. FOLK ART

All items must be fairworthy, and should be preserved and presented in their original state. Any repainting to carved wooden objects must be minimal and accurately labelled. Complete repainting, even in character of the original, is not acceptable.

Whilst not a formal requirement for vetting purposes, scientific reports of both surface (spectroscopy) and pigments (Raman microscopy) may help in the vetting process and are encouraged.

25. FURNITURE

The aim of the Olympia Fairs is to sell genuine articles of their period.

Examples of Edwardian Sheraton revival and Victorian Chippendale revival will be acceptable provided that the exhibitor gives an idea of date, ie circa 1890 not 19th century. 20th century copies of an earlier period of either English or Continental furniture are not acceptable. 19th century Continental furniture of good quality will be allowed.

The vetting of sectional furniture will only be done once it has been assembled. Exhibitors must not fill bookcases with books or china prior to vetting.

The following will be permitted:

- (a) **Regilding** of gilt chairs and other furniture, provided that this does not exclude evidence of antiquity. A photograph must be available of the item prior to regilding. Any 20th century item that is regilded **must** have a photograph showing that it was originally gilded, otherwise it will be rejected. All gilding must be described in one of the following ways – original, regilt, refreshed or restored;
- (b) **Re-upholstery** – all upholstery should be dated and in the character of the exhibit;
- (c) **Furniture of an earlier period relaid in Edwardian times** – items in this category, provided they are clearly labelled as such, and are of exceptional quality, will be considered on merit;
- (d) **Needlework covers on furniture** – if the needlework is not contemporary with the furniture this must be stated and dated;
- (e) **Replacement of:**
 - i. Missing or damaged bracket or bun feet if of the same character as the original;
 - ii. Missing or damaged plinths if of the same character as the original;
 - iii. Marble tops to the same size, style and colour of the original, but this only applies to furniture that was originally designed to have a marble top;
 - iv. Brass and other handles etc if of the same character as the originals;
 - v. Leather tops on writing tables and desks where the item has previously had a leather top;
 - vi. Stands providing they are in keeping with and in period style with the

cabinet itself or a modern stand which is neutral to the cabinet. Stands which are overdecorated or unnecessarily ornate and which overpower the cabinet will be rejected;

- vii. Function and display aids may be permitted as long as they are not in the same style as the piece; any such changes to be recorded on the label.
- (f) **Reproduction furniture** from the first quarter of the 20th century if of suitable quality and appropriately labelled.
- (g) **Contemporary furniture** will be accepted so long as it is of an original design and manufactured within ten years of the first issue.

The following will **not** be permitted:

- (a) Marriages of any kind (ie Bureau Book Cases, Chests or Dressers with odd tops and pieces with associated tops)
- (b) A reduction of depth or size generally, of any piece;
- (c) Plain pieces which have been carved, inlaid or cross banded at a later date
- (d) Gilt gesso tables with new tops of other than marble or marbleized wood
- (e) Solid plinths altered to bracket feet or vice versa;
- (f) Blind doors altered to glass or wire cage;
- (g) Marble tops, if modern, which represent a substantial part of the value, ie a new specimen top on an ordinary antique base;
- (h) Upholstered 20th century chairs now covered in leather which hitherto were not covered in leather or rexine;
- (i) Any item whose use has been changed, eg a washstand to a writing table or a dressing table to a desk;
- (j) Any items of mass reproduction unless of exceptional quality
- (k) Complete refinishing designed to obscure what has happened to a piece by using coloured shellac
- (l) Extended sets unless they are more or less contemporaneous with the originals;
- (m) Furniture originally ebonised or decorated in some other way cannot be presented without that decoration.
- (n) Frames of furniture without upholstery are not acceptable.
- (o) Pieces which have been tank or chemically stripped back to the raw carcass will

not be accepted. This includes the bleaching of wood surfaces of furniture originally ebonised and may include resurfaced furniture if not in the manner of the period in which it was made.

All upholstery shall be clean and in good condition. Upholstered furniture must be covered in more than just calico. A photograph must be provided of any restored piece of furniture prior to restoration.

All seat furniture must be displayed with the frame completely revealed on all chairs.

25.1. *ORMOLU AND MIRRORS*

The following will be permitted:

- Regilded mirror frames providing that the backs are not entirely repainted or papered over. **Any 20th century item that is regilded must have a photograph showing that it was originally gilded otherwise it will be rejected;**
- Restored ormolu provided that the exhibitor has photographs showing the article's original state.

The following will **not** be permitted:

- Mirrors with original designs altered, new pediment tops, decorated glass borders or panels which are not original. However, limited repair and restoration to frames would be acceptable;
- Marriages of styles or different countries of origin.

25.2. *PAINT DECORATED AND LACQUERED FURNITURE - CONTINENTAL, PROVINCIAL AND FORMAL*

All items must be fairworthy and in the best interests of the Fair.

The original surface must be evident, although this may be obscured by old but historic estate re-paintings which do not alter the character of the item.

All restoration to old painted surfaces is to be of a sensitive and professional nature and must not alter the original character of the piece.

The item may be either chemically or dry scraped back to the original surface but a

photograph of the item prior to treatment may be required.

Scientific reports of both surface (spectroscopy) and pigments (Raman microscopy) may help in the vetting process and are encouraged.

25.3. CHINESE DOMESTIC FURNITURE

Any furniture that is not in its original form, ie reduced in height, width, depth or lacking doors (cupboards converted to bookcases or display shelves), is not acceptable. Alterations to structural design are acceptable only if the overall quality of the item is exceptional. Alterations to the shape of any structural or decorative members in order to make the piece rarer or more desirable commercially are not acceptable.

Resurfacing of any furniture differently from its original surface, is not acceptable. Sympathetic restoration of any provincial piece which has lost a large amount of the surface by natural wear and tear is acceptable but the resurfacing of entire pieces is not.

Sympathetic replacement of missing parts, such as aprons from beneath cupboards, or foot and side aprons, is acceptable. Similarly the replacement and alteration of soft matting to hard matting seats or the entire replacement of soft matting seats or folding woven seats is acceptable providing that it is done in context.

The replacement of metalwork is acceptable, if in context, but total replacement of metalwork must be noted on the label.

25.4. CHIMNEY FURNITURE

All chimney furniture to be checked by the Furniture Vetting Committee.

26. GLASS

All glass must be of original designs of their period, not derivatives. All glass must be clean and dry.

Commercially produced post-1945 glass items must be attributable to a major named designer, ie not just described as Daum, Murano, Sevre or by region.

The following will be permitted and must be stated on the label:

- Replacement stoppers in style of the period, replacement drops and shades
- Reasonable restoration
- Pressed glass attributable to a major manufacturer but no items of mass or inferior manufacture.

The following will **not** be permitted:

- Unattributed sets of 20th century glass of mass or inferior manufacture;
- Cut glass in earlier style;
- Later decoration;
- Mary Gregory decoration;
- Trimming which alters the original form or function;
- Decanters with excessive staining or without appropriate stoppers;
- Silvered glass with seals that are not intact;
- Cranberry or ruby unless in quality lead glass;
- Witches balls.

Any chandelier brought in after the main Vetting Day **must** have been pre-vetted.

27. GLOBES, SCIENTIFIC, MARINE AND MEDICAL INSTRUMENTS, ENGINEERING AND SHIP MODELS

20th century aeronautical antiques, ejector seats etc and 20th century optical equipment must state on the label if the original paintwork has been removed and the item has thus been polished.

27.1. GLOBES

Globes should be in good and original condition and not poorly or overly restored.

Floor and table models must be presented in their original stands and they should revolve and turn freely in such stands.

Pairs, large or small, must be by the same maker, although a slight difference in date between two globes is acknowledged and allowed for. "Harlequin pairs" (globes by different makers) must be labelled as two separate items which are priced individually.

Those missing their compasses, either supported by stretchers to the base, or under the horizon ring, will be rejected. Well made replacement compasses and stretchers may be

allowed, but the label must state this.

The wood stands of library and table globes will also be examined by the relevant furniture committee. In the case of a globe that has been rewrapped later in its life, this must be stated on the label and the gores, showing a more recent map, must not be modern facsimiles.

27.2. SCIENTIFIC, MARINE and MEDICAL INSTRUMENTS

Instruments should be offered in original condition, ie retaining their original gilt-brass lacquer.

Telescopes and microscopes should be in normal working order. Telescopes should give a bright, clear upright image and not have damaged or dirty lenses: for those that have only celestial lenses, thus giving an inverted image, the label should state this and the vendor should make this plain to the buyer.

Telescopes and surveying instruments mounted on tripods, floor or desk standing, must have the original tripod, and not require technical adjustment.

Mahogany cases for telescopes must be on display for vetting on Vetting Day.

Microscopes may lack some of the original accessories but the label must state this; if the instrument is presented just by itself, the label must state "now lacking case and accessories".

Early electrical or physics apparatus should only be sold with the disclaimer that the buyer should not attempt to put the apparatus into working order unless professionally qualified to do so.

Domestic medicine chests should be labelled as such and not "apothecary's chests". They should be as complete, or nearly so; those with replacement modern glass bottles will be rejected.

Incomplete sets of surgical instruments, or those with many replaced items, are discouraged. 19th century copies of earlier small instruments, notably Butterfield dials in silver or brass, ring dials and astrolabes will be carefully checked. No 19th century electrotypes are allowed. Modern copies, particularly the "Bombay" types, will be rejected.

Hour glasses, wood or brass framed, must not be modern reproductions. Recent copies, particularly the fancy bone and ivory types, will not be accepted.

Garden sundials, when mounted on a stone plinth, will be also be vetted by the Garden Statuary Committee; both the dial and the plinth should be original and have started life together; copies of late 17th century dials made in the 1920s and 1930s will be rejected or, if the stone plinth is deemed to be recent, the entire item will not be accepted.

27.3. MODELS

Models of trains, boats, 'planes and stationary steam engines will be judged on their quality and, when need be, their age. Models assembled from commercially-made kits should not be offered.

28. ICONS

Due to the liturgical nature of icons and the way they have been used historically, restoration is acceptable provided that it is competently done. The icons must not be over-restored and the label must state the full history of the piece.

29. ISLAMIC AND ASIAN WORKS OF ART

Exhibitors are expected to be aware of, and abide by, the laws and regulations governing the sale of such pieces including the Dealing in Cultural Objects (Offences) Act 2003 and other such legislation. They should particularly familiarize themselves with any international restrictions on works of art originating in countries subject to theft and destruction of cultural materials.

For ancient and mediaeval stone sculpture and bronzes from the Indian subcontinent and South-East Asia, and architectural elements from the Islamic and Indian worlds, the regulations outlined under 'Antiquities' also apply.

Exhibitors should make purchasers aware of the restrictions on imports of items originating in certain Middle Eastern countries to the United States of America.

Exhibitors should pay particular attention to CITES regulations.

30. JAPANESE WORKS OF ART

A carbon-14 test certificate from an internationally accepted testing centre must be provided for all wooden temple figures from the Momoyama period or earlier (pre 1603) which are valued at £7,500 or above. A carbon-14 test certificate does not guarantee total authenticity and all tested pieces will still be subject to vetting.

In respect of woodblock prints, the following are not accepted:

- (a) Re-cut woodblock of earlier designs, also including Adachi additions.
- (b) Designs produced by collotype or any other photomechanical process.

Exhibitors are expected to be aware of, and abide by, the laws and regulations governing the sale of such pieces including the Dealing in Cultural Objects (Offences) Act 2003 and other such legislation.

31. JEWELLERY

On Vetting Day jewellery exhibitors must be present for the opening of safes and cabinets. It is not necessary for the jewellery to be displayed prior to vetting, veters are able to examine items in trays.

All jewellery must be of good quality, in good condition, and ready to wear. All items must be labelled with as much detail as possible or a descriptive list produced. The labelling should include a **circa date**, to the nearest decade.

Exhibitors must not wear jewellery that has been vetted off or that would not comply with the Vetting Regulations.

Although there are no datelines at Olympia, contemporary jewellery must be of excellent modern design, materials and manufacture such as to enhance the standing of the Fair.

Modern/ Vintage art deco and Edwardian style copies which are of exceptional quality will be allowed as long as they are very clearly demarcated as modern copies within the display cabinets and where possible displayed in a separate section of the cabinets away from antique pieces. Jewellery of modern manufacture does not automatically qualify for Olympia.

Conversions will not be allowed, ie small brooches into rings, watch chain tassels into earrings, chatelaines into necklaces.

Pearls:

- (a) Cultured pearls are not generally allowed, except that conversions of brooches into chokers will be allowed if the value of the clasp exceeds the value of the pearls, and if the conversion does not materially alter the brooch;
- (b) South Sea cultured pearls and natural-coloured black Tahitian cultured pearls will be admitted providing that they are of good quality, a good match and over 10mm.
- (c) No loose pearls will be accepted;
- (d) No stand should be exhibiting an excessive quantity of either South Seas or ordinary cultured pearls.

Replaced pins and catches are allowed if done neatly, lead solder repairs are not allowed. Rings are not allowed to have been reshanked.

Earrings – new fittings are allowed if done neatly, and if the character of the earrings remains unaffected.

Enameled jewellery – only minor repairs allowed and details must be on the label.

Antique carved or engraved gems may be sold in later collector's mounts.

Watches must be in working order.

In the case of colour enhancement or other treatment of **gemstones**, semi-precious minerals and jade, it is the responsibility of the exhibitor to inform prospective purchasers when appropriate.

31.1. JEWELLERY DISPLAYED IN FITTED CASES

Items of jewellery may be displayed in fitted cases provided that:

- (a) New cases bear the exhibitor's own name, or nothing at all, or the same name as the maker of the piece provided the case is marked "new case". In the latter the piece must be signed, an attribution is not good enough unless there is documentary evidence to prove it.
- (b) Old cases with original satins cannot be reblocked to take a different piece of

jewellery from what was originally intended. If the case is reblocked the original satin must be removed.

- (c) Old “take-alls” or “universals” may only be used for display with the exhibitor’s name or a blank satin.
- (d) If any case appears to be enhancing the provenance of a piece of jewellery, or is in any way misleading to a customer, it will be removed.

31.2. INDIAN JEWELLERY

All Indian jewellery must have been made in the period in which it would appear to have been made and must not be a copy, a look-alike, inspired by or in the style of a previous period.

32. MUSICAL INSTRUMENTS

Instruments do not have to be in playing condition but should be in a reasonable state of conservation

Exhibitors should be aware that many woods used in the construction of musical instruments are subject to CITES regulations

Keyboard instruments: Soundboards and actions must be contemporary with the case. The only exception to this would be where a 17th century or earlier harpsichord has been updated in the 18th century by the process known by the French term ‘ravellement’.

33. NATURAL HISTORY

Any re-cased natural history specimens must have cases of original type and quality and the article must be noted and labelled accordingly. Any repainting to carved wooden fish must be minimal and noted on the label accurately.

No fossils or minerals can have been reworked in modern times into furniture, eggs, balls, stands, paperweights or other craft objects.

33.1. Fossils

Common practice in the preparation of fossils is acceptable – fossils will have been restored and prepared using modern techniques, however, the addition of false parts will only be allowed at the discretion of the Vetting Committee and must be described on the

label.

The label must include the following details:

- (a) The name of the creature in Latin as well as the common name (where there is one);
- (b) The place of origin as precisely as possible;
- (c) The age and geological period;
- (d) Whether or not the object has false parts and the percentage of original material.

33.2. Minerals

Where minerals have been heat or chemically treated, this must be described on the label.

34. OBJECTS OF VIRTU AND PORTRAIT MINIATURES

Details of restoration must be stated as fully as possible on labels large enough to accommodate essential information, indicating where possible the part restored. The abbreviations R (restored) or SR (slightly restored) are not allowed but if space clearly prevents a full statement, the minimum abbreviation allowed to indicate restoration is "Rest". Extensively restored objects will be excluded. Replacement nozzles may be allowed for enameled candlesticks only if they are clearly labelled as new.

Restoration of portrait miniatures should be limited to essential conservation and not over painting. It should not be excessive and must be stated fully on the label.

35. PICTURES

All pictures exhibited must be of acceptable quality and in good order, ie any restoration deemed necessary must have been completed. Restoration must not be excessive and must be stated fully on the label, ie it must be limited to essential conservation and with minimum overpainting. For Old Master pictures, where there is a condition report, this must be made available to the Vetting Committee. The Committee will have an ultra-violet lamp and will use it as it sees fit.

All oil paintings are to be displayed framed, however, contemporary pictures that were intended by the artist to be shown without a frame will be permitted.

Primitive or naïve paintings must be of an acceptable standard, charm, quality and condition to be passed by the Vetting Committee.

Any specific work for which it is deemed necessary to be sold with a certificate of authenticity, this photo-certificate by the recognized expert should be on display with the artwork during vetting. Where a catalogue raisonné is in preparation, but has not yet been published, there should be a letter from the relevant expert stating that the artwork will be included in the forthcoming tome.

Copies after known master works will not be allowed other than at the discretion of the Vetting Committee. An attribution must be supported by a reliable expert and provenance must be described on the label. Labelling must be clear and clearly visible on all works ready for vetting.

All pictures must be hung on the wall or placed on suitable stands – it is not permissible to have any pictures on the floor. Watercolours may be displayed unframed in suitable folio stands.

35.1. *RUSSIAN CONSTRUCTIVIST AND MODERNIST PICTURES*

Items must have a proven exhibition history published in books or catalogues pre 1960 or an important provenance.

36. *PRINTS AND MAPS*

Only prints where the exhibited impression is 100 years old or older can be labelled as “Antique”.

Chromolithographs of good quality will be permitted provided they are described as “chromolithographs” and the date of impression is indicated as well as the date of creation.

Items produced by photo mechanical reproductive processes will not be permitted unless they are of exceptional quality or interest.

Prints and maps may be displayed framed or in portfolio stands, floor stacking is not

permitted. Works displayed in portfolio stands must be mounted and fully labelled.

Contemporary and modern prints:

- (a) Prints by 20th century and contemporary masters – works must be listed in the accepted oeuvre catalogue or documentation of the artist and labelling must confirm this listing. In the case of artists where there is no accepted catalogue etc, acceptance of the work is at the discretion of the Vetting Committee. All labelling must confirm the accepted edition information about the work.
- (b) Prints by current contemporary artists – details of works to be displayed must be pre-vetted by emailing photographs and a full description (to include information about the artist's career, exhibitions etc) to Charlotte Ansell (charlotte.ansell@ligevents.co.uk) two weeks before the Fair.

All works in print media must be in fine, exhibition-worthy condition. Prints should be complete with margins and plate marks intact unless there is a valid reason for their absence. Works which are trimmed, for example, are only acceptable if there is a valid reason for the trimming – ie in the case of a 19th century or earlier print that they were trimmed to fit a frame or album at the period and are now so uncommon that they are exhibition-worthy in their current form.

Later impressions will only be allowed in exceptional circumstances with full details on the label.

- (a) The name and dates of the artist and date of publication and printing should be clearly indicated;
- (b) The method of print making should be shown, ie aquatint, stipple, etching etc;
- (c) If hand coloured, state, “original colour”, “later hand colouring” or “modern hand colouring”. If not original, state the medium, ie watercolour, gouache etc;
- (d) Antique engravings – the label should state the name of the artist, the engraver, the publication date and the impression;
- (e) Small repairs and recent colouring are acceptable, provided these are of good quality and clearly labelled;
- (f) Frames will be presumed to be modern unless labelled otherwise;
- (g) In the case of antique prints, where practical, folio numbers, printed descriptions and signatures should not be obscured by framing or decoration;

- (h) Editions – all labelling must confirm the accepted edition information for the work.

The full description, as on the display label, should be given to the purchaser. The information should also be marked on the invoice to avoid any subsequent queries being raised by the purchasers.

37. SILVER AND PLATE

The aim of the Olympia Fairs is to sell genuine articles of silver and silver plate that were made in the period in which they would appear to have been made, are in good condition and have not been subjected to extensive restoration. Articles that are over restored, in poor condition or not up to the general standard of the Fair will be rejected. The Vetting Committee will take due note of the determinations of the Antique Plate Committee at Goldsmiths' Hall as to whether articles comply with the British Hallmarking Acts, but will appraise all articles of silver at the Fair in accordance with the Vetting Committee's own criteria of authenticity, condition and fairworthiness.

Articles with later added decoration WILL BE REJECTED, whether embossing, flat chasing or engraving, with the possible exception of armorials and crests.

Replated articles are likely to be rejected especially where the item has lost all appearance of age. Where replating, or minor ragging-in, has occurred then the label MUST clearly state that fact. Seriously worn plated articles WILL BE REJECTED.

If an object is a direct and obvious copy of an item from an earlier period then the label MUST state that fact. Items that are copies of an earlier period (such as mass produced or machine made Chippendale salvers, sauceboats, cruets etc) are to be discouraged and are likely to be rejected unless of exceptional quality and condition. Any such items that have a surface "as new" and without patination may well be rejected as "over restored".

Any erasures of coats of arms, crests or initials on flatware MUST be clearly stated on labels. Articles that have later engraved armorials, crests or initials MUST clearly state that fact on the label and where possible an approximate date should be given as to when the engraving was added (ie later armorials/crest/initials, circa 1850).

Composed canteens, if by more than one maker, will not normally be acceptable but this will be at the discretion of the Vetting Committee.

Items of silver may be rejected if the colour leads the Vetting Committee to suspect underlying repairs.

37.1. ITEMS of SILVER and GLASS

Items that are virtually all glass (such as claret jugs, perfume and toilet water bottles) but have silver mounts will be vetted by the Glass Committee. If the glass is not of the same period as the mount, the piece will be rejected. Only in exceptional cases, where the silver mount is of outstanding quality and merit, will the Silver Committee allow an article with replaced glass to remain in the fair. This decision may only be given if the exhibitor makes a formal appeal to the Silver Committee after the Glass Committee has rejected the piece.

Replacement glass liners are only permitted, without stating the fact on the label, for small domestic items (eg salt cellars, mustard pots, small sugar baskets) where the glass does not form a major part of the design. Where glass has been replaced on items in which the glass is of major significance to the article (eg epergnes and centrepieces), the label must clearly state REPLACEMENT GLASS.

37.2. CONTEMPORARY SILVER

Items of contemporary silver will be accepted but they must be of an original design of their period and not a copy of an earlier style.

38. STATUARY, SCULPTURE, BRONZES, WOODCARVINGS AND GARDEN FURNITURE

Labels should include all relevant details and must also state the material, the term stone is not sufficient it must state composition/reconstituted stone, or carved stone.

All pre 1700 terracotta sculpture with a value of £5,000 or above must be thermo-luminescence (TL) tested by Oxford Authentication Limited on +44 (0)1235 770998 or visit the website at www.oxfordauthentication.com.

Editions of contemporary bronze sculpture are restricted to no more than 25, numbered out of 25 plus 4 artist's proofs which also must be numbered. Numbered Artists proofs exhibited at the fair must also be only from editions of 25 or less and the number in the edition must also be stated. Works by Dali and Erte including lifetime casts must also conform to these edition sizes and any works from larger edition numbers will not be permitted.

38.1. OUTDOOR SCULPTURE, ORNAMENTS and FURNITURE

It is generally accepted that quite often outdoor pieces will be damaged and weathered. Full details of restoration should be given.

The following will **not** be permitted:

- (a) Pieces which have been restored to the extent that the original character has changed;
- (b) Modern recasts, although repainting of iron furniture, urns etc is allowed;
- (c) 20th century, mass produced, composition stone pieces of low quality and little artistic merit;
- (d) Marriages of 20th century brass sundials to earlier bases.

38.2. INDOOR SCULPTURE and BRONZES

Sympathetic repatination of bronzes will be permitted provided it is in the spirit of the original and labelled as such.

The following will **not** be permitted:

- (a) Cold cast resin pieces or mass-produced bronzes of recent manufacture from Thailand or anywhere else; This includes maquettes/models in resin or GRP which are being shown as examples from which to cast in bronze.
- (b) Enhancements such as gilding, or part gilding, of pieces not originally gilded.

39. TÔLE, PAPIER MÂCHÉ, TREEN AND COLLECTORS' ITEMS

No magnifying glasses will be allowed unless the handle was original to the glass when manufactured.

Complete repainting of tôle and papier mâché items is not acceptable, the degree of restoration permitted will be at the discretion of the Vetting Committee.

39.1. BOXES and CADDIES

The following will be permitted at the discretion of the Vetting Committee:

- (a) Elements such as replacement feet, handles, escutcheons etc so long as they are in keeping with the period and style of the article and are mentioned on the label;
- (b) Replacement interior lids, trays etc if they are of appropriate material and quality of workmanship and are mentioned on the label.

The following will **not** be permitted:

- (a) Later reveneering, painting or inlaying except in exceptional circumstances at the discretion of the Vetting Committee;
- (b) Recent changes to the character of the interior of a box – for instance, the conversion of a workbox to a humidior will not be acceptable. Old changes will be considered by the Vetting Committee.

39.2. WALKING CANES, STICKS and UMBRELLAS

Each and every cane must be clearly labelled and described, both for vetting and throughout the Fair.

All canes, parasols and umbrellas that have been altered or restored, or have replacement shafts, must be presented and identified separately for vetting.

Sympathetic remounting of original cane handles onto alternative cane shafts will only be accepted at the discretion of the Vetting Committee.

Handles from parasols, umbrellas, fly whisks etc will not be accepted if converted to cane handles but will be accepted in their original form.

The following will **not** be permitted:

- (a) Recarved handles or new handles on old sticks;
- (b) Handles which were originally other objects, or part of other objects;
- (c) Canes which have been later adapted or made into system canes.

40. TRIBAL ART

Exhibitors are required to clearly label all items with information as to the origins (culture and geographic location) and estimated age and use of the item for the purpose of informing and satisfying the initial enquiries of a fair visitor. If any provenance is referred to it should be possible to back this up, on site, with reliable documentary evidence.

Exhibitors must satisfy themselves that archaeological material from Africa complies with international laws and regulations and such items must be accompanied by satisfactory documentation.

Ethnographic objects exhibited at the fair should be of high quality and representative of the history and aesthetics of the culture from which they come.

The Organisers of the Olympia Fairs will not accept the public display of human remains of any kind or period