

THE ART &  
ANTIQUES  
FAIR OLYMPIA

VETTING  
REGULATIONS  
2018



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# REGULATIONS

## **INTRODUCTION**

1. There are no datelines at either The Art & Antiques Fair Olympia.
2. Contemporary work will only be allowed to be exhibited if the artist and his/her work satisfy the following criteria:
  - (a) They are internationally recognised and established and/or;
  - (b) They are represented in internationally renowned museums and collections and/or;
  - (c) They belong to an established school or art movement, and the work of art has been created in the period in which it would appear to have been created and/or;
  - (d) They have a proven market value and/or;
  - (e) They are represented in the relevant literature.
3. If an exhibitor is unsure as to whether or not an item will be acceptable, it is possible to get such an item pre-vetted. To get an item pre-vetted, a photograph and full description must be emailed to Ed MacCurrach at least three weeks before the Fair (ed.maccurrach@clarionevents.com) – the details will then be passed on to the relevant Vetting Committee Chairman. 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 full Committee on Vetting Day.
4. Decorative contemporary art must **not** be used to dress antique stands.
5. 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.

- 6. Where an item is screwed to the wall, or where there is some other reason why the Vetting Committee would not be able to examine the back of any piece, the exhibitor must provide a photograph of the back of that item.
- 7. Exhibitors are expected to be aware of, and abide by, all CITES (Convention on International Trade in Endangered Species of Wild Fauna and Flora) regulations and any other laws and/or regulations governing the sale of such pieces. If CITES regulations apply, the CITES certificate will need to be obtained prior to export and any purchaser from outside the European Union should be made aware of this. Exhibitors should also be aware that CITES regulations apply to **any** item that has ivory, tortoiseshell or rhino horn as a component part, however small.
- 8. Exhibitors should also note that merely 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.

## **RESTORATION**

- 9. In all disciplines any items needing restoration will be rejected. As a general principle reasonable restoration is allowed but:
  - (a) It must be in keeping with the original character of the piece, allowing evidence of antiquity.
  - (b) It must be stated on the label.
  - (c) The item must not be restored to a level that obscures evidence of age or the extent of serious damage.
  - (d) All restorations should be completed prior to the Fair. It is at the discretion of the Vetting Committee as to what degree of restoration is permissible.

- (e) Any live woodworm must be treated prior to Olympia.
  - (f) In principle, no marriages of any kind will be allowed but this will be at the discretion of the Vetting Committee.
  - (g) Any item having additions, subtractions, later enrichments or any alterations which change its original character or size, or enhance its value, will not be permitted.
10. The Vetting Committee will have access to an ultra-violet lamp to be used as necessary.

### ***DISPLAY ITEMS***

11. Any goods being used for display must be marked "Display Only" – if a display object does not have this sign, it will be taken off the stand. Even if an item is only for display purposes, it will be vetted.
12. If an exhibitor needs to borrow an object to dress his/her stand, he/she should ensure that any such object comes from another exhibiting dealer – this item will be vetted. When a borrowed item is sold, the purchaser must be given an invoice by the owner of the piece (not by the exhibitor on whose stand the piece was displayed). Should an exhibitor require assistance in locating objects to dress a stand, advice can be sought from the Organisers.
- (a) Showcases and flower containers are allowed, but no "antique" reproductions;
  - (b) Lamps must be pre-1914. Lamps for decoration will **not** be allowed;
  - (c) Lamps converted from parts of furniture, eg bedposts, staircase turnings etc will not be acceptable;
  - (d) Ceramics used for display only will not be permitted;
  - (e) Books for display only must be in good condition with intact bindings. It is recognised that furniture dealers have a requirement for books to enhance bookcases etc, so displays using genuine spines and antique "false books" will be permitted. Others will be at the discretion of the Vetting Committee but should be of an aged appearance and should take up no more than 30% of the shelving space. However, simulation books, epoxy resin and plaster moulded false books, imitation leather spines and bindings made of rexine, leatherette or bonded leather will not be allowed;

- (f) Reproduction furniture is not allowed;
- (g) Modern textiles, curtains etc can be used as a backdrop on condition that they are marked "Display Only", but they must not be too prominent. The material must comply with the Hall's fire regulations;
- (h) All carpets, whether for sale or display, must be of good quality;
- (i) Deliberate fakes or objects made to deceive are not allowed.

## DISCIPLINES

### ***20th CENTURY AND CONTEMPORARY WORKS OF ART***

- 13. Arts and Crafts, Art Nouveau, Art Deco and later 20th century items in any media are acceptable providing that they are of high quality and representative of the work or style of the period. The Organisers are keen that work by known craftsmen and designers should be shown.
- 14. Items which have been altered by the later addition of mirrors, shagreen, vellum, lacquer or any other covering will not be allowed.
- 15. 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.
- 16. Items of mass or inferior manufacture will not be permitted.

### ***Art Deco Bronzes***

- 17. Any replacement base on a twentieth century bronze must be in the original form and must be marked on the label.
- 18. Repatination of an art deco bronze is acceptable provided that it has been done in a sensitive and professional manner and has not altered the original character of the piece. Any such repatination must be marked on the label.
- 19. Posthumous and recast bronzes will not be accepted.

## ***Post War Modern Design***

20. Contemporary items will be accepted so long as they are of an original design, manufactured within ten years of the first issue and satisfy the criteria detailed in paragraph 2 on page 1. Rules for attribution are detailed in paragraph 5.
21. Unless it can be shown that perspex items are pre 1975, they should be labelled as “last quarter of the 20th century”.

## ***Luxury Goods***

22. 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.

## ***ANTIQUITIES AND NUMISMATICS***

### ***Antiquities***

23. All antiquities must clearly state their civilisation (eg Egyptian, Roman, etc) and provenance (if known) with a short description and date.
24. For items above £2,000 in value, it is recommended that search is made via the Art Loss Register (this is automatically done by dealers who are members of the Antiquities Dealers’ Association) and an exhibitor should be able to produce such evidence of search upon request.
25. Antiquities that can be shown to have recently passed through the London auction houses will have already been checked by the Art Loss Register and by the relevant expert advisors (and may have been identified as requiring an export licence).
26. Certain cultural objects more than 50 years of age will require an individual licence for export out of the United Kingdom whether on a permanent or temporary basis. Dealers licences are required for items from a non-UK source valued at £65,000 or more. For items valued at under £65,000 (so long as they are not from a UK archaeological origin, find or architectural element) there is no need for a licence as there is a nominal bland certificate operating for such items that is implicit and does not have to be applied for. Where a licence is required, application should be made to the Export Licensing Unit, Arts Council UK, 21 Bloomsbury Street, London WC1B 3HF, email

elu@artscouncil.org.uk or telephone +44 (0)20 7268 9606 from whom relevant forms are obtainable. The Unit “invites” exporters sending out such items to voluntarily submit a quarterly return citing destination and value. Exhibitors must be aware of their legal responsibilities when selling any archaeological or architectural item originating from UK soil, and must explain the legal requirements to any prospective client who may appear to be considering, or wish, to take the item out of the UK. Any exhibitor with any doubts, and who is not a member of the Antiquities Dealers’ Association, may contact the Secretary of the Association on +44 (0)20 7624 5908 for guidance.

27. For more information, please visit the following page on the Arts Council’s website – [www.artscouncil.org.uk/what-we-do-supporting-museums/cultural-property/export-controls/export-licensing](http://www.artscouncil.org.uk/what-we-do-supporting-museums/cultural-property/export-controls/export-licensing).
28. Jewellery exhibitors should be especially aware of the requirement in paragraph 26, notably for rings, brooches etc of Roman or medieval date. Any client who may wish to take the piece out of the United Kingdom at a later date must be advised of these requirements, or the exhibitor can make application on their behalf, and subsequently forward the item with its licence.
29. There is a “discretion” under the EC Regulations which allows member states of the EC to export archaeological material originating from outside the UK without requiring an EC export licence, but the objects have to be of limited archaeological or scientific interest.
30. Whilst thermo-luminescence (TL) certificates have been obligatory at certain price levels for Chinese ceramics (see section headed Chinese Works of Art), it is 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.
31. The public display of human remains of any kind or period will not be accepted by the Organisers of The Art & Antiques Fair Olympia.
32. Any item which shows extensive repair or restorations, even if pointed out in the labelling, will not be permitted.
33. Exhibitors of Chinese and Korean antiquities should be aware of the note relating to

them in the section headed *Chinese Works of Art*.

34. The Exhibition of Pre-Columbian antiquities is discouraged – TL testing of any Pre-Columbian ceramics is highly recommended but is not conclusive.
35. Exhibitors may find it useful to consult the Antiquities Dealers' Association website for any updates relating to the UK trade, and the extensively revised ADA Code of Conduct. Queries may be addressed to the Secretary on +44 (0) 20 7624 5908.

### ***Numismatics***

36. The following will not be permitted:
  - (a) Seriously altered pieces, eg heavy tooling;
  - (b) Later casts (particularly prevalent in the series of Papal medallions);
  - (c) Any electrotypes, except in exceptional circumstances, eg Justinian's multi-solidus piece (original stolen from the Louvre, 1831), Pistrucci's Waterloo medallion (so large it was never struck);
  - (d) Pieces substantially falsified with intent to deceive, other than pieces of historical interest, eg Becker counterfeits.

### ***ARMS, ARMOUR AND MILITARIA***

37. Exhibitors are expected to be aware of, and abide by, any laws and regulations governing the sale of such pieces.

### ***BASE METALS AND LIGHTING***

#### ***Base Metals***

38. Base metals comprise brass, copper, pewter, bronze, iron and steel.
39. Any restoration must be to an acceptable standard of competence and stated on the label; thus objects with poorly executed soft-solder repairs will be rejected. Any substantial restoration of patina or gilding must be stated and, if overall, will be accepted only for items of exceptional merit which were originally finished in like manner. Exhibitors are reminded that, as mentioned in paragraph 9(c) in the section on *Restoration*, items restored so as to obscure evidence of age or the extent of serious

damage come under scrutiny. It is recommended that photographs taken prior to restoration be provided for all such items.

40. 20th century reproductions and pastiches of articles of an earlier period, such as those produced by Pearson Page and Co and other manufacturers will be rejected.
41. Good quality items of kitchenware within this discipline which were demonstrably in production prior to 1900 but which continued to be manufactured into the 20th century will be afforded latitude, at the discretion of the Committee. Therefore, low-grade items of indefinable date will be rejected.

### ***Lighting***

42. All items of antique lighting must be substantially in their original form, but sympathetic conversion to gas or electricity will be allowed. 20th century copies of an earlier period are to be discouraged and are likely to be rejected unless of exceptional quality and condition. Chandeliers in earlier styles will be acceptable up to 1920 – such items will have to be considered by the Vetting Committee to be of particular merit and to enhance the Fair. These and all restored or refinished items will also have to be available for examination at ground level on the day prior to the main Vetting Day.
43. Vases and some other items can be converted to lamps provided they conform to the Vetting Regulations of their category.
44. NO LAMPS WILL BE ALLOWED FOR DECORATION ONLY The rules for items used solely for display are detailed on pages 2 and 3.
45. Any chandelier brought in after the main Vetting Day **must** have been pre-vetted.

## ***BOOKS, MANUSCRIPTS, EPHEMERA AND PHOTOGRAPHS***

### ***Books and Manuscripts***

46. Manuscripts and antique books should be fully described. Books should be complete. Reasonable defects or incomplete books may be 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.
47. Books for display only must be in good condition with intact bindings. It is recognised

that furniture dealers have a requirement for books to enhance bookcases etc, so displays using genuine spines and antique “false books” will be permitted. Others will be at the discretion of the Vetting Committee but should be of an aged appearance and should take up no more than 30% of the shelving space. However, simulation books, epoxy resin and plaster moulded false books, imitation leather spines and bindings made of rexine, leatherette or bonded leather will not be allowed.

### ***Ephemera***

48. Descriptions of autographs and hand written material should be in accordance with trade convention as follows:
- (a) Name, preferably with dates – eg W E Gladstone (1809–1898);  
NB The name is put in brackets if item refers or relates to, but is not by – eg (W E Gladstone 1809–1898));
  - (b) Type of letter:
    - (i) Autograph Letter Signed (ALS) = wholly in hand of and signed by writer;
    - (ii) Autograph Letter (AL) = wholly in hand of writer but unsigned;
    - (iii) Autograph Letter in the third person (AL (third person)) = wholly in hand of writer but in third person – eg “The Queen thanks . . . .”;
    - (iv) Typed Letter Signed (TLS) = typed by/for writer and signed by him;
    - (v) Letter Signed (LS) = in hand of clerk or secretary but signed by person dictating.
  - (c) Number of pages of letter and paper size – eg 3pp quarto;
  - (d) Place from which written or np = no place;
  - (e) Date written or nd = no date; ny = no year – eg 20 September ny.

Examples:

“W E Gladstone (1809–1898) ALS 2pp 8vo, 10 Downing Street 20 May 1882”

“(W E Gladstone (1809–1898)) ALS 2pp 8vo, Chester nd by J Bloggs referring to visiting Gladstone’s library at Hawarden .....

Note: 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”.

### ***Photographs***

49. This category will focus on the history of the creative practice of photography and will

include works of merit and of interest to collectors by virtue of their aesthetic and/or historic and documentary significance.

50. The category will include photographs in all historical processes, including early cased images such as daguerreotypes and ambrotypes, salt prints, paper negatives, albumen prints, platinum prints, rare turn of the century processes such as oil pigment, gum transfer, bromoil etc and twentieth century processes, notably silver prints. Albums and portfolios of original photographic prints may be included, as may photographically illustrated books.
51. Contemporary colour work may be included and would include dye transfers, Cibachromes, 'C'- and 'R'-type prints.
52. While it is understood that most items exhibited will be photo-chemical prints (ie printed by the effect of light onto chemically prepared paper, usually using a negative), certain photo-mechanical print processes may be included. These include early experiments and historic works in photogravure, colotype and other pioneering methods of reproducing photographic images in ink that are regarded as an integral part of the history of the medium. These must be clearly labelled as photo-mechanical prints and not include the terms "vintage photograph" or "original photograph".
53. The following information should be provided:
  - (a) Title or subject;
  - (b) Author, if known;
  - (c) Date of image;
  - (d) Date of print/plate if more than a few years later than, or generically different from the earliest known printings of the particular negative. If the print is contemporaneous to the image then the word "vintage" may be used;
  - (e) Media or type of print – ie gelatin silver, platinum, carbon, albumen, salted paper, photogravure etc;
  - (f) Details of any conservation work other than dry, non-chemical surface cleaning (and it should not be forgotten that H<sub>2</sub>O is a chemical);
  - (g) Edition information if the print is from a numbered edition – very few early prints are numbered. The practice of numbering photographs in limited editions only gained wide acceptance in the 1970s. If a print is from a numbered edition then the edition must be exclusive, that is to say the photographer has not created other editions (in other sizes or processes) or reserved the right to do so.

54. Posthumous or estate prints will not be admitted. All photographs must have been made, as is normal practice, either by, or under the instruction or direction of, the photographer. (Rare exceptions may be considered on a case by case basis but must be supported by a good argument such as might apply to the historic interest of Annan gravures of images by Hill and Adamson or printings by Cole Weston from his late father's negatives.)
55. Photographic prints that have been chemically re-intensified will not be accepted.
56. The criteria which must be satisfied to allow contemporary work to be exhibited are detailed in paragraph 2 on page 1.

### ***CARPETS, CUSHIONS, TAPESTRIES AND TEXTILES***

57. All items must be labelled with the following information:
  - (a) Country of origin;
  - (b) Age;
  - (c) Material;
  - (d) Size (including alterations, reductions should be stated);
  - (e) Restoration, repairs and reductions.
58. Labelling must meet the standards set out in the Vetting Procedures, failure to comply may lead to the removal of items from the stand.
59. All carpets, cushions, tapestries and textiles, even those for display only, must comply with the Vetting Regulations.

#### ***Carpets***

60. 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 can be made, for example, for early pieces of museum quality which have had sympathetic conservation, but this will be at the discretion of the Vetting Committee with important fragments permitted only if well presented.

61. Major tinting will not be allowed but some minor tinting may be permitted at the discretion of the Vetting Committee.
62. Traditional design carpets must be pre-1930
63. Non-traditional carpets, ie Modernist carpets, must be pre-1960.
64. All 20th century carpets with a traditional design must have natural dyes.
65. No carpet can be reduced in size unless it is an early piece of museum quality, its admittance or otherwise will be at the discretion of the Vetting Committee.
66. Carpets with end borders that have been rewoven in such a way that it is not possible to determine the original size will not be permitted.
67. Any contemporary carpet must be by a recognized designer and be his/her original work.

### ***Cushions***

68. 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.
69. 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.

### ***Tapestries***

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

### ***Textiles***

71. 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.
72. Post 1914 textiles will only be considered if of exceptional work by known studios or textile artists. Documentary proof and full reference material must be available at the

time of vetting for all such textiles.

### ***EUROPEAN CERAMICS***

73. All objects must be labelled with details of origin and date of manufacture. 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. However, artist-signed pieces of English porcelain made prior to 1930 will be allowed.

### ***CHINESE CERAMICS AND WORKS OF ART***

74. 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 an internationally accepted testing centre. 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 stonewares will not require a TL certificate. To have a piece tested, contact Oxford Authentication Limited on +44 (0)1235 770998 or visit its website at [www.oxfordauthentication.com](http://www.oxfordauthentication.com).
75. 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 – the notices are available from the Vetting Office.
76. 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.
77. 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.

78. 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 (exhibitors' attention is drawn to the section headed *Restoration* on page 2).
79. 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. To have a piece tested, contact RCD Radiocarbon Dating on +44 (0)1235 833667 or visit its website at [www.rcd-lockinge.co.uk](http://www.rcd-lockinge.co.uk).
80. 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.

### ***Chinese and Korean Antiquities***

81. The export of antiquities from China and Korea has been illegal since 1948. The Organisers of both The Art & Antiques Fair Olympia and the Winter Olympia Art & Antiques Fair will not condone the sale of items illegally smuggled out of these countries. It is beholden on the exhibitor to satisfy himself/herself that any object offered for sale has an export provenance pre-dating 1948.

### ***CLOCKS, BAROMETERS AND WATCHES***

82. 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.
83. Clocks must have the original movements and dials. Resilvering of 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.
84. 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.

85. Rare decorative clock cases which rank as works of art, and in which the movements are incidental or later, may be considered acceptable at the discretion of the Vetting Committee. Any such clock must be clearly labelled accordingly.
86. 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, this 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.

### ***FOLK ART***

87. All items must be fairworthy and in the best interests of the Fair, all items should be preserved and presented in their original state.
88. Any repainting to carved wooden objects must be minimal and accurately labelled.
89. Complete repainting, even where in the character of the original, is not acceptable.
90. 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.

### ***FURNITURE***

91. The aim of the Olympia Fairs is to sell genuine articles of their period.
92. Examples of Edwardian Sheraton revival and Victorian Chippendale revival will be acceptable provided that the exhibitor gives a fairly accurate idea of date, ie circa 1890 not 19th century. However, 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.
93. 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. Books for display only must be in good condition with intact bindings. It is recognised that furniture dealers have a requirement for books to enhance bookcases etc, so displays using genuine spines and antique “false books” will be permitted. Others will be at the discretion of the Vetting Committee but should be of an aged appearance and should take up no more than 30% of the shelving space. However, simulation books, epoxy resin and plaster moulded false books, imitation leather spines and bindings made of rexine, leatherette or bonded leather will not be allowed.

94. Any furniture dealer intending to bring clocks or barometers to the Fair must read the section entitled *Clocks, Barometers and Watches* on page 11.
95. Any period item on a stand must be fairworthy, irrespective of whether or not it is marked “Display Only”.
96. 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 reinlaid 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.

97. The following will **not** be permitted:

- (a) 20th century reproductions of earlier period furniture;
- (b) Marriages of any kind (ie Bureau Book Cases, Chests or Dressers with odd tops and pieces with associated tops), but this will be at the discretion of the Vetting Committee;
- (c) A reduction of depth or size generally, of any piece;
- (d) Plain pieces which have been carved, inlaid or cross banded at a later date (see paragraph 97(c));
- (e) Gilt gesso tables with new tops of other than marble or marbleized wood, but this will be at the discretion of the Vetting Committee;
- (f) Solid plinths altered to bracket feet or vice versa;
- (g) Blind doors altered to glass or wire cage;
- (h) Marble tops, if modern, which represent a substantial part of the value, ie a new specimen top on an ordinary antique base;
- (i) Upholstered 20th century chairs now covered in leather which hitherto were not covered in leather or rexine;
- (j) Any item whose use has been changed, eg a washstand to a writing table or a dressing table to a desk;
- (k) Any items of mass reproduction which are not deemed by the Vetting Committee to be of the appropriate quality;
- (l) Complete refinishing designed to obscure what has happened to a piece by using coloured shellac, but this will be at the discretion of the Vetting Committee;
- (m) Extended sets unless they are more or less contemporaneous with the originals;
- (n) Furniture originally ebonised or decorated in some other way cannot be presented without that decoration.

98. Frames of furniture without upholstery are not acceptable. 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.
99. All seat furniture must be displayed with the frame completely revealed on all chairs.
100. In principle, 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. This will be at the discretion of the Vetting Committee.
101. 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.
102. Contemporary furniture will be accepted so long as it is of an original design and manufactured within ten years of the first issue. It must also satisfy the criteria detailed in paragraph 2 on page 1.

### ***Ormolu and Mirrors***

103. The following will be permitted:
- (a) Regilding of mirror frames providing that, to facilitate examination, 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;**
  - (b) Restoration of ormolu provided that the exhibitor has photographs showing the article's original state.
104. The following will **not** be permitted:
- (a) 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;
  - (b) Marriages of styles or different countries of origin.

### ***Paint Decorated and Lacquered Furniture - Continental, Provincial and Formal***

105. All items must be fairworthy and in the best interests of the Fair.
106. The original surface must be evident, although this may be obscured by **old** but

historic estate repaintings which, in the opinion of the Vetting Committee, do not alter the character of the item.

107. 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.
108. 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.
109. 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.

### ***Chinese Domestic Furniture***

110. Any furniture that is not in its original form is not acceptable, that is reduced in height, width, depth or lacking doors (cupboards converted to bookcases or display shelves). Alterations to structural design are acceptable only if the overall quality of the item is exceptional and deemed by the Vetting Committee to be an asset to the Fair. Alterations to the shape of any structural or decorative members in order to make the piece rarer or more desirable commercially are not acceptable.
111. Resurfacing of any furniture from its original, that is a lacquer surface where the finish was originally wax, or a new lacquer surface replacing an old lacquer surface where the replacement constitutes more than a third of the 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.
112. By its very nature of construction most hardwood and softwood Chinese furniture is prone to the loss of certain parts, aprons from beneath cupboards, foot and side aprons and often chair aprons are only held in place by the rigidity of the structure of the chair, table or cabinet and as such their loss and sympathetic replacement 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 (as is the case with Western upholstered furniture having its upholstery replaced) providing again that it is done in context and with sympathy.
113. The replacement of metalwork is acceptable, again if it is done in context. Most door and drawer furniture on Chinese furniture is retained by split pins and, as such, they

break with time and the metalwork is often lost. Partial replacement without listing it on the label is acceptable, total replacement of metalwork must be listed.

114. There is a small group of furniture that has been altered “historically”, primarily chairs that have been changed to adapt to styles in fashion often as early as the late 17th century, these are acceptable but only if the changes are specifically pointed out on the label. This does not include a large group of furniture, many examples of which are included in major museum collections, which has provenance back to Beijing in the 1930s but were reconstructed for Western tastes at that time (this would fall under paragraph 111).

### ***Chimney Furniture***

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

### **GLASS**

116. All items must be individually labelled in accordance with the Vetting Procedures in the Exhibitor Handbook.

**All restoration, including trimmed wine glasses etc, must also be stated on the label.**

117. All glass must be of original designs of their period, not derivatives. All glass must be clean and dry.
118. 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.
119. The following will be permitted and must be stated on the label:
- (a) Replacement stoppers in style of the period, replacement drops and shades;
  - (b) Reasonable restoration (at the discretion of Vetting Committee);
  - (c) Pressed glass attributable to a major manufacturer but no items of mass or inferior manufacture.
120. The following will **not** be permitted:
- (a) Unattributed sets of 20th century glass of mass or inferior manufacture;
  - (b) Cut glass in earlier style;
  - (c) Later decoration;
  - (d) Mary Gregory decoration;

- (e) Trimming which alters the original form or function;
- (f) Decanters with excessive staining or without appropriate stoppers;
- (g) Silvered glass with seals that are not intact;
- (h) Cranberry or ruby unless in quality lead glass;
- (i) Witches balls.

121. Flower vases will be vetted and must have a “Display Only” sticker. Stained and dirty glass shall be deemed to be unfairworthy and will only be allowed at the discretion of the Vetting Committee.

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

### ***Items of Silver and Glass***

123. Exhibitors’ attention is drawn to the note relating to these items in the section entitled *Silver and Plate*.

### ***GLOBES, SCIENTIFIC, MARINE AND MEDICAL INSTRUMENTS, ENGINEERING AND SHIP MODELS***

124. 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.

### ***Globes***

125. Globes should ideally be in good and original condition and they will be carefully checked for bad, inexpert or over-restoration. Both 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 (in rare cases) under the horizon ring, will be rejected. Well made replacement compasses and stretchers may be allowed at the discretion of the Vetting Committee, but the label must state this.

126. 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.

### ***Scientific, Marine and Medical Instruments***

127. Ideally, all these 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. Exhibitors are urged to look through every telescope before the Fair to check that it is in working order. If it is not possible to make it work normally and easily then it should not be brought to the Fair. Telescopes and surveying instruments mounted on tripods, floor or desk standing, must have the original tripod. Those needing technical adjustment may be deemed unfairworthy. 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".
128. Early electrical or physics apparatus should only be sold with the proviso that the buyer should not attempt to put the apparatus into working order unless professionally qualified to do so.
129. 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.
130. Incomplete sets of surgical instruments, or those with many replaced items, risk being deemed unfairworthy. 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 at once.
131. Hour glasses, wood or brass framed, must not be modern reproductions. Recent copies, particularly the fancy bone and ivory types, will not be accepted.
132. 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.

### ***Models***

133. 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.

### ***ICONS***

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

### ***ISLAMIC AND ASIAN WORKS OF ART***

135. 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.
136. Exhibitors should make purchasers aware of the restrictions on imports of items originating in certain Middle Eastern countries to the United States of America.

### ***JAPANESE WORKS OF ART***

137. A carbon-14 test certificate from an internationally accepted testing centre must be provided for all wooden temple figures from the Muromachi period 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. To have a piece tested, contact RCD Radiocarbon Dating on +44 (0)1235 833667 or visit its website at [www.rcd-lockinge.co.uk](http://www.rcd-lockinge.co.uk).
138. 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.

## **JEWELLERY**

139. 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, vetters are able to examine items in trays.
140. 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 if possible, 18th or 19th century will not do.
141. Exhibitors must not wear jewellery that has been vetted off or that would not come within the Vetting Regulations.
142. 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.
143. Reproductions of the design of previous periods, look-alikes and pastiches will not be allowed. The only exception to this is 19th century “renaissance” jewellery. Jewellery of modern manufacture does not automatically qualify for Olympia.
144. Conversions will not be allowed, ie small brooches into rings, watch chain tassels into earrings, chatelaines into necklaces – in view of the numerous possibilities, decisions will be at the discretion of the Vetting Committee.
145. (a) Cultured pearls are not 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 will be admitted providing that they are of good quality, a good match and over 10mm. If they are below 10mm the Vetting Committee will ask for them to be sold as ordinary cultured pearls (in which case they come under paragraph (a) of this rule) unless there is evidence to the contrary. Natural-coloured black Tahitian cultured pearls will also be allowed if over 10mm;
- (c) It should be remembered that:
- (i) The first paragraph of this rule regarding ordinary cultured pearls still applies;
- (ii) The Vetting Committee’s decision on South Seas is final (but subject to appeal in the normal way);

- (iii) No loose pearls will be accepted;
  - (d) The Vetting Committee wishes to emphasise that quality is paramount. No stand should be exhibiting an excessive quantity of either South Seas or ordinary cultured pearls.
146. Replaced pins and catches are allowed if done neatly, lead solder repairs are not allowed. Rings are not allowed to have been reshanked.
  147. Earrings – new fittings are allowed if done neatly, and if the character of the earrings remains unaffected.
  148. Enamelled jewellery – only minor repairs allowed at Vetting Committee’s discretion and details must be on the label. Extensive re-enamelling is **not** allowed.
  149. Antique carved or engraved gems may be sold in later collector’s mounts.
  150. Watches must be in working order.
  151. Any item of jewellery which is being exhibited because it is an antiquity must be brought to the attention of the Vetting Office prior to vetting.
  152. 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.
  153. Jewellery brought in after Vetting Day must be checked by the Vetting Committee; any jewellery displayed without being vetted will be locked in the exhibitor’s safe until the end of the Fair. New stock must be declared each day between 8.15 am and 09.30 am and the appropriate form filled in, so that veters can then visit the relevant stands to vet accordingly. Jewellery veters are required to vet items on show and those in safes DAILY.

### ***Indian Jewellery***

154. 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.

### ***Jewellery displayed in Fitted Cases***

155. 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.

### ***NATURAL HISTORY***

156. 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.
157. No fossils or minerals can have been reworked in modern times into furniture, eggs, balls, stands, paperweights or other craft objects.

### ***Fossils***

158. 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.
159. 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.

160. The regulations now in force should ensure that only fossils of quality come into the Fair and that mass produced or any other undesirable material is excluded.

### ***Minerals***

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

### ***OBJECTS OF VIRTU AND PORTRAIT MINIATURES***

162. 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 enamelled candlesticks only if they are clearly labelled as new.

163. 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.

### ***PICTURES***

164. 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.

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

166. The criteria which must be satisfied to allow contemporary work to be exhibited are detailed in paragraph 2 on page 1.

167. 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.

168. 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. Guidelines for attribution are detailed in paragraph 5 on page 1.
169. 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.
170. All pictures must be of appropriate quality and in the best interests of the Fair.

### ***Russian Constructivist and Modernist Pictures***

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

### ***PRINTS AND MAPS***

172. Only prints where the exhibited impression is 100 years old or older can be labelled as “Antique”.
173. 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.
174. Items produced by photo mechanical reproductive processes will not be permitted unless they are of exceptional quality or interest – exhibitors who have any doubts about a particular item are asked to email Ed MacCurrach (ed.maccurrach@clarionevents.com), at least three weeks prior to the Fair, who will refer

175. the query in advance to the Vetting Committee, thus avoiding any misunderstanding at Olympia.
176. 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.
177. 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 Ed MacCurrach (ed.maccurrach@clarionevents.com) at least three weeks before the Fair.
178. 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. Similar criteria will be applied by the Vetting Committee to other condition questions.
179. Later impressions will only be allowed in exceptional circumstances with full details on the label.
180. The Vetting Committee will make its decision bearing in mind the reputation and standing of the Fair. It will act to protect both the Fair and the public, thus acting in the best interests of all exhibitors.
181. The purpose of the label is to inform, it must not be ambiguous. It behoves all exhibitors to have labels that give a full and fair description. The label should be fully descriptive and should tell the entire story of the piece to any potential purchaser. Each individual print, or one of a set (or a group sold together), should be clearly labelled as follows:

- (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.

182. 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.

183. Exhibitors may be interested in the “Classification of Prints” BS7876 1996, copies are obtainable from the Trade Associations or Clarion Events Ltd.

## **SILVER AND PLATE**

184. 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.

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

186. 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.

187. 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”.
188. 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).
189. Composed canteens, if by more than one maker, will not normally be acceptable but this will be at the discretion of the Vetting Committee.
190. Items of silver may be rejected if the colour leads the Vetting Committee to suspect underlying repairs.

### ***Items of Silver and Glass***

191. 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.
192. 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.

### ***Contemporary Silver***

193. 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.

194. The criteria which must be satisfied to allow contemporary work to be exhibited are detailed in paragraph 2 on page 1.

### **STATUARY, SCULPTURE, BRONZES, WOODCARVINGS AND GARDEN FURNITURE**

195. 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.
196. All pre 1700 terracotta sculpture with a value of £5,000 or above must be thermo-luminescence (TL) tested by an internationally accepted testing centre. Details of Oxford Authentication Ltd, one such testing centre, are given in the section entitled *Chinese Works of Art*.
197. The criteria which must be satisfied to allow contemporary work to be exhibited are detailed in paragraph 2 on page 1. Rules for attribution are detailed in paragraph 5.
198. Editions of contemporary sculpture are restricted to no more than twelve plus artist's proofs which should be numbered.
199. Vetting is often highly subjective and the Vetting Committee reserves the right to reject pieces which it considers to be unfairworthy.

### **Outdoor Sculpture, Ornaments and Furniture**

200. It is generally accepted that quite often outdoor pieces will be damaged and weathered. Full details of restoration should be given.
201. 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.

### ***Indoor Sculpture and Bronzes***

202. Sympathetic repatination of bronzes will be permitted provided it is in the spirit of the original and labelled as such.
203. The following will **not** be permitted:
- (a) Cold cast resin pieces or bronzes of recent manufacture from Thailand or anywhere else;
  - (b) Enhancements such as gilding, or part gilding, of pieces not originally gilded.

### ***TÔLE, PAPIER MÂCHÉ, TREEN AND COLLECTORS' ITEMS***

204. No magnifying glasses will be allowed unless the handle was original to the glass when manufactured.
205. 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.

### ***Boxes and Caddies***

206. 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.
207. 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 humidor will not be acceptable. Old changes will be considered by the Vetting Committee.

### ***Walking Canes, Sticks and Umbrellas***

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

209. All canes, parasols and umbrellas that have been altered or restored, or have replacement shafts, must be presented and identified separately for vetting.
210. Sympathetic remounting of original cane handles onto alternative cane shafts will only be accepted at the discretion of the Vetting Committee.
211. Handles from parasols, umbrellas, fly whisks etc will not be accepted if converted to cane handles but will be accepted in their original form.
212. 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.

### ***TRIBAL ART***

213. 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.
214. Exhibitors must satisfy themselves that archaeological material from Africa complies with international laws and regulations and such items must be accompanied by satisfactory documentation.
215. 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.
216. Exhibitors are expected to show good knowledge of their stock and not to show pieces that postdate the mid 20th century unless a good case can be made for exception and this is clearly noted. Other Fairs may have different cut-off points and, just because a piece has been shown at another venue, this does not necessarily qualify it to be shown at The Art & Antiques Fair Olympia.
217. The Organisers of The Art & Antiques Fair Olympia will not accept the public display of human remains of any kind or period.

