



# INFORMATION AND RULES ABPS Autumn Stampex 2019 National Exhibition

11 to 14 September 2019

Business Design Centre 52 Upper Street,  
Islington, London N1 0QH



## INTRODUCTION

This Exhibition is organised by Stamp World Exhibitions (SWE), a company limited by guarantee, on behalf of the Association of British Philatelic Societies (ABPS).

It is a National Exhibition, open to all exhibitors in the United Kingdom and to exhibitors from other countries affiliated to the Fédération Internationale de Philatelie (FIP) and the Federation of European Philatelic Associations (FEPA). No facilities are available for national Commissioners.

This document provides information and rules for those wishing to enter an exhibit.

Exhibits will be accepted in all Exhibition Classes recognized by the FIP as well as in the Cinderella and Ephemera Classes. Exhibits may be entered competitively or non-competitively.

All arrangements for the delivery and return of exhibits are the sole responsibility of the exhibitor and at the cost of the exhibitor for shipping both to and from the exhibition. This includes making arrangements for customs clearance and any attendant customs duties and costs.

Any enquiries or clarifications sought about the contents of this document should be addressed to: [exhibiting@abps.org.uk](mailto:exhibiting@abps.org.uk) or telephone (+44) 01424 251169.

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## A TIMETABLE

Deadline for receipt of applications	10 July 2019
Exhibits sent by post: deadline for receipt	5 September 2019
Personally-delivered exhibits: Hand in and mounting (1)	10 September 2019 from 13:00
ABPS Seminar Title: Postal History Treatment (2)	14 September 2019 at 11.00
Awards Ceremony	14 September 2019 at 12.00
Jury Feedback	14 September 2019 at 13.15
Dismounting of exhibits (1)	14 September 2019 at around 15.30 (3)
(1) Exhibitors will be requested to mount and dismount their own exhibits.	
(2) The seminar will be led Peter McCann. It is free and open to all and is held in the Executive Centre of the Business Design Centre.	
(3) Approximate time. Please do not make firm arrangements, such as rail departures, based on it.	

## B CLASSES AND FRAMES IN THE EXHIBITION

### 1. Classes

The exhibition is open to applications in the following classes.

FIP Classes	Non-FIP Classes
Traditional Philately	Cinderella
Postal History	Ephemera
Aerophilately	
Postal Stationery	
Revenue Philately	
Astrophilately	
Modern Philately	
Thematic Philately	
Open Philately	
Picture Postcard	
Maximaphily	
Literature	

### 2. Frames

A competitive entry may be made up as follows. Each frame contains 16 standard display sheets.

One frame entries (4)	1 frame	16 sheets
First time entries, or exhibits that have been awarded less than 75 points at previous national exhibitions.	2, 3, 4 or 5 frames	32, 48, 64 or 80 sheets
All other exhibits	5 frames	80 sheets
Option for exhibits awarded (at least) 80 points and large vermeil at a previous national exhibition. (5)	8 frames	128 sheets

- (4) One Frame exhibits will be accepted in all Classes, including non-FIP Classes.
- (5) It is at the exhibitor's discretion to move from five to eight frames. An exhibit which has previously been exhibited in eight frames may not be shown again in five.

## **C GENERAL REGULATIONS**

### **3. Eligibility**

SWE follows the guidance of Article 12 of the FIP General Regulations for Exhibiting (GREX) in determining the eligibility of applications. These can be found under the Regulations tab at <http://www.f-i-p.ch>.

### **4. Organiser's Discretion**

As the Organiser, SWE reserves the right to determine whether an entry should be accepted, judged, or displayed in this exhibition, without having to give a reason for any decisions.

### **5. First Time Competitive Entries**

A first-time competitive entry is an **exhibit** (not an exhibitor) that has not been accepted at a UK National exhibition or at any other National or FIP-recognised International Exhibition during the ten years preceding the date of this exhibition.

### **6. Ownership and Residence**

All non-literature exhibits must be the *bona fide* property of, and entered by, just one person, a married couple or civil partnership.

### **7. Overseas Entrants**

Exhibits may be accepted from exhibitors in countries affiliated to the FIP or FEPA.

### **8. Language**

It is recommended that exhibits are written in English. Exhibits are accepted in French, German and Spanish but the introductory page must be written in English.

### **9. Application Procedure**

Applications should be made using the online application form which is available at [www.abps.org.uk](http://www.abps.org.uk) under the Exhibiting tab.

Any exhibitor wishing to apply who does not have easy access to a computer or who has any difficulty with the application procedure, is welcome to contact the exhibition secretary by telephone at (+44) 01424 251169 or at [exhibiting@abps.org.uk](mailto:exhibiting@abps.org.uk).

### **10. Acceptance**

Acceptance of applications is at the discretion of the Chairman of the Jury. All entrants whose applications are accepted will receive notification with instructions and specific dates/times for handing in and receiving back their exhibits.

The title and a brief description of each accepted exhibit will be published in the exhibition

catalogue.

## 11. Entry Fees

The entry fees are £25 per frame for both competitive and non-competitive entries. Payments must be made in sterling and are non-refundable. Payments can be made:

- in cash
- by cheque, payable to 'Stamp World Exhibitions'
- by PayPal using the address [payments@abps.org.uk](mailto:payments@abps.org.uk). The online system will take payments using PayPal.
- by BACS credit transfer to SWE.

For UK Payments

Name of account : 'Stamp World Exhibitions'.

Sort Code : 56-00-23

Account Number : 46989773.

For international payments

IBAN Number : GB70NWBK56002346989773

BIC : NWBKGB2L.

Payment will be required when an exhibit has been accepted.

## 12. Exhibits: Introductory Page

Every competitive exhibit must have an Introductory Page as the first sheet. The object of this page is to state the aim of the exhibit and set out a plan showing how it is structured. It should not simply be a contents list.

Exhibitors will be asked to provide a scan in PDF format of their draft introductory page with their application by uploading the file online when prompted to do so during the online application procedure, or any time until the entry is accepted. Any updates of the front page must be notified to the Secretary ([exhibiting@abps.org.uk](mailto:exhibiting@abps.org.uk)).

**Thematic** philately applications should also be accompanied by a copy of the plan sheet, which may be a provisional plan. This should be page 2 of your pdf file.

**Literature** exhibitors should provide a 2-page PDF, the first page being a scan of the front cover plus a second single A4 page with marketing details so that these can be mounted in a frame.

A **synopsis** is not a requirement but if provided it must not exceed a single A4 page. Longer synopses may not be circulated to the jury.

## 13. Paper and protectors

To protect your material it should be mounted on paper of at least 120 gsm. Please do not use thin paper as this tends to fall out of the frames when being mounted with the risk of damage to the material. Pages must be numbered consecutively in the front bottom right hand corner in pencil or with a removable label if preferred and be enclosed in suitable transparent protectors. Sheets without protectors will not be exhibited or judged.

#### **14. Sheet Size**

Exhibition display frames measure 120 cm in height by 100 cm in width, 10 mm deep.

Pages are usually mounted in four rows of four. Typical widths are A4 and A3, but other combinations of sheet size may be used. For example, frames may be composed of 12 sheets of 1½ times a “standard” size, i.e. four rows of three pages..

Pages of 30 cm in height will fit into four rows. Exhibitors wishing to use sheets of greater height must notify the Organisers when submitting their application. Where pages exceed 30 cm in height and/or typical width they will be placed in the frames at the risk and responsibility of the exhibitor. All pages must be delivered flat.

#### **15. Photocopies and Reproductions**

Where a photocopy or other reproduction is shown in an exhibit, it must be reduced or enlarged by at least 25%. Where a copy of part of a cover or stamp is shown at the actual size, it must be clearly labelled as a copy.

Exhibits composed entirely of photocopies or scans are not permitted, and will not be accepted, except in the case of non-competitive entries.

#### **16. Feedback from the Jury**

All accepted competitive exhibits will be evaluated by qualified judges and the results posted on the frames during the exhibition. Exhibitors who want to receive feedback from the jurors should reserve an appointment in advance through the exhibition secretary.

#### **17. Liability**

The Organisers, whilst not taking responsibility for any errors or misplaced items in the display, will make every effort to avoid such occurrences.

All reasonable steps will be taken by the Organisers to protect the property of the exhibitors, but the safety of all such property, whether within the exhibition premises or otherwise, is at all times the responsibility of the exhibitor who shall keep the Organisers fully indemnified against any claim whatsoever, which may be made in respect of any loss or damage, however caused, to such property.

During the online application process applicants are required to confirm that they accept the following statements:

#### ***Liability and Insurance***

- 1. I accept that the material is submitted entirely at my own risk and undertake to make my own arrangements with regard to the insurance of the entry whilst it is out of my possession. (This must include transit risks, temporary housing of the exhibit, its use for judging purposes and its display at the exhibition.) I confirm that all material in this entry is my bona fide property and that all information given is correct.*
- 2. I accept that stamp World Exhibitions, the organisers of ABPS National Exhibitions, shall not be liable whether in contract, in tort, under any statute or otherwise for damage to or loss of my exhibit and for any loss consequential thereto including but not limited to loss of profit and loss*

*of opportunity. Nothing in this declaration shall exclude or limit liability in respect of fraud or any statements made fraudulently.*

3. *I understand that it is my responsibility to obtain suitable insurance for the entire period that my exhibit will be held by Stamp World Exhibitions, the organisers of ABPS National Exhibitions.*
4. *I note that it is a condition of acceptance of my exhibit that my insurer waives all rights of subrogation against Stamp World Exhibitions, the organisers of ABPS National Exhibitions.*
5. *I agree that the limitations on liability contained herein are reasonable in all circumstances at the date hereof and that stamp World Exhibitions, the organisers, may assign any or all of their rights and/or obligations under this document.*

### **Terms and Conditions**

*Ticking this box gives your assent to all of the rules and guidelines set out for the documentation to the exhibition, and to the data provided, and subsequent associated data, being stored in an electronic database, including security copies. Analysis of that data will be used for this exhibition and may be used to contact you in the future. Data will not be made available to third parties, except in connection with this exhibition, will not be used for commercial purposes, and will be retained only by SWE and its agents.*

### **18. Delivery and Return of Exhibits**

**Delivery by Post** Exhibitors sending their exhibits by post are advised to use UK Special Delivery/Registered Post and to ensure that their material is fully insured for the total period it is out of their hands, i.e. from the date of dispatch to the date of return which, in the case of entries returned by post, should be taken as two weeks following the close of the exhibition.

Exhibits may be sent by post, please contact the Secretary ([exhibiting@abps.org.uk](mailto:exhibiting@abps.org.uk)) for the current arrangements. They must arrive at least 3 working days prior to the start of the Exhibition and must be marked **ABPS Exhibition**.

**Delivery in Person** Exhibitors who bring their exhibits to the Business Design Centre in person should report first to the bin-room where the exhibit will be checked prior to mounting and a receipt will be issued. Once mounted the exhibit will not be accessible prior to the close of the exhibition.

If an exhibit has not been received by the closing time for handing in, it will only be accepted subsequently at the discretion of the Organisers.

For hand-back, exhibitors should report again to the bin-room. **Please note that:**

- (1) Before an exhibit can be collected, the receipt must be produced.
- (2) Access to the exhibit will only be allowed to the exhibitor or a person having his/her written authority and the receipt.

The Organisers take no responsibility for any folders or containers in which an exhibit is delivered.

**Delivery by Other Means** Where an exhibitor cannot deliver or collect their exhibit personally, or send it by post, the exhibitor must make suitable arrangements to deliver/collect it, which must be

paid for in advance. Please notify these arrangements to the Secretary at [exhibiting@abps.org.uk](mailto:exhibiting@abps.org.uk) .

**Return of Exhibits by Post** A traceable delivery service will be used to return exhibits within the UK. A £45 charge is payable with frame fees in advance on all exhibits to be returned by the Organisers by post within the UK. Where possible exhibits, certificates and awards not collected at the Awards Ceremony will be dispatched during the week following the close of the exhibition, provided postage has been prepaid.

Exhibits from outside the UK may be returned by mail or courier but only where prior arrangements have been made with the Organisers, with all costs including custom charges being met by the exhibitor, and paid in advance.

Any special instructions regarding the return of exhibits will be charged for. The Organisers will not be liable for any such costs or consequential loss.

**We are unable to accept or hand back exhibits on an “ad hoc” basis outside the arrangements outlined above.**

## 19. Certificates and Awards

All competitive exhibitors will receive a certificate recording the medal level and points they were awarded along with comments from the jury. All exhibitors showing more than one frame will also receive a medal. One frame and Literature exhibits will be awarded a certificate only. Certificates and medals will be presented at the Awards Ceremony prior to the return of the exhibit.

## D RULES FOR EVALUATION OF COMPETITIVE EXHIBITS

### 20. The Jury

The Jury, whose decisions are final, will consist of nationally accredited Judges. Should they decide that an exhibit has been wrongly classified, they have the discretion to transfer it to another more appropriate Class. The Jury’s comments will be passed to entrants in writing and/or through feedback at the frames. No correspondence will be entered into on the judging. Awards will depend on the points awarded by the jury. .

Any attempt by an exhibitor or other persons to influence Jury decisions will result in removal of the exhibit(s) concerned from the exhibition.

### 21. Evaluation System

The criteria and points available will be as follows.

**Traditional, Postal History, Postal Stationery, Aerophilately, Revenue, Astrophilately, Maximaphily, Cinderella and Ephemera Classes**

Treatment and Importance	Treatment	20	
	Importance	10	30
Knowledge and Research	Knowledge	20	
	Research and Personal Study	15	35
Condition and Rarity	Condition	10	

	Rarity	20	30
Presentation			5
Total			100

### Modern Philately

Treatment and Importance	Treatment	25	
	Importance	5	30
Knowledge and Research	Knowledge	20	
	Research and Personal Study	15	35
Condition and Rarity	Condition	10	
	Rarity	10	20
Difficulty of Acquisition			10
Presentation			5
Total			100

### Thematic Philately

Treatment	Title and Plan	15	
	Development	15	
	Innovation	5	35
Knowledge, study and research	Thematic	15	
	Philatelic	15	30
Condition and Rarity	Condition	10	
	Rarity	20	30
Presentation			5
Total			100

### Open Philately

Treatment	Title and Plan	10	
	Treatment	20	30
Knowledge and Research	Philatelic Knowledge and Research	20	
	Non-philatelic Knowledge and Research	15	35
Material	Condition	10	
	Rarity	20	30
Presentation		5	5
Total			100



## Literature Class

Treatment of contents		40
Originality, significance and depth of research		40
Technical matters		15
Presentation		5
Total		100

## Picture Postcard Class

Idea, plan and treatment of the topic	Idea and Plan	10	
	Treatment	20	30
Knowledge and Research			35
Condition and Rarity	Condition	10	
	Rarity	20	30
Presentation			5
Total			100

## 22. Awards

Minimum points required:

Large Gold Medal	90
Gold Medal	85
Large Vermeil Medal	80
Vermeil Medal	75
Large Silver Medal	70

Silver Medal	65
Silver Bronze Medal	60
Bronze Medal	55
Certificate of Participation	Below 55

One frame exhibits will be marked on the same basis as multi-frame exhibits in their class.

## E FURTHER INFORMATION ON EXHIBITING

### 23. Qualification for International Exhibitions

To be eligible to apply to show an exhibit of five frames at a FIP or FEPA exhibition, an exhibit must have been awarded at least 75 points and a Vermeil medal at a national exhibition in a recognised FIP Class within the 5 years prior to the first application for entry to a FIP or FEPA exhibition.

To qualify for eight frames at a FIP or FEPA exhibition, an exhibit must have received at least 85 points at five frames at a previous FIP or Continental Federation exhibition.

ABPS juries follow the guidance of the FIP in evaluating exhibits. The brief notes below on individual classes should be read in conjunction with the Special Regulations for the Evaluation of Exhibits in each class (SREVS) and Guidelines which can be found on the FIP website and on the websites of the individual FIP Commissions for each of the Classes. .

## **24. FIP Classes:**

### **Traditional**

Traditional philately can embrace all aspects of philately. It is based on the collecting of postage stamps and related items, including materials related to the production of postage stamps. It also includes Telegraph, Railway and Local stamps.

### **Postal History**

This class includes studies of the development of postal services, including the evolution of rates and routes, postal markings and marcophily. It is not normally advisable to include unused adhesives or unused postal stationery.

Exhibits in the sub-class 2C, being Historical, Social and Special Studies which are broadly defined as covering the impact of humanity on postal services and of postal services on humanity, may include material developed by commerce and society for use in the postal system. They may also include non-philatelic material where relevant to the subject of the exhibit. The non-philatelic material should be incorporated into the exhibit in a balanced and appropriate manner that does not overwhelm the philatelic material. Non-philatelic items must relate directly to the Postal History material.

### **Aerophilately**

This class is based on studies of the development and operation of airmail services and the material prepared for these services, both official and unofficial. It can also include exhibits of airmail stamps and their usage.

### **Postal Stationery**

This class is for exhibits of Postal Stationery. Exhibits can include proofs, essays and formula items where appropriate. Exhibits entirely comprising items without printed designations of face value or service are likely to be transferred to another class.

### **Revenue Philately**

A Revenue exhibit comprises embossed, imprinted or adhesive tax, fee or credit stamps issued by or under the aegis of a Government Authority or other official body.

### **Astrophilately**

An astrophilatelic exhibit comprises philatelic material related to space exploration. It does not develop a theme. It is a philatelic study of the scientific and technical progress achieved in the conquest of space, including stratosphere research, early rocketry and the precursors to the various types of spacecraft, chronologically recording the relevant events within the different programmes.

### **Modern Philately**

Modern philately has been created by the FIP to encourage collectors of recent or modern material to exhibit at the highest level. Currently it covers material that would comply with the Special Regulations for the Traditional, Postal History and Postal Stationery Classes, but that has been issued by postal authorities within approximately the last 20 years. This is currently defined by the FIP as stamp series or philatelic topics that were substantially issued after 1991. However, there is meant to be some latitude on dates of eligibility so there is not an arbitrary rule that material issued before 1991 cannot be shown as long as the majority of the exhibit fits the Modern Philately

criteria.

### **Thematic Philately**

This class is for entries based on a theme or a subject which is developed to a logical plan by the use of the widest range of appropriate stamps and other philatelic material. Revenue stamps may be included where no other philatelic material will convey the intended message. However, such material should be used sparingly.

### **Open Philately**

This class gives an exhibitor complete freedom to present an exhibit on any subject using up to 50% of non-philatelic items. The non-philatelic material must not be thicker than 5 mm so as to be able to fit into standard exhibition frames.

### **Maximaphily**

A maximaphily exhibit is composed exclusively of 'Maximum' cards. The constituent elements are a picture postcard, a postage stamp and a cancellation. The aim is to achieve the maximum possible concordance between the elements with the aim of illuminating a theme.

### **Picture Postcard**

The Picture Postcard class is now fully accepted as a competitive class at FIP exhibitions. A picture postcard exhibit can have a geographical (topographical) treatment, including for example illustrations from a place or area, or it can be developed thematically. An event may be shown as a form of reportage, or the exhibit may have the photographer, the artist, the printer, the printing process or the material as the topic. Original thinking and creativity may also lead to different treatments of an exhibit. The emphasis is on the picture rather than on philatelic aspects of the card.

## **Literature**

### **Categories:**

This class contains a number of types of literature. The first four of these may be in paper or digital format:

- a. **Handbooks.** Includes specialised works and studies that are not more than five years old at the date of the exhibition.
- b. **Catalogues.** Should have been published in the last three years, and may not be entered at less than five yearly intervals, unless a major revision of the contents has been made.
- c. **Periodicals.** Published by individual philatelists, Philatelic Societies or other organisations with a philatelic connection. Any exhibit in this section must have been published in the last three years, cover a period of at least one year and cannot be entered more frequently than once in three years.
- d. **Articles.** Published by individual philatelists, Philatelic Societies or other organisations with a philatelic connection within the three years preceding the closing date for applications. Articles submitted should state the publication in which the article first appeared.
- e. **Websites.** Any philatelic website can be submitted.
- f. **Software.** Any computer software. This can include PC programmes or apps.

**Medium:**

- a. **Paper products.** Two copies of all entries in the Literature Class must be submitted.
- b. **Digital products.** Entries can be accepted in the format in which they are generated, for example: a url, a data stick etc. Two copies should be provided of any physical product.

**General:**

- a. Unless specifically requested, entries will not be returned to the exhibitor and one copy will be donated to the library of The Royal Philatelic Society London and the other to the National Philatelic Society. If items are to be returned, then postage will be charged at cost if appropriate.
- b. Literature exhibitors are asked to provide an A4-sized document (on either paper or digital) with an illustration and marketing details so that these can be mounted in a frame at the exhibition.
- c. Handbooks and articles which have previously won an award at a UK exhibition will not be eligible for entry.

**25. Non FIP Classes****Cinderella**

Cinderella exhibits may include local stamps, telegraph stamps, railway stamps, revenues/fiscals, forgeries, bogus/phantom issues, Christmas, Red Cross, TB and other charity seals, registration labels, advertising and exhibition labels. However, such items as trade, cigarette and telephone cards (unless the image of a stamp is incorporated in the design), matchbox or cheese labels, aerial propaganda leaflets, and other forms of ephemera are should be entered in the Ephemera class.

**Ephemera**

The following guidelines have been adopted for exhibits of Ephemera:

- The definition of what constitutes ephemera will be as broad as possible. If the material fits in a frame, it can be used.
- It is not essential to include philatelic material in an ephemera exhibit. Any postal material included will play a supporting role.
- The judging criteria used will be the same as for Cinderella and other classes (Para 21 above) to ensure that sufficient weight is placed on the material shown as well as on treatment and knowledge displayed. Production of a synopsis for a competitive ephemera exhibit is strongly encouraged to give judges essential background. The main judging criteria will be applied to Ephemera exhibits as follows:
- Treatment (20) - Effectiveness in dealing with the chosen topic. Is there a plan and is it followed clearly and concisely throughout the exhibit, e.g. through the use of running headings?
- Importance (10) – How significant is the subject (and the material) and how complete is the exhibit in illustrating it?
- Knowledge (20) - How much knowledge of the subject is the exhibitor showing, both in describing what is shown and in setting it in context? Is the material selected relevant to the development of the story, and does it demonstrate depth of knowledge?
- Research (15) - Does the exhibit describe original research. Are any new discoveries on show?

- Condition (10) - Is the material shown the best that is available?
- Rarity (20) - How easily could the material shown be replicated, and is information provided about this (especially important for non-philatelic material)?
- Presentation (5) – Does the manner in which the exhibit is presented show a good balance that displays the material to best advantage and enhances the telling of the story, thereby contributing to the overall appearance?

### **One Frame Exhibits**

One frame exhibits can be entered in any class. They need to have an introductory page and the treatment should be as complete as possible in relation to the subject chosen. It is crucial to choose a subject that can be covered adequately in one frame. Simply extracting one frame from a multiple frame exhibit is unlikely to produce an optimal result.

Further information on various aspects of competitive philately is available on the ABPS, FIP and FEPA websites:

**ABPS:** <http://www.abps.org.uk/Exhibiting/index.xalter>

**FIP:** <http://www.f-i-p.ch>

**FEPA:** <http://fepanews.com>

**NOTE: While Stamp World Exhibitions, the Organisers of ABPS National Exhibitions, endeavors to ensure accuracy of the information they publish, accuracy cannot be guaranteed, and the Organisers will accept no liability for any use of or reliance on information contained within this document. Decisions of the Jury or its Chairman are final and conclusive, and there is no requirement to give reasons for any decision made. All references in this document to Stamp World Exhibitions, the Organisers of ABPS National Exhibitions, include its directors, employees, sub-contractors and volunteers.**