

LAPADA

ART & ANTIQUES FAIR
BERKELEY SQUARE
22-27 SEPTEMBER 2015

VETTING REGULATIONS

These Regulations form part of the contract, and every exhibitor is obliged to read them carefully, and agree to abide by them.

GENERAL RULES

1. The purpose of these regulations is to uphold the standard of exhibits and to safeguard members of the public in their purchases.
2. Exhibitors must produce an attractive display of fine quality pieces in as good a condition as is commensurate with their age.
3. If the LAPADA Art & Antiques Fair, Berkeley Square is to attract a discriminating public, then the public must be presented with fresh stock of high order.
4. An exhibitor may only show items which the Vetting Committee considers to be genuine. Items about which there are doubts as to authenticity will not be accepted if the Committee considers their inclusion to be not in the best interests of the Fair.
5. All items offered for sale with cable and plug must carry a PAT test label (as required by law).
6. All decisions of the Vetting Committee are taken in the interest of LAPADA, its members and the Fair. The acceptance or refusal of all objects is entirely at the discretion of the Vetting Committee, and every exhibitor agrees to be bound by the Committee's decisions.
7. The opinion of the Vetting Committee on an object is rendered solely to the LAPADA Fair Committee for the purpose of information and assistance in connection with the admission of an object to the Fair, and may not be used or relied upon by any other person for any other purpose whatsoever. The opinion is given to the best of the Vetting Committee's knowledge, and neither the Organisers, the Vetting Committee, LAPADA nor their appointed agents accept any liability whatsoever for the validity of the opinion.
8. Any work of art must have been created and manufactured in the period in which it would appear to have been created and not be freely available new at other retail establishments.

9. Exhibitors are required to behave in a professional manner whilst at the Fair.

VETTING PROCEDURE

NO STOCK CAN BE BROUGHT INTO THE FAIR ON VETTING DAY

10. The Organisers have appointed members of the Vetting Committee for each discipline. Vetting will commence at 9.00am on Monday 21 September.
11. Subsequent vetting of fresh stock takes place prior to the fair opening each day.
12. Contemporary dealers who wish to restock during the open hours of the Fair should place all their stock on their stand on Monday 21 September so that it can be vetted. Once it has been vetted the pieces should be placed in the Contemporary Store before 3.30pm that day. Contemporary dealers will then be able to restock with items that can be hand carried by one person from the Contemporary Store when required. Any large contemporary item (ie one that cannot be hand carried by one person) will only be able to be moved to the exhibitor's stand after the Fair has closed in the evening or before the Fair opens in the morning.
13. Exhibitors should be in the Fair during vetting but must leave their stand while the Vetting Committee is there so that the members of the Committee may express their opinions freely and to ensure complete impartiality. No discussion of any kind about the vetting may be conducted with any member of the Vetting Committee during or after the vetting - appeals should be made separately to the Chairman of the Vetting Committee.
14. All stands must be free of night-sheets, and keys for cabinets left in the Organisers' Office during the vetting. Night-sheets may only be erected once vetting is complete.
15. All exhibits must be clearly labelled by 9.00am on Vetting Day. Insufficient or inappropriate labelling, or non-labelling in time for vetting, will lead to rejection at the discretion of the Vetting Committee.
16. **The following details must be clearly and accurately indicated on the label of each item:**
 - (a) Date or circa date within 25 years, 18th Century or Victorian is too wide and not acceptable
 - (b) Country of origin
 - (c) Factory
 - (d) Artist/maker
 - (e) Material
 - (f) Price in plain figures (not code)
 - (g) The extent of any major restoration or later additions should be shown on the label.

- (h) Reasonable details of an item's history and any other result of research should be prominently shown.
17. Exhibitors must ensure that they give a full, fair and accurate description and must take particular care not to use unwarranted superlatives when describing an item. The details given on an item's label should also be put on the invoice issued when that particular item is sold.
 18. A book or a list of descriptions will not be accepted in place of individual labels on stands other than jewellery stands. On jewellery stands, where individual labelling may be impractical, exhibits should be cross-referenced to a separate list, giving full descriptions, and a price list which must be on display on the stand. It is recommended that exhibitors prepare labels in advance of the Fair.
 19. Each exhibitor will have an envelope placed on their stand in which the Vetting Committee(s) will leave completed forms.
 20. If an exhibit is rejected, a vetting slip ticket 'remove' will be placed in the envelope and a green spot will be placed on the item or its label. If the item is to be relabelled, a slip ticked 'relabel' together with the required wording will be placed in the envelope and again the object or its label will have a green spot placed on it. Exhibitors must check this envelope and follow any instructions therein before the opening of the Fair.
 21. **ALL EXHIBITORS MUST SIGN ANY VETTING SLIPS THEY HAVE RECEIVED AND TAKE THEM TO THE ORGANISERS OFFICE PRIOR TO THE OPENING OF THE FAIR - THIS WILL SHOW THAT ALL THE VETTING INSTRUCTIONS HAVE BEEN FOLLOWED.**
 22. A vetter must declare any interest in an item and abstain from vetting that item.
 23. Each Vetting Committee will be provided with the mobile telephone number of the Chairman of each of the other Vetting Committees. If a Committee wishes to refer part of an item to another Committee e.g. a clock case, the Chairman should ring his/her relevant colleague. In addition, if a Vetting Committee sees an item that some might consider should be vetted by that Committee but, in fact, the members are of the view that the item is the responsibility of a different Committee, once again the Chairman of the first Committee should contact the Chairman of the second Committee to pass on this information.
 24. Exhibitors should note that any pre-vetting decision given before the Fair will be for guidance only and provisional. The final decision will be made by the whole Committee on Vetting Day.
 25. Exhibitors should also note that members of the Vetting Committee or the Vetting Co-ordinator may revisit stands at any time during the Fair and request items to be removed.

SUBSEQUENT VETTING

26. Stock may be brought into the Fair between 8.15am and 10.00am every day between Tuesday 22 September and Sunday 27 September. Stock will be delivered through both the North Gate and the main entrance - a vetting request form will be

completed at the point of entry to the Fair, the exhibitor will take the items to his/her stand and the vetters will then come to the stand. For unusual items where there is not the expertise among fellow exhibitors, it would be helpful if the dealer could notify the Vetting Co-ordinator the day before so that an outside expert can be called to vet the item the following morning.

27. Exhibitors should note that labelling rules will also be applied for items brought in for vetting on subsequent days.

APPEALS

28. Appeals must be made in writing to the Chairman of the Vetting Committee, or the Vetting Co-ordinator, as soon as possible but certainly before 6.00pm on Vetting Day, and by opening time on subsequent days. Appeals will be heard by the Appeal Committee which will have a Chairman and two other members. The Committee will hear the reasons for rejection from the relevant vetter(s), and the reasons for reinstatement from the exhibitor concerned. The Committee may also consult any other person it considers could bring additional relevant information to the discussion. The Appeal Committee's resulting decision will be final.
29. Major items of furniture and centrepieces of displays cannot be removed from a stand between vetting and end of first day (nor moved from stand to stand) unless they have been rejected.

GENERAL STANDARD OF FAIR-WORTHINESS

30. All exhibits at the Fair, whether for sale or for display purposes, will be vetted for both authenticity and fairworthiness at the highest level. Age alone will not assure the admission of any item. It must have merit and be in a condition acceptable to the Vetting Committee.

RESTORATION

31. The amount of restoration permitted must be in accordance with the age of the item, and general acceptability in the category concerned. Restoration must be in keeping with the character of the piece, allowing evidence of age. Any restoration or repair must not constitute more than 20% of the overall object.

ALTERATIONS

32. Any addition, alteration, subtraction or marriage is not acceptable, such general provisions to be interpreted by reference to the rules relating to individual disciplines as set out below. Any alterations which change the original character, size, or enhance the value of a piece will not be permitted.

PRESENTATION

33. Framing, mounting, plinths and anything which enables the object to be displayed to its best advantage will be encouraged. However, contemporary pictures that were intended by the artist to be shown without a frame will, of course, be permitted.

34. The Vetting Committee will have very broad powers to reject items incongruous with a stand's general 'look', and to 'thin out' an over-cluttered stand.
35. Showcases and flower containers are allowed, but no 'antique' reproductions.
36. Contemporary decorative lamps for display or for sale will not be allowed.
37. Books for display must be in good condition with intact bindings. Deliberate fakes, reproductions, imitation leather spines and resin/plaster moulded false books are not permitted.
38. The overall look and display of a stand must conform to the highest standard if the Fair is to attract a discriminating public. The organiser has the right to insist on good presentation and to ask for a display to be altered if it is clearly below the standard required for the Fair.

DATELINE

39. The Fair is un-dated. Strict quality standards must be maintained and reproductions, i.e. mass-produced copies or copies of no merit, are not permitted.
40. THESE RULES APPLY TO ALL DISCIPLINES EXHIBITED AT THE FAIR.
41. 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 piece was 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.
42. If an exhibitor does not specialise primarily in contemporary works, details of works by a contemporary artist, together with a profile of the artist, should be sent to Kate Dilnott-Cooper (kate@dilper.co.uk) at least three weeks prior to the Fair.

20th CENTURY AND CONTEMPORARY WORKS

43. The LAPADA Fair welcomes 20th century and contemporary works of art as well as antiques. Exhibits must be original, of integrity and merit, clearly labelled and dated.

FURNITURE, INCLUDING MIRRORS AND BOXES

44. 20th century reproductions of earlier period furniture will not be allowed.
45. **Restoration:** amount permitted in accordance with age and rarity. Restoration to be commensurate with the original finish and patination. Poorly restored items will

be rejected, as will items in unsatisfactory state (e.g. chairs with loose joints, no matter how rustic). All items to be fairworthy.

46. **Replaced Feet and Handles:** acceptable if labelled and in keeping with the piece.
47. **Veneers, Cross-Banding and Inlays:** replacement up to 25% is acceptable, at the discretion of the Vetting Committee, but not whole tops. Later cross banding and inlays intended to enhance the value of the piece will not be permitted. Any acceptable replacements etc. to be labelled clearly.
48. **Re-gilding:** acceptable if back/underside has an area left visibly old, or if the exhibitor has photographs of the piece prior to the work being undertaken.
49. **Upholstered Items:** upholstered pieces must have the entire base frame/tacking visible. Photographs showing original finish/decoration before restoration would greatly help to 'pass' the item.
50. **Blind Panels:** improvements, such as blind panels replaced with grilles or glazing bars are not acceptable.
51. **Replacement Leather or Marble Tops:** replacement marble and leather tops must be sympathetic to the piece and must be labelled accordingly.
52. **Replacement Glass in Mirrors:** modern replacement plates in mirrors must be so labelled. No picture frames as mirrors.
53. **Later Carving:** not acceptable.
54. **Items Made in Two or More Parts:** items should not be screwed tightly together or filled with goods before vetting, so the Committee may easily take them apart for examination.
55. **Repainting of Painted Furniture** is not normally acceptable but may be allowed, at the discretion of the Vetting Committee, for seat furniture provided the under-rail is visible and left untouched as proof of age. Partial re-painting must be of high quality, in the original style, with no additional enhancement or embellishment. Partial restoration of paintwork must be of high quality, in original style - no embellishments. The basic original surface must be apparent even when perhaps obscured by old but historic repainting. Good evidence of original character must be visible. All restoration to all painted surfaces to be carefully and professionally applied with sympathy for the piece.
56. **Tantalus and Spirit Boxes:** replacement glass will be permitted as long as it is of suitable quality, appropriate and clearly labelled 'replacement'.
57. **Boxes and Caddies:** replacement feet, handles, escutcheons, interior lids and trays are permitted if in keeping with the style of the article, of appropriate material and workmanship and clearly marked on label.

CLOCKS, WATCHES AND BAROMETERS

58. All clocks, watches and barometers must be in FULL GUARANTEED WORKING ORDER.
59. No totally replaced movements.
60. No replaced dials. All dials, if not re-silvered, should be clean and legible.
61. No replaced platforms on carriage clocks.
62. Re-silvered dials/replaced hands must be in keeping and labelled as such.
63. Re-gilding only acceptable if of highest quality and labelled as such.
64. Enamelling can be repaired, but not with enhancing details, nor totally replaced.

CERAMICS

65. All restoration must be detailed on label. Old/discoloured restoration and extensive respraying is not acceptable.
66. Factory to be shown on label wherever possible.
67. Conversion of vases etc. into lamps is acceptable.
68. Mass-produced 20th century pre 1950 ceramics must be of exceptional quality, but acceptance will be at the discretion of the Vetting Committee.
69. Mass-produced items post 1950 and Samson and Herend reproductions are **not** acceptable.
70. Excavated items from China with a retail value over £850 and made prior to 1368 (also pottery tomb figures to 1644) must have a Thermo-Luminescence certificate from Oxford Authentication Ltd, or any other internationally recognised testing centre, as all exports of antiquities from China and Korea have been banned since 1948. Exhibitors must be confident that any object offered has an export provenance pre-dating 1948.

GLASS

71. All cracked glass, excessive trimming of feet and rims, scratching, **cloudiness** and later engraving are deemed to be unfairworthy.
72. Replacement stoppers must be in the original style and clearly labelled as such.
73. Items for 'Decoration Only' must comply with the Vetting Regulations regardless.
74. All restoration, including trimming, must be clearly marked on labels and listed on invoices. (This is most important in order to comply with the Consumer Protection from Unfair Trading Regulations 2008 which, if not, can lead to court action).

75. Tantalus and Spirit Boxes' replacement glass will be permitted as long as it is of suitable quality, appropriate and clearly labelled 'replacement'.

METALWARE

76. Any repair to be detailed on label. Soft solder repairs not normally accepted. Items that are Georgian in design but manufactured into the 20th century are not acceptable unless of significant merit and clearly and accurately dated.

SILVER AND PLATE

77. No excessive or soft metal repairs. Any allowable restoration must be clearly labelled.
78. Exhibitors should make careful distinction through their labelling of OSP, EPNS and close-plating.
79. Later decoration is unacceptable. Later crests, coats of arms, initials etc. are acceptable provided details are noted on the label and at the discretion of the Vetting Committee.
80. Later additions to pieces are unacceptable.
81. Old-Sheffield Plate - re-plating is not acceptable but minor 'ragging in' may be allowed provided details are noted on the label.
82. Electroplate - re-plating is acceptable as long as it is indicated on the label.
83. Erasures may be allowed at the discretion of the Vetting Committee and must be clearly labelled as such. A blanket disclaimer is not allowed, each item, e.g. each flatware set, must be labelled.
84. No article that contravenes the Hallmarking Act is allowed.
85. Mass produced items of little artistic or rarity value are not allowed.
86. Marriages of items such as candelabra branches to similar candlesticks are not allowed.

PAPIER MACHE AND PAINTED METALWARES

87. Partial re-painting in original style is acceptable at the discretion of the Vetting Committee.
88. Modern stands for trays are acceptable providing they are of good quality and in keeping with the style of the piece.
89. No added embellishments. Complete repainting not acceptable.

90. Vettors may carefully lift a corner of baize from bases and scratch (for fibreglass).

JEWELLERY AND OBJECTS OF VERTU, INCLUDING ENAMELS

91. Exhibitors are encouraged to bring their very best stock - all items must be of excellent quality and average commercial items should be kept to a minimum thus endorsing the Fair's reputation for high quality.
92. No conversions i.e. brooches into rings, tassels into earrings etc. are allowed, however earring fittings may be altered as appropriate.
93. Minor repairs are acceptable at the discretion of the Vetting Committee and must be clearly labelled. (No soft-solder repairs.) No re-shanked rings.
94. Conversions and alterations of early pieces at vettors' discretion.
95. No total re-enamelling. Partial enamelling must be labelled as such.
96. Replacement stones must be suitable and labelled as such.
97. A book or a list of descriptions will not be accepted in place of individual labels on stands other than jewellery stands. On jewellery stands, where individual labelling may be impractical, exhibits should be cross-referenced to a separate list, giving full descriptions, and a price list which must be on display on the stand. It is recommended that exhibitors prepare labels in advance of the Fair.
98. Reproductions of any period are not allowed, excepting 19th century revivalist jewellery, particularly contemporary reproductions or pastiches of Art Nouveau, Edwardian and Deco. Post 1950 jewellery should either be of contemporary design, or of substantial quality and merit. Such decisions are entirely at the Vetting Committee's discretion. If in doubt, items may be pre-vetted, and photos may be emailed or posted to the LAPADA office at least a week in advance of the Fair.
99. Exhibitors must not wear jewellery which has been vetted off.
100. Fresh items must be submitted to the Vetting Committee each morning before the Fair opens, and should not be displayed until this has been done and the item(s) passed for exhibition.

TEXTILES OF ALL KINDS EXCEPT ORIENTAL RUGS AND SEWING ITEMS

101. Condition is all-important, commensurate with age and fragility.
102. Later backing and framing is generally acceptable.
103. Labelling must indicate whether a fragment or complete and extent of restoration.
104. Cushions must have 100% of front cover in specified date material. Backs must not be synthetic.
105. Contents of boxes or etuis must be contemporary within a decade.

106. Minor sewing items, which should be part of boxed sets, are not acceptable.

WORKS OF ART, INCLUDING SCULPTURE, MARBLE AND BRONZES

107. Minimal repair accepted if of good quality and clearly labelled.

108. Repatination should be kept to a minimum and is accepted at the discretion of the Vetting Committee. Vienna bronzes may not be totally repainted.

109. Ormolu and gilt metal: any re-gilding to be of top quality and clearly labelled. Items that were not originally gilded may not have new gilding.

110. Complete facial change and/or enhancement to wood sculpture not accepted.

111. All sculpture must be of original design, not copying an earlier period, except after the antique.

112. Replacement bases (stone etc.) are acceptable.

113. Contemporary cast bronze sculptures must be of editions limited to 25 or fewer. Post 1945 sculptures must have labels giving details of artist's training and qualifications (and where exhibited if known).

114. Modern resin or cold-cast bronzes are not acceptable. 20th century mass-produced composition stone pieces not allowed.

115. Issues relating to casting, finish and patination are matters of quality and aesthetic judgement and the Vetting Committee has absolute authority to reject sub-standard work.

PRINTS AND MAPS

116. **Date:** must be the date they purport to be.

117. **Hand-colouring:** only the very finest later hand colouring is permitted and must be labelled as such. If recent, colouring must be labelled as modern.

118. **Photographic and mechanically produced prints:** not accepted unless they are very early and directly related to the artist concerned.

119. **Modern prints/limited editions:** reproductions which are commercially produced by offset lithography from a transparency or digital image of an original work in another medium are not allowed, even when signed by the artist and issued in a limited edition. Giclee prints are allowable only when the work was conceived and created on computer by the artist (Digital Art). These should be individually signed and in a stated edition number.

120. **Oleographs:** not permitted.

121. **Chromolithographs:** allowed if of excellent quality; in general colour prints should be pre-1850.

122. **Fair-worthiness:** prints must be clean, in good condition and only minor unrestored damage will be permitted.
123. **Mounts and frames:** must also be in good condition. Small, poor prints expensively mounted or framed are not acceptable.
124. **Labelling:** descriptions on labels are all-important and must show technique, artist, lithographer/engraver, publisher, date and edition number wherever possible.
125. **Restoration:** any restoration or condition defects should be described.
126. **Presentation:** stacking of prints is not permitted but display in folio stands is accepted.

ORIGINAL PAINTINGS AND DRAWINGS

127. Quality and condition are all important, i.e. framed, without visible damage and professionally restored where necessary. Tears, holes, loose paint, foxing, etc. are not acceptable. The amount of restoration allowed will be commensurate with the age of the picture. Some indication of the extent of restoration/re-lining to be given on the label.
128. Labels should clearly indicate the artist, date, medium, etc. and should indicate whether the picture is by the artist, attributed to the artist or the school of the artist.
129. Copies after known masters' works not allowed other than at the discretion of the Vetting Committee.
130. 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.

ORIENTAL CARPETS AND RUGS

131. No modern carpets, rugs, silks or needlework from China, India or Egypt will be allowed at the Fair. No carpets or rugs made in Pakistan of any age will be allowed at the Fair. Carpets recently woven in Kashmir with artificial silk will not be permitted. No mass produced carpets woven in the last 30 years will be allowed. Cut and shut or badly restored items will not be allowed at the Fair.
132. A minimum of 80% of pieces on display on specialists' stands should be high quality items made prior to 1950. A small selection (maximum 20%) of contemporary carpets and rugs may be shown. They must be of very high quality, totally hand made and woven with vegetable dyes. These pieces must be marked as contemporary, with their country of origin clearly stated.
133. All carpets must be clearly labelled with date, condition and country of origin.

ANTIQUÉ LIGHTING

134. 20th Century conversions to electricity are acceptable but must be clearly labelled so. Conversion must be professionally and sympathetically done. PAT test labels required by law on all items fitted with cable and plug.
135. **Oil lamps:** bases and oil reservoirs should be original and glass shades must be in period. Oil lamp bases converted to electricity will be permitted but they must be accurately labelled.
136. **Gas and electric fittings:** all examples should be originally constructed apart from the necessary conversions to meet current electrical standards. All wiring must comply with safety requirements regarding earthing or be removed completely. Reproduction glass shades of appropriate design will be permitted but must be clearly labelled as modern.
137. All items must be accurately labelled and include country of origin and approximate date of manufacture. Fittings of poor quality or in bad condition will be deemed unfairworthy. Replaced lustre drops should form less than 50% of the total number of drops, and must be labelled accordingly. Soft solder repairs not normally accepted. The appropriate Metals Committee will vet candlesticks and candelabra even if later adapted for electricity.
138. Vases converted into table lamps will be vetted by the appropriate Ceramics Committee. The Works of Art Committee will vet bronze or spelter figure lamps.
139. Contemporary decorative lamps for display or for sale will not be allowed.

BOOKS AND MANUSCRIPTS

140. 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 label. Library bindings and books with "call" marks on the spine are not permitted.

TRADING STANDARDS

141. Exhibitors' attention is drawn to increasing activity by local Trading Standards Officers at Art and Antiques Fairs. An exhibitor must be prepared to justify any descriptions, attributions or provenances that either appear on labels or invoices, or are made verbally.

CONVENTION ON INTERNATIONAL TRADE IN ENDANGERED SPECIES (CITES)

142. Exhibitors are expected to be aware of, and abide by, all CITES 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.

LAPADA
The Association of Art & Antiques Dealers
535 Kings Road
London SW10 0SZ

Tel: 020 7823 3511
Fax: 020 7823 3522
Email: lapada@lapada.org
Web: www.lapada.org

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