

January 27, 2019

# Seminar on Exhibiting Numismatics

because it is FUN to share  
prizes excite and interest others



James Reinders  
ANA LM, PNNA LM, WCC



# Topics

- Why exhibit?
- What makes a good exhibit?
- Exhibit Rules – ANA, PNNA, etc.
- Building the exhibit
- If you choose to compete – how to win!
  - Exhibit classes and exhibit cases
  - How collector exhibits are judged
- Show and Tell
- Discussion

# Why Exhibit?

- Purpose

- Educate
- Audience: other numismatists, and the general public
- Share what you know, and what you own
- Win awards and prizes!

- To do these, an exhibit needs to:

- Attract and hold attention
- Present information and be understandable

- Competing for awards and prizes

- Have another hurdle... scoring well with judges
- We will get to that later... the basics are the same whether we compete or not

What do you like in an exhibit?



# What do you like in an exhibit?





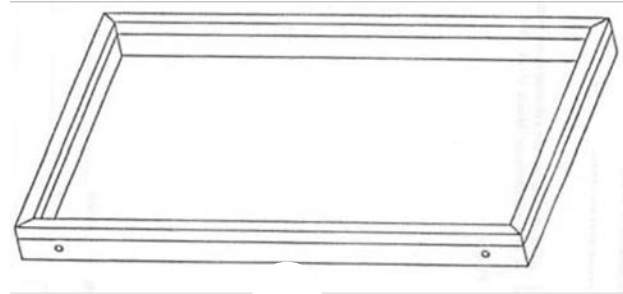
What do you like in an exhibit?



# Standard cases

- Easy: use standard, most shows will loan cases to you (ask)

- PNNA (Tukwila - Mar)
- WCC (Portland - Nov)
- Salem (Dec)
- Boeing (Kent – Jan)
- ANA shows



- You can use other sizes – varies regarding what can/will be accommodated
- You can use other cases – ANA is very fussy about how they lock

HINT: be sure to “register” in advance...

and ask *then* if you have special needs –

and let them know how many cases you need

# Exhibit areas





## James' Note

I use 33" x 21"

For my layouts  
with *flexible paper*  
(slips under locks)  
It fits wells in WCC  
cases (and ANA),  
I'll show you!

## for RIGID boards

30" x 20"

Works well

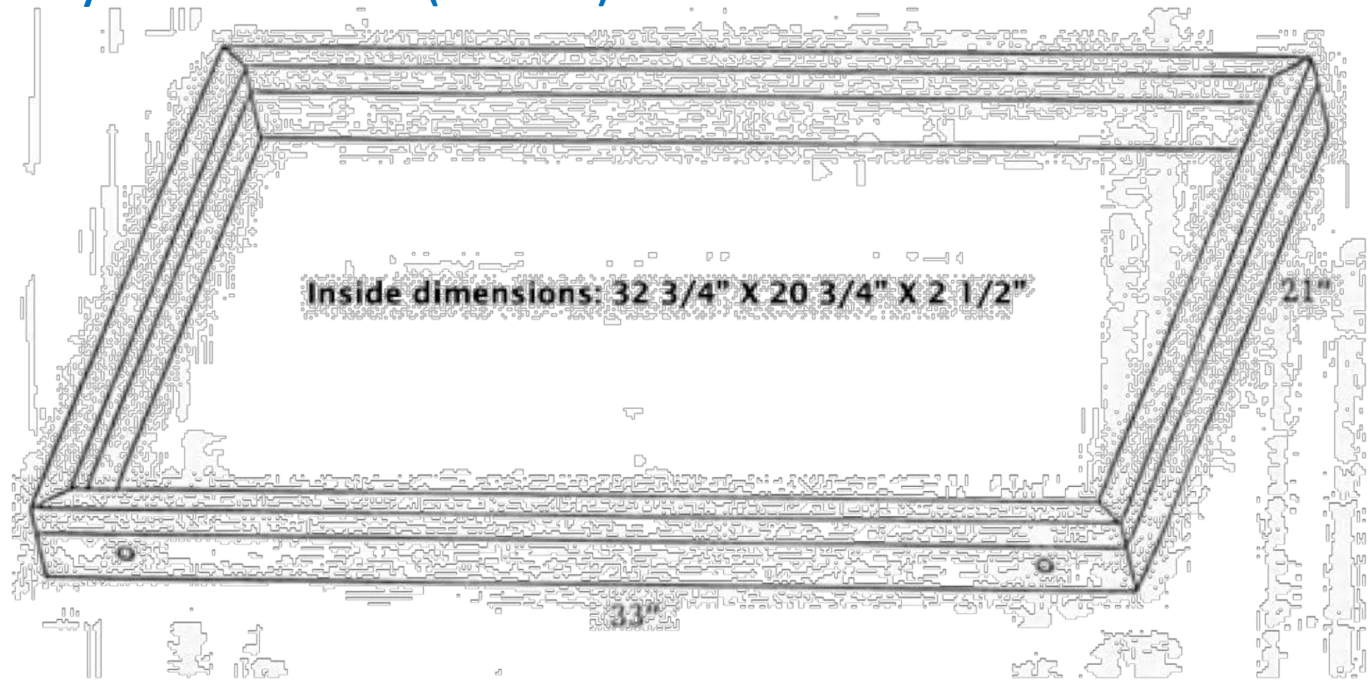
For rigid backgrounds –  
avoids lock(s) in front,  
avoids the arms on  
left and right sides.

Locks interfere with RIGID - paper will slip "under"  
(unless you elevate it)

ANA cases: two locks

Everyone else: one lock (centered)

ANA says this



**Standard ANA exhibit case dimensions** are approximately 33 by 21 by 2 and 3/4 inches. The inside dimensions are approximately 32 and 3/4 by 20 and 3/4 by 2 and 1/2 inches. There are two locks on the front of the case which protrude into the case approximately 1 and 3/4 inches from the front edge. Dimensions vary slightly - up to 1/2 inch - from one case to another.

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Double LOCK cases  
(ANA)

Single LOCK cases  
(PNNA, WCC, Salem, etc.)

# Know your show / register for space

- Get exhibit RULES – *KNOW them*
  - *Maximum number of cases?*
  - *Maximum number of entries?*
  - *Material allowed?*
  - *Setup/tear-down schedule; who can help*
  - *Judging rules*
- Pick a class to exhibit in; for ANA there may also be “special awards”
- Apply for exhibit space (deadlines vary)

# What to Create and Bring - on one page

- **Background**

- Buy fabric... cut to fit – 36"x25" works well (cut corners so it lays up on sides)
- Most exhibitors use a BLACK or WHITE
  - colors and patterns can be distracting (they can be great too)

- **Layout** (many ideas to share)

- neatness matters – there are *many* ways to accomplish this
- Consider *raising* toward glass

- **Numismatic Materials**

- in protection is fine – many exhibitors swear by putting them out “raw”
- consider how to show “down side” (2 pieces, photo, mirror)

- **“Extras”** to add interest

- Very valuable – *but don't get carried away to the point of distraction!*

- **Tip:** bring pen, marker, scissors for fine adjustments

- *Nice to have: paper towels, window washer*

# Building the Exhibit (1)

*per ANA Chief Judge Joseph Boling*

- Select a theme — choose the story that you want to tell.
- Bring relevant material to your story; it is not necessary to show everything that you own.
- Fit the theme of the exhibit to the exhibition categories (if necessary).
- Perform research.
  - Read primary and secondary numismatic references (take notes).
  - Read background sources (history, biography, criticism).
  - Talk to others (collectors, scholars, users).
  - Cull essentials from the mass of information.

## Common mistakes

inaccurate, or boring

trying to display  
TOO MUCH

A crowded exhibit  
NEVER looks good

trying to SHARE  
TOO MUCH

*The fix is to break up  
material with  
headings... keep  
material under each  
heading concise*



# Building the Exhibit (2)

*per ANA Chief Judge Joseph Boling*

- Write your text and captions.
- Write carefully and edit skillfully — let it gestate.
- Tie the numismatic specimens to the text (make it easy for the reader to follow the exhibit).
- Write stimulating captions — draw the reader back into the story.
- Stick to the chosen theme, in text and specimens.
- Lay out the exhibit and check for space/balance.
- Reduce text and/or specimens if necessary.
- Allow space for titles and for non-numismatic collateral material.

[Common mistakes](#)

Including extraneous  
unrelated material  
(off the theme)

# Building the Exhibit (3)

*per ANA Chief Judge Joseph Boling*

- Keep the exhibition rules in mind — number of cases, external props, lights, and so forth allowed.
- Prepare the final text, captions, backgrounds, titles.
- Proof read.
- Use artistic skills and readily available aids (art papers, laser printers, die-cut lettering, ribbons).
- Prefabricate as much as possible, to minimize setup time at the convention.
- Lay out the exhibit in final, complete form. Make a map.
- Critique, proof read again; get another person to examine the exhibit. Make necessary changes.

## Common mistakes

Breaking a rule

Spelling errors

Curling paper  
(sitting in a case for days can be cruel)

“Make a map.”  
TIP: I take a PHOTO  
(with my phone)  
of my trial layout at  
home & bring it

# Building the Exhibit (4)

*per ANA Chief Judge Joseph Boling*

- Package specimens and props for ease of transport.
- Triple check for completeness — it's frustrating to arrive at the convention without a key item.
- Joe's full text available at:  
[http://www.pnna.org/exhibits/exhibits\\_howto.html](http://www.pnna.org/exhibits/exhibits_howto.html)

TIP:

Set up at home  
(one case at a time if you don't have the space to do all at once) –  
and **PACK as you take the exhibit apart.**



# At the Exhibition

*per ANA Chief Judge Joseph Boling*

- Check in with the exhibit chairman.
- Clean the cases (glass inside and out, bottom of case for aluminum shards and oil).
- Emplace the exhibit.
- Double check everything for proper placement (it's easy to show the wrong side of a small item).
- Stay with your exhibit until the cases are closed/sealed.
- Examine the other exhibits.
- Attend the exhibiting seminar (if one is offered).
- Attend the judges' training seminar (if one is offered).
- Collect your award and participation medal!

Know when:

- setups are allowed
- when JUDGING is done
- when tear-down is allowed
- rules on "friends" helping

WCC, PNNA judge on Saturday

Boeing judges on Sunday

# Judging criteria

## full sheet (example)

ANNUAL CONVENTION, Date: \_\_\_\_\_, Location: Tukwila, WA

EXHIBIT TITLE \_\_\_\_\_ JUDGE NUMBER \_\_\_\_\_

CATEGORY (CLASS) \_\_\_\_\_ EXHIBIT NO. \_\_\_\_\_ NO. OF CASES \_\_\_\_\_

### PNNA RATING SHEET FOR NUMISMATIC EXHIBITS

RATING ELEMENT	SCORE
<b>TITLE and SCOPE</b> - 5 points The title should be obvious. If necessary there should be an explanation of what the exhibitor intends to show.	____/5
<b>BASIC NUMISMATIC INFORMATION</b> - 15 points The numismatic specifications of the exhibited items should be described to the extent needed by the exhibit's scope to answer the questions of another numismatist. Examples: mint and mintage, composition, dimensions, designer, engraver, variety identification.	____/15
<b>SPECIAL NUMISMATIC INFORMATION</b> - 15 points Enough additional information should be given to answer the questions of a general viewer. Examples: historic, biographic, geographic, economic, artistic, and bibliographic information.	____/15
<b>CREATIVITY and ORIGINALITY</b> - 10 points The exhibit should be novel and imaginative.	____/10
<b>ATTRACTIVENESS</b> - 10 points The exhibit should be neat, well-designed, and eye-catching; the color scheme should be pleasing and effective. The title and text should be easy to read and not faded or dingy from repeated display.	____/10
<b>BALANCE</b> - 10 points The numismatic items, the information, and the related materials in the exhibit should be balanced and related to the exhibit's scope.	____/10
<b>COMPLETENESS</b> - 5 points The exhibit should present all of the numismatic material necessary to support the title and the statement of scope. Allowances should be made for lack of material that is not generally available to collectors or for which there is insufficient exhibit space.	____/5
<b>DEGREE OF DIFFICULTY</b> - 10 points The exhibit should show dedication to collecting, in that the numismatic material or the related information was difficult to assemble or to present. Examples: multiple rare pieces, new research, a collection that took years to assemble.	____/10
<b>CONDITION</b> - 10 points The numismatic material should be the best that is reasonably available to the exhibitor, who may make a statement about availability for the benefit of viewers or judges.	____/10
<b>RARITY</b> - 10 points Rarity is judged by the number of like pieces believed to exist, not by the value of individual pieces.	____/10
<b>TOTAL (Use space below for additional comments)</b>	_____

*Note: This rating system is used by both the PNNA and the ANA.*

*The ANA also has a separate rating system for determining "Best of Show" award from among class winners.*



# Judging criteria

1 of 7

RATING ELEMENT	SCORE
<b>TITLE and SCOPE</b> - 5 points The title should be obvious. If necessary there should be an explanation of what the exhibitor intends to show.	_____/5

- Exhibits should have a good title and introduction; the judges and the public will usually read these first. (The public may not read anything else.) Points: 5 (title).
- Title should be big and bold and easily seen, usually at top or center of first case.
- Title should be fairly specific, and ideally the exhibit should be “complete” within the scope of the title.
- The introduction should precisely define the scope of the exhibit, in addition to catching the reader’s interest.
  - Completeness within the title and statement of scope is judged. If not showing a complete set, at least say you’re showing an “interesting sample/selection” or some such thing. Points: 5.

# Judging criteria

2 of 7

<b>BASIC NUMISMATIC INFORMATION</b> - 15 points	
The numismatic specifications of the exhibited items should be described to the extent needed by the exhibit's scope to answer the questions of another numismatist. Examples: mint and mintage, composition, dimensions, designer, engraver, variety identification.	_____/15
<b>SPECIAL NUMISMATIC INFORMATION</b> - 15 points	
Enough additional information should be given to answer the questions of a general viewer. Examples: historic, biographic, geographic, economic, artistic, and bibliographic information.	_____/15

- This is important for the judges; both numismatic and “special” information (for example, about the person or event commemorated). Points: 15 each!
- Include info that is most relevant to the theme – if theme is about artistry, then info about the designer and the design is more important than technical info such as weight, size and metallic composition. Info about mint, mintage and rarity is desirable if known. (Rarity is also a separate judging criteria.)
- Don't overdo it, and keep text easily readable (probably no smaller than 12-point font).
- Always give references for your information.

**CREATIVITY and ORIGINALITY** - 10 points  
The exhibit should be novel and imaginative.

\_\_\_\_\_/10

## Judging criteria

3 of 7

You know a  
creative or  
original  
exhibit when  
you see one!

- Important and can help set your exhibit apart from others. Points: 10.
- Try to come up with something that takes at least a little imagination:
  - In the theme
  - In the design or layout
  - Or something else – you decide



# Judging criteria

4 of 7

## Common mistakes

trying to display  
TOO MUCH

Curling paper  
(sitting in a case for  
days can be cruel)

Distracting  
background, or  
Background designs  
gets partially covered

### **ATTRACTIVENESS** - 10 points

The exhibit should be neat, well-designed, and eye-catching; the color scheme should be pleasing and effective. The title and text should be easy to read and not faded or dingy from repeated display.

\_\_\_\_\_/10

- Neatness and attractiveness are important. Points: 10.
- Although competitive exhibitors must own the material displayed, you can get help with the editing, proofreading, graphics, layout and printing.
- Don't overcrowd – use an extra case if needed.
- Text/photo cards should be mounted on matte board or similar material for better appearance and to keep flat.
- Use a pleasing color scheme, taking into account the colors of the actual numismatic material.

# Judging criteria

## 5 of 7

### Common mistakes

Omitting key  
numismatic info  
(what is  
appropriate?)

Omitting information  
of general interest,  
and easy to grasp  
what your point is

#### **BALANCE** - 10 points

The numismatic items, the information, and the related materials in the exhibit should be balanced and related to the exhibit's scope.

\_\_\_\_\_/10

- This is also important and sometimes misunderstood. Points: 10.
- Officially, “The numismatic items, the information, and the related materials in the exhibit should be balanced and related to the exhibit’s scope.”
- So include enough information, but not so much as to overwhelm the actual numismatic items.
- Likewise with related items such as photos or non-numismatic artifacts. They should not be overwhelming.
- Balance is NOT the same as symmetry (e.g., having similar items on both the left and right hand sides), although symmetry may contribute to attractiveness.



# Judging criteria

## 6 of 7

### Common mistakes

Not mentioning something about how long it took to collect all the pieces. Be BRIEF – but do say something about this!

#### **DEGREE OF DIFFICULTY** - 10 points

The exhibit should show dedication to collecting, in that the numismatic material or the related information was difficult to assemble or to present. Examples: multiple rare pieces, new research, a collection that took years to assemble.

\_\_\_\_\_/10

- This is also important in giving you a winning edge! Points: 10.
- As noted on the judging sheet, this refers to “dedication to collecting,” for example:
  - multiple rare pieces
  - new research
  - a collection that took years to assemble
- So don’t shortchange yourself. If your exhibit took years to assemble, say so!

# Judging criteria

7 of 7

[Common mistakes](#)

Not explaining the rarity explicitly!

<b>CONDITION</b> - 10 points The numismatic material should be the best that is reasonably available to the exhibitor, who may make a statement about availability for the benefit of viewers or judges.	_____/10
<b>RARITY</b> - 10 points Rarity is judged by the number of like pieces believed to exist, not by the value of individual pieces.	_____/10

- Points: 10 each.
- If material is not easily available in high grades, you may say so (but don't mention actual monetary values).
- Rarity is judged by the number of like pieces believed to exist, not by the value of individual pieces.
  - Include mintages if known, especially if some are low.
  - Otherwise could discuss rarity ratings from references, or even how many times you've seen the item for sale.
  - But don't overdo it; one or two rare/scarce pieces should still get you a reasonable score; not every piece is expected to be rare.
  - Also see the discussion under "Degree of Difficulty."



# Photo/Scans

- These are allowed to show reverses, back side, enlargement of details, etc.
- However, reproductions of paper money MUST conform to legal standards and cannot be reproduced at or near 100% scale. Violations will result in total disqualification of the exhibit. Most current paper money has an encoding scheme to prevent copying or photo editing.
- Do not show photos of numismatic material not in the exhibit; judging is based on actual material displayed.
- Try to use good lighting, focus, cropping, etc. (get help if needed) and have commercially printed unless you have a high-quality printer. (Color laser printing of files containing text and images should be sufficient.)

## Common mistakes

### Illegal displays

- size of paper money photos
- inclusion of illegal to own pieces

### Ownership

- See rules (for competitive exhibits – generally you must OWN it yourself)

### Reproductions

- Should be well labeled, and used with purpose and sparingly (we want to see *real* numismatic items!!!)

### Value

- ANA “Coin Week” award has limits

# References

- Be sure to properly credit any information sources used to prepare your exhibit. Not just books, articles, photos and websites, but also personal conversations if appropriate.
- See the current ANA exhibit rules for more details.
- Don't include your own name except as allowed by the rules.

## Common mistakes

### Forgetting to give credit for photos

- "Photos by exhibitor"
- "All photos are of pieces in this exhibit, and were taken by the exhibitor"

### Forgetting to list sources

Including photo of exhibitor, or name of exhibitor – DO NOT DO THIS!

# Security

- For exhibits of considerable value, purchasing insurance and taking other precautions is recommended.

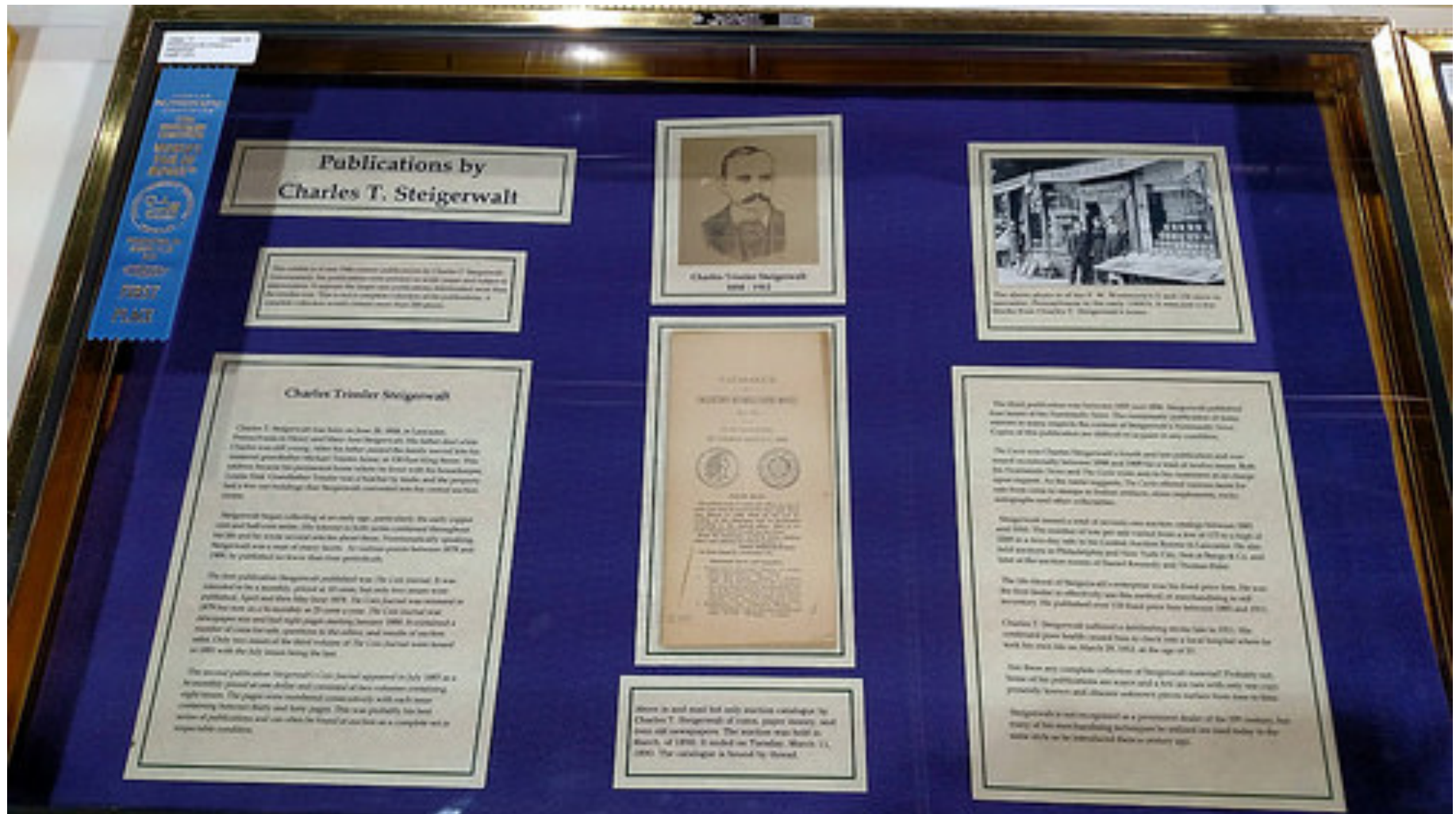
- Keep in mind that glass display cases do not provide total protection against ink fading due to UV light, or against other hazards.

## Note

Exhibits and the show floor generally have some security overnight – consider the dealer inventory!

However – you are ALWAYS required to agree that you are taking all the risks - so you should be insured or willing to accept a loss.





Seminar on Numismatic Exhibiting

# STATE FLAGS ON ELONGATED COINS

AMERICAN NUMISMATIC ASSOCIATION  
 WORLD'S FAIR OF MONEY  
 1986  
 FREE PUBLICATION

It has been said that flags are the children of artists. It may have been the United States to originate flag, yet we often do not know the meaning behind the unique elements of these flags. Each flag has its own story and the symbols may make sense when we consider the historical context used in the design of each State's flag.

This exhibit displays the State Flag series of elongated coins made by Delta One 50 years ago (1965 - 1966). The flags were masterfully recreated in miniature.

Each coin has the same format:

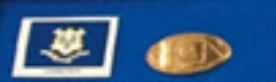
- The State flag is centered on the coin.
- The State name is shown at the top.
- "1/2 oz." on the left and "ADKPF160" on the right.
- The date at the bottom is when that flag was adopted.
- Initials "DOR" on the upper right.

A color picture of each flag is displayed next to the elongated coin. An overview of the flag is provided to explain the symbols chosen during the time the flag was developed.

State flags are usually designed in the order of when the State was admitted to the Union. However, it is not accurate when displaying all the State flags, to put them in alphabetical order. Based on how "Delta One" designed the coins in that book, Kentucky is Kentucky, she created the State Flag due to alphabetical order. This is because here I have chosen to display them.

There is no reference to the total number of sets made by Delta One State Flag series. In an article by Delta One in March/April 1967 of The Elongated Series, she stated that less than 100 of the series had been sold at that time. As far as I know, Delta sold the coins for \$ 15 each or \$24 for the set. A note, of importance enough to find a complete set, the coin has increased \$ 1 to \$5 USD.

Delta was well known in numismatic circles. She was the President of The Elongated Collectors, the Delta and Medal Society, the American Numismatic Society and the American Numismatic Society. She authored two books on elongated coins, and was known as "The Elongated Coin" Delta One is often thought of as the force behind making elongated coins a major collecting item.



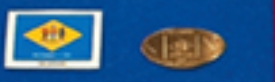
**Connecticut** - 1<sup>st</sup> state. Ratified the Constitution in 1788. Flag adopted 1897, many years after the design was submitted to the DAR during the Civil War. The progression is the coat of arms on the three original colonies. The motto "Be who you wish to be" is based on the 10<sup>th</sup> Psalm.



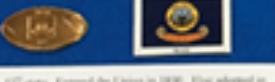
**Hawaii** - 50<sup>th</sup> state. Entered the Union in 1959. Flag adopted in 1959, modified in 1963. The British Union Jack represents the first presented to King Kamehameha I in 1793 by Captain George Vancouver. The 8 stripes are for the 8 major islands of Hawaii in the Hawaiian Kingdom at the time the flag adopted.



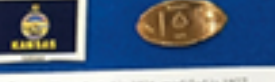
**Iowa** - 29<sup>th</sup> state. Flag adopted in 1845. Original banner designed by the Iowa Society of the DAR. The ribbon has the state motto "Our liberties we prize and our rights we will maintain". The stripes recall the French Tricolor - Iowa was acquired from France as part of the Louisiana Purchase.



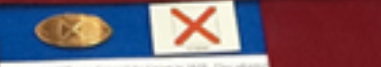
**Delaware** - 1<sup>st</sup> state. Ratified the Constitution in 1787. Flag adopted in 1953. Original flag dates back to the Revolutionary War and there are no symbols shown on the flag. The exact colors are used for blue and buff were discussed for years. Commerce and agriculture are featured in the coat of arms.



**Idaho** - 49<sup>th</sup> state. Entered the Union in 1890. Flag adopted in 1927. The state seal incorporates symbols of agriculture, mining, forestry, wildlife, and women's rights. The Latin motto means "My Site is My Fortunes". The origin may be the First Idaho Infantry Battle Flag from the Spanish American War.



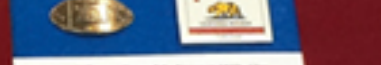
**Kansas** - 34<sup>th</sup> state. Flag adopted in 1863, modified in 1927 and 1963. The state crest, a sunflower which is the state flower, appears above the state seal. The seal has figures representing progress above the state seal. The seal has figures representing progress above the state seal. The seal has figures representing progress above the state seal.



**Alabama** - 22<sup>nd</sup> state. Entered the Union in 1819. Flag adopted in 1901. The state seal features a cotton plant, a sheaf of wheat, and a plow. The motto "Sic ut Arborescunt" is a Latin translation to mean the State of Alabama. It is often considered to resemble the State of Virginia. The flag is often an experiment and is changing.



**Arizona** - 48<sup>th</sup> state. Entered the Union in 1912. Flag adopted in 1909. Red and yellow are the colors of the Spanish conquistador who first came to the state in 1539. Blue is for the United States. The copper star represents mineral resources and the stars of the setting sun over the desert.



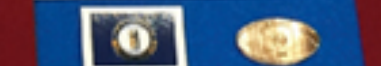
**California** - 31<sup>st</sup> state. Entered the Union in 1850. Flag adopted in 1952, modified in 1992. Animate in what was then Mexican territory, proclaimed the independence of California in June 1848. The banner of the "Bear Flag Revolution" was later adopted by the state.



**Florida** - 27<sup>th</sup> state. Entered the Union in 1845. Flag adopted in 1901, modified in 1985. The Alabama, the Spanish flag and the Confederate Battle Flag. Women's Rights and the United States are featured in the design. The colors are changed to a red and white.



**Illinois** - 21<sup>st</sup> state. Entered the Union in 1818. Flag adopted in 1917, modified in 1970 to add the state name at the request of a Vietnam veteran. The original was submitted during a contest sponsored by the DAR. The state seal shows national symbols plus dates of statehood (1818) and the seal itself (1869).



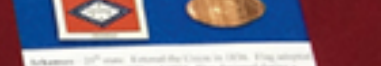
**Indiana** - 19<sup>th</sup> state. Entered the Union in 1816. Flag adopted in 1917. Flag a result of a DAR competition. The state seal of the original 13 States, the state flag for lower 48 and including Indiana. The torch and rays represent enlightenment and liberty spreading throughout the land.



**Kentucky** - 15<sup>th</sup> state. Flag adopted in 1908, modified in 1962. The state seal includes a two brands plow, representing husbandry and agriculture. The motto "United We Stand, Divided We Fall" encircles them. The state flower (cottonwood).



**Alaska** - 49<sup>th</sup> state. Entered the Union in 1959. Flag adopted in 1959. A 11 gold stars represent the original 13 States and the flag design which is a symbol of the state's history. The colors represent the Northern Lights and the gold.



**Arkansas** - 35<sup>th</sup> state. Entered the Union in 1836. Flag adopted in 1913, modified in 1963 and 1974. Flag designed during a competition of the American Numismatic Society. The design represents mineral mining, 13 stars around the diamond represent the state in the Union.



**Colorado** - 38<sup>th</sup> state. Entered the Union in 1876. Flag adopted in 1903, modified in 1964. Yellow and white refer to the mining of gold and silver and the blue is based on the Rocky Mountain landscape, the state flower. Red in the Spanish word for Red color - Colorado.



**Georgia** - 4<sup>th</sup> state. Ratified the Constitution in 1788. Flag adopted in 1902, modified in 2001 & 2003 to the flag on the right. The new flag depicts tradition, compromise and justice while recognizing the Confederate flag symbol. Georgia has had at least 6 different state flags, a national record.

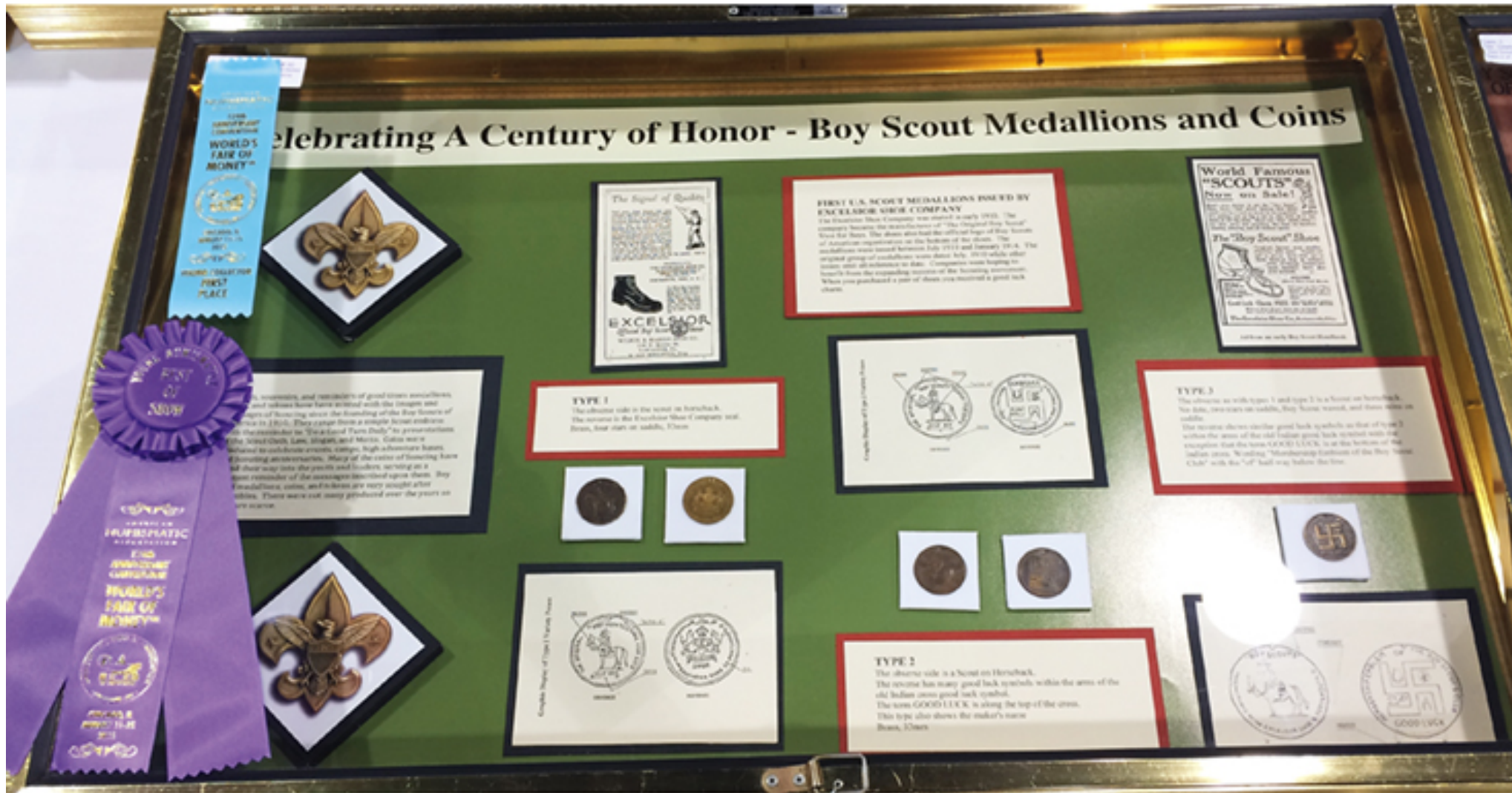


**Louisiana** - 18<sup>th</sup> state. Entered the Union in 1812. Flag adopted in 1912. The coat of arms has an eastern brown pelican feeding its young in a nest of white wax. Louisiana used this symbol as a prominent emblem.



**Mississippi** - 20<sup>th</sup> state. Entered the Union in 1817. Flag adopted in 1902, modified in 1962. The state seal features a cotton plant, a sheaf of wheat, and a plow. The motto "Sic ut Arborescunt" is a Latin translation to mean the State of Mississippi. It is often considered to resemble the State of Virginia. The flag is often an experiment and is changing.





# Celebrating A Century of Honor - Boy Scout Medallions and Coins

1904  
 THE  
 WORLD'S FAIR ON  
 MONEY™  
 CLEVELAND, OHIO  
 AUGUST 1 - SEPTEMBER 1, 1904  
 HONOR / COOPERATION  
 FIRST PLACE



**FIRST U.S. SCOUT MEDALLIONS ISSUED BY EXCELSIOR SHOE COMPANY**  
 The Excelsior Shoe Company was started in early 1902. The company became the manufacturer of "the original Boy Scout" shoe for boys. The shoes also had the official logo of the Scouts of America incorporated on the bottom of the shoes. The medallions were issued between July 1911 and January 1914. The original group of medallions were silver but, after other scouts were able to purchase or obtain. Companies were buying in bulk from the expanding success of the booming movement. When you purchased a pair of shoes you received a good luck charm.



...and resistance to good clean, well-fitting shoes and socks have been mixed with the image and message of scouting since the founding of the Boy Scouts of America in 1907. They range from a simple Scout emblem to the Woodchuck Lane, Signal, and Merit. Coins were produced to celebrate events, camps, high adventure bases, and scouting anniversaries. Many of the coins of scouting have their way into the profits and losses, serving as a quiet reminder of the messages described upon them. Boy Scout medallions, coins, and tokens are very sought after items. There were not many produced over the years on any scale.

**TYPE 1**  
 The obverse side is the Scout on Horseshoe.  
 The reverse is the Excelsior Shoe Company seal. Some, but not all, have "E.S." on the bottom.



**TYPE 3**  
 The obverse is with type 1 and type 2 is a Scout on Horseshoe. The date, location on saddle, Boy Scout warrant, and three stars on saddle. The reverse shows circular good luck symbols as that of type 2 within the area of the old Indian game back symbol with the exception that the term GOOD LUCK is at the bottom of the Indian game. "Wording "Manufacturing Company of the Boy Scout Club" with the "S" ball was before the line.

1904  
 THE  
 WORLD'S FAIR ON  
 MONEY™  
 CLEVELAND, OHIO  
 AUGUST 1 - SEPTEMBER 1, 1904  
 HONOR / COOPERATION  
 FIRST PLACE



**TYPE 2**  
 The obverse side is a Scout on Horseshoe.  
 The reverse has many good luck symbols within the area of the old Indian game good luck symbol.  
 The term GOOD LUCK is along the top of the area.  
 This type also shows the maker's name  
 Brown, OHIO



Seminar on Numismatic Exhibiting

# James' process

- Get idea, sketch explanation and layout
- Collect material (make sure I have it – or have plan to get)
- Rough draft layout (before making it all pretty)
- Exhibit as soon as possible (practice)
  - *TIP: don't skip a show 'cause you aren't quite ready*
- Exhibit at least once (judged) before going to ANA show
- Most of my exhibits are local (most never go to ANA show)
  - Much easier to transport, and easier to do multiple cases

## 3 Errors

33


**3** Different coins  
Striking errors  
Errors in striking  
3¢ ?, 3¢ and 3 pence

title

Minting coins, error coins

Sources


3 strikes, one coin,  
different placement



multiple strikes

3¢ ?

3 strikes, 3 coins,  
bonded together



bonding

3¢

3 pence, one coin,  
same placement



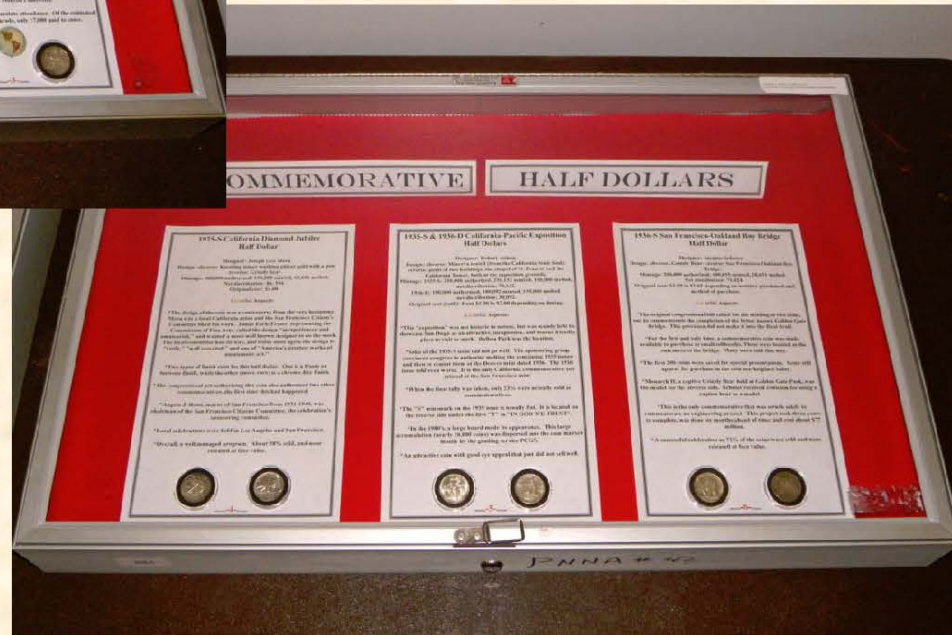
capped die

3 pence





Class 1 — United States and Canadian Coins  
 1st Place & Byron F. Johnson Memorial (Best of Show) Award  
 — Thomas A. Tullis  
*California's Colorful Commemorative Half Dollars.*

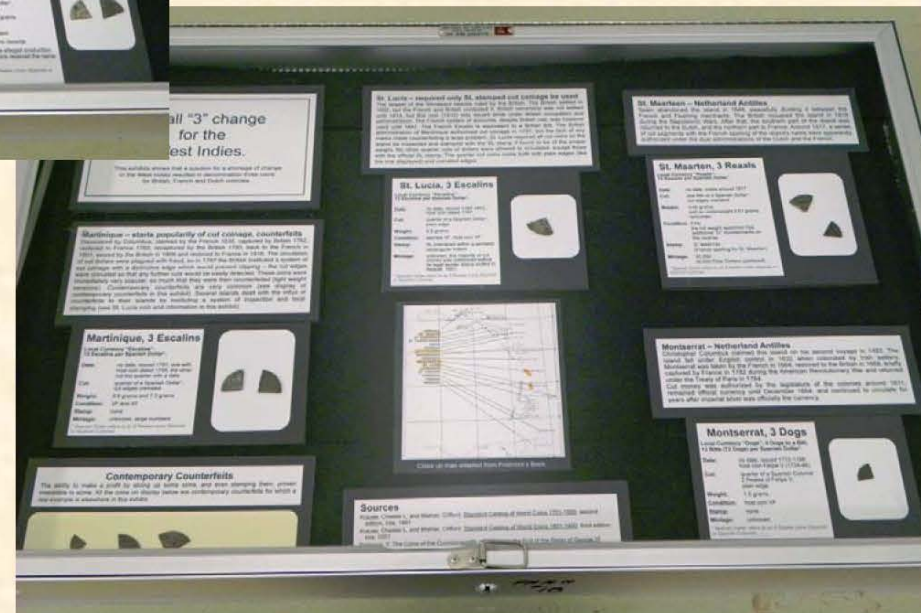
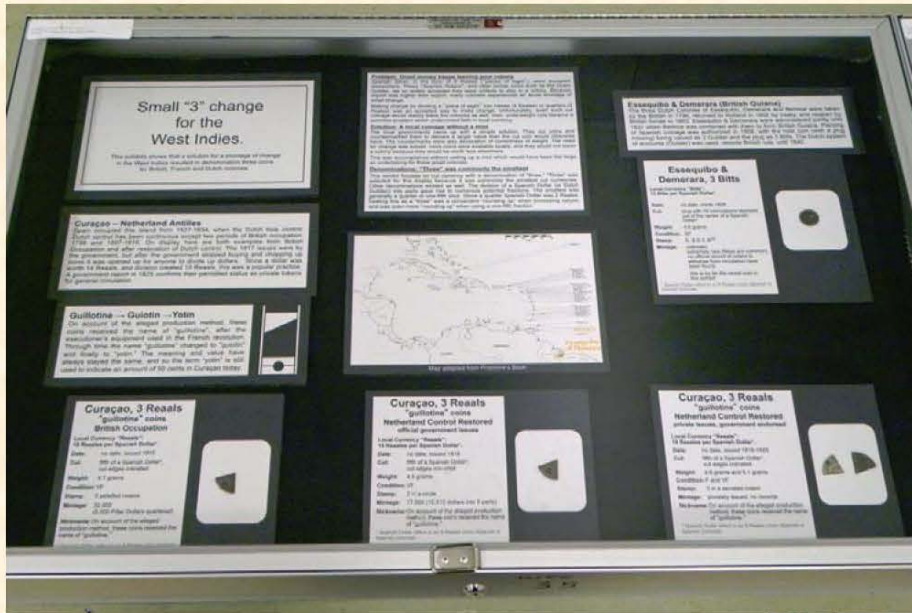


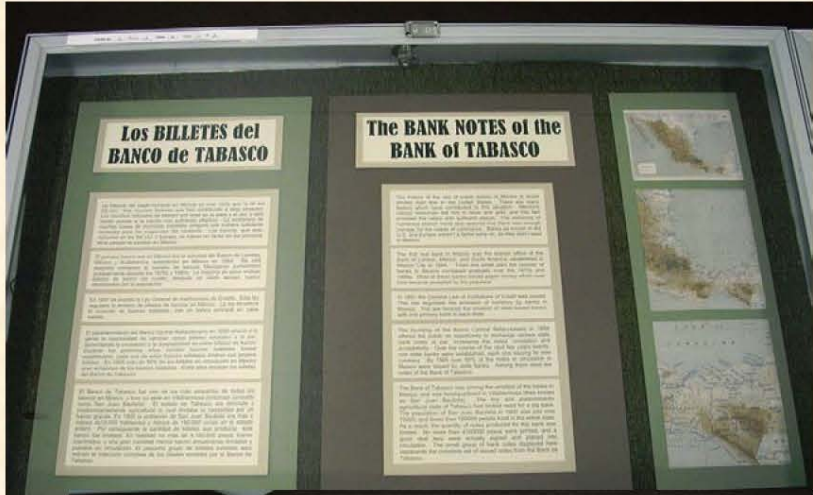


## Class 3 — Tokens, Medals and Decorations

1st Place & Byron F. Johnson  
Memorial (Best of Show) Award  
— James Reinders

*Small "3" Change for the West Indies.*





**Class 4 — World Coins and Paper Money**

**1st Place & Byron F. Johnson Memorial (Best of Show) Award — Steve Cox**

*The Bank Notes of the Bank of Tabasco*





Class 4 — World Coins and Paper Money

1st Place & Byron F. Johnson Memorial (Best of Show) Award — Gerald R. Williams

*China: 25 Centuries in the Round*

*Note: ANA may not accept this type of display because it's not in a locked case, but it does show creativity!*



## Class 3 — Tokens, Medals and Decorations

1st Place, C.E. Heppner Award (Tokens, Medals, and Decorations)

Byron F. Johnson Memorial (Best of Show) Award — Eric Holcomb

*We Came in Peace for All Mankind - A Selection of Apollo 11 Medals*





Class 1 — United States and Canadian Coins

1st Place — Kenneth R. Hill

*A 1919 Buffalo Nickel with Multiple Errors*

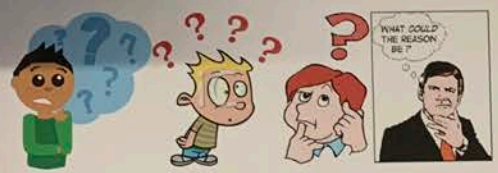




ALL STATE WFG CO. 45

EXH #1 1ST PLACE

### “Hmmm...that National Bank Note is ...different?”



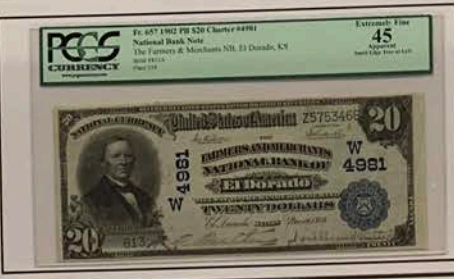
*An exhibit of Series 1902 National Bank Notes that are a little bit off the beaten path*

### Introduction & Background

The National Banking Act of 1863 created National Banks which could then generate circulating currency. These notes were issued from 1863 until 1935. Across the length and breadth of the United States thousands of banks were able to create currency that circulated around the country. These bank notes were issued in various denominations during several charter periods. In a sense, because of the serial numbering system, every piece of National Currency is “different”. This display will focus on examples that are unusual in a broader sense. These differences have been caused by various reasons which will be explained and examined. This collection is the result of several years of collecting and hours of examining bank notes in person at coin shows and participating in numerous online auctions. In one sense, the term “variety” might be considered, but these notes have not reached that status in the collecting community. Notice first what would be considered a “normal” note.

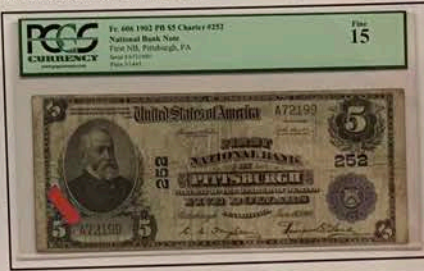
### A “Normal” Series 1902 National Bank Note

Shown below is a piece of National Currency from charter number 4981, the Farmers and Merchants National Bank of El Dorado, Kansas. The city name is within what collectors call the “tombstone” which highlights the town name. Below are lines for the cashier (on the left) and the president (on the right) to sign. The treasury serial number (upper right) and the bank sheet number (lower left) are in blue ink. This note should be used as a reference to compare the other notes in this exhibit. Twelve notes are known for this scarce example.



### An Added Letter to the Sheet Number

The First National Bank at Pittsburgh, charter number 252, was a financial giant. This bank, which started out as the Second NB of Pittsburgh, issued over \$94 million in currency during its existence. Notice the sheet number pointed out by the red arrow. The “A” had to be added since over one million \$5 sheets had been produced and the numbering system had to be reset. Only six banks are known by the exhibitor to have had to do this, including charter number 29 The First National Bank of the City of New York which even got into the “B” listing. There are 215 large notes with this title, but not all have the preface. This note also illustrates the practice of only having the bank sheet number and no treasury serial number.



The bank became determined to line up in this show. Back \$13 was National note

The usual variety per Exc add not this milq not Pre die not

51

ALLSTATE MFG. CO.  
1000 N. 10th St.  
MILWAUKEE, WIS. 53233



### Added Bank Location Line

The Delaware County National Bank was chartered in 1864 and given charter number 355. This bank was located in Chester, PA, southwest of Philadelphia. In the late 1890's treasury officials became concerned that banks titled like this did not clearly state their locations. Therefore it was determined that an additional location line be added above the "will pay to the bearer on demand" line when the 1902 Series notes were issued. Only about 50 of the thousands of National Banks in the system were felt to need this added line. The example shown is an Fr# 598 1902 Plain Back \$5. This bank issued over \$13 million in currency and was in business the entire National Currency era. 57 large notes are known for this bank.



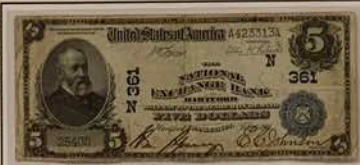
### Tombstone with City and State

Tombstones regularly contain the city or town location of the bank or the title "National Bank." Charter number 3952, the Manufacturers National Bank of Rockford Illinois is different in that the tombstone for this bank includes the state. The engravers who made the printing plates were very careful to reproduce the bank title exactly as provided by the bankers. The only other note that has the same city and state combination known to the exhibitor is charter number 3760 The National Bank of Commerce of Kansas City, Missouri. This makes sense since there is a Kansas City, Kansas. Rockford, Illinois has no similarly named neighbor. This note is FR# 600 \$5 Plain Back. This bank issued \$3.2 million in currency and went into receivership on June 16, 1931 as a victim of the Great Depression. 23 large notes are in the census.



### What Happened to the Tombstone?

The tombstone is a very central part of the vast majority of 1902 Series National Bank Notes. This feature usually focused attention on the location of the bank, and a close examination of this feature reveals a vast variety of artistic designs showcasing the engraver's skills. The exhibitor has noticed only a small percentage of 1902 notes **without** a tombstone. No explanation has been found to explain this difference. Perhaps it was the engraver's choice. Shown here is an FR# 590 \$5 1902 Date Back from the National Exchange Bank. This was charter number 361 located in Hartford, CT. This note also illustrates the added address line. Over 40 large sized notes are available to collectors from this bank. This bank issued over \$7 million in currency before being liquidated in 1916. Pictured on the note is Benjamin Harrison, 23rd President of the United States who died in 1901 shortly before these notes were issued.



### Two Unusual Features

The National Newark Banking Company was given charter number 1316 when it was organized in 1865. This bank issued over \$7 million in currency and lasted the entire National Currency period. This note is unusual in that first of all it shows the title of the bank as a "banking company" and not just a "bank". The two terms appear to mean the same thing but there are only a few national banks that were listed as banking companies. This note also features a two line term in the tombstone. This is usually found with banks that have long titles, but the vast majority of notes are single lines. Shown is an Fr# 598 \$5 Date Back with a listed population of 20 notes.



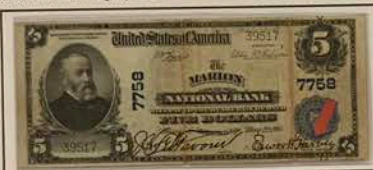
It w  
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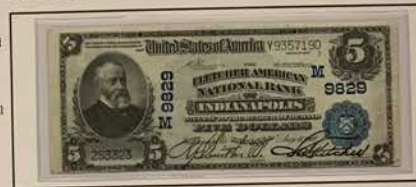
### A Different Vice Presidential Signature

It was customary for the president of a National Bank to sign the notes issued by the bank. These were either hand signed, printed, stamped, or engraved. It was not uncommon for the vice president to sign the note, and this official would indicate this with an added "v.p." or "vice p." at the end of his name. This note is unusual in that the printer added a small "VICE" (see red arrow) to the note when the signatures were printed. Elsworth Harvey also served as cashier and signed as such in earlier notes issued by the bank. Notes from sheets issued slightly later show a Mr. Bell signing as president. (See ha.com for auction records for this bank). Shown is FR# 598 \$5 Plain Back The Marion National Bank. Charter number 7758 was organized May 22, 1905 and liquidated Nov. 6, 1933. 21 large notes remain of the \$3.2 million issued.



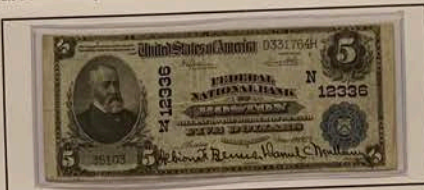
### Proud of His Position

The Fletcher American National Bank of Indianapolis was organized on August 11, 1910. Given charter 9829, this powerhouse of a bank circulated over \$36.5 million in notes until it was liquidated January 24, 1934. What is unusual about this note is the signature of cashier R. K. Smith. Mr. Smith was also a vice president with the bank and proudly signed his name with a "V.P." ending. The exhibitor has only seen this on notes from this bank. Small sized notes from this bank do not contain the title at the end of the signature (perhaps the Bureau of Printing and Engraving finally objected to the added signature ending). Over 234 large sized notes are in the census. Shown is FR# 601 \$5 Plain Back.



### A "Forbidden" Bank Title

The Federal National Bank of Boston was given charter #12336 when organized on March 19, 1923. This was a large bank, issuing over \$12.8 million in currency before closing its doors on December 15, 1931. This bank is unusual in that it is one of the few so-called "forbidden title" national banks. The Act of May 24, 1926, forbade the use of the words "United States", "Federal", or "Reserve" in the title of the bank. These terms seemed to indicate a bank with "special" national government backing. A grandfather clause permitted existing banks to continue to use these words in their titles. Only six national banks used the term "Federal". Over 113 Large size notes can be found for this bank. FR# 609 \$5 Plain Back is displayed.



### Exhibitor's Notes

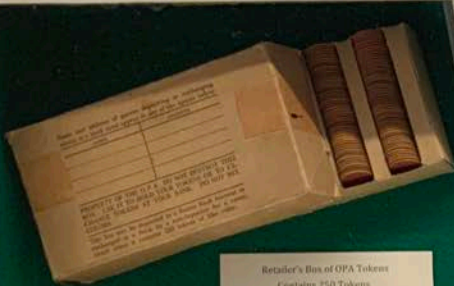
It is important to understand the dynamics of the population of National Bank Notes. The figures used in this display for note populations cited by the Friedbergs are based on The Gengerke Census with data as of 2009. Notes are constantly being discovered and eventually are presented to the collecting community. Therefore census figures are oftentimes dated. Several subscription based population reports provide more current statistics. The limited supply of notes available for certain banks can make for a challenging search for a collector seeking a specific note, especially as only a few notes for that bank might be available to purchase at a specific time. This limited supply also means that the condition of available notes is limited. This display is made up of notes to illustrate the display concept. Most were purchased at auction after looking over thousands of notes. **Thank you for viewing this exhibit.**

### Bibliography

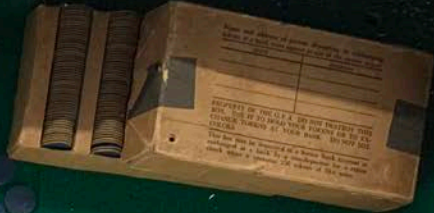
The third and fifth editions of National Bank Notes by Don C. Kelly were used as the main reference. Paper Money of the United States (2017) written and compiled by Arthur L. and Ira S. Friedberg was used to provide the Friedberg numbers and the population statistics for the displayed currency. Heritage Auctions (ha.com) was used to search for additional information. The article "The Classification of National Bank Titles" by Peter Huntoon that appeared in the July/August 2016 issue of Paper Money was also used.



# O.P.A. – WWII Rationing Office of Price Administration



Retailer's Box of OPA Tokens  
Contains 250 Tokens



**RED OPAs**  
These were for purchasing meats & fats.  
Fats would be butter, cheese and lard.  
There are 30 variations of lettering with MV being the hardest to find, followed by MM. A total of 1.1 billion red OPAs were made from vulcanized fiber (celluloid) and were 16 mm diameter in size.

HC	HT	MM	MV	TH
TY	UC	UH	UT	UV
UX	UY	VC	VH	VT
VU	VX	VY	XC	XH
XT	XU	XV	XY	YC
YH	YT	YU	YV	YX

**Variety of OPA Token Holders**

**OPA Coins/Tokens (Commonly called OPAs)**  
OPAs were used by retailers to give change back for food bought with ration stamps. They had no cash value. Tokens and cash needed to purchase items.  
There are 30 different red tokens and 24 blue ones.  
They are all vulcanized fiber (celluloid) and 16 mm in size.  
Blue ones read: OPA Blue Point 1 (with two different letters)  
Red ones read: OPA Red Point 1 (with two different letters)  
There were approximately 1.1 billion red and 0.9 billion blue. Even though many were collected and destroyed after the war, they are still quite common today.  
Blue tokens were used for processed foods.  
Red tokens for meats and fats.  
OPAs were first issued in 1942. Stopped being issued in 1945.  
Nobody has found a true reason for the letters on the OPA's. Theories include, they are random, for demographics, or for prevention of counterfeiting.  
Red letter combinations known: HC, HT, MV, MM, TH, TY, UC, UH, UT, UV, UX, UY, VC, VH, VT, VU, VX, VY, XC, XH, XT, XU, XV, XY, YC, YH, YU, YV, YX.  
Blue letter combinations known: CC, CH, CT, CV, CX, CI, HI, HU, HV, HX, HT, TC, TY, TU, TV, TK, HU, VV, WC, WH, WT, WU, WW, XX, YY.  
The rarest is the red MV. The next rarest are the red MM and the blue WW, WC, WH. Then the semi rare would be blue WO, WR and red VC, XC. The rest are fairly easy to find. Reds are a lot more common than blues. As with any collection, Error OPAs command higher a value.



**1943 Steel Cents**  
Copper was needed to support the war effort so the US Mint went to a Zinc Steel material for the cent. Minting started Feb 27, 1943 and by Dec 31, 1943, the 3 Mills put out a near record breaking number of 1,093,038,670 pieces.  
The copper released was enough to meet the combined needs of two cruisers, two destroyers, 1242 flying botresses, 120 field guns and 120 howitzers; or enough for 1,250,000 shells for our big field guns.

FORM 1040 A  
OPTIONAL  
UNITED STATES  
INDIVIDUAL INCOME TAX RETURN  
1941

THIS RETURN MAY BE FILED FOR THE YEAR ENDING ON THE LAST DAY OF YEAR DEPENDENTS ON LAST DAY OF YEAR

Josephine Pearl Bessy  
405 NW 34th Street  
Miami, Dade, Florida

DEPENDENTS ON LAST DAY OF YEAR

GROSS INCOME LESS ALLOWANCE FOR DEPENDENTS

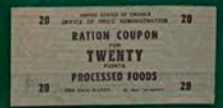
TAX

1. Salary, wages and compensation for personal services \$ 1,980.00  
2. Dividends, interest, rent, annuities, and royalties \$ 5.00  
3. Total \$ 1,985.00  
4. Less \$100 for each dependent \$ 0.00  
5. Taxable amount \$ 1,885.00  
6. INCOME SUBJECT TO TAX \$ 1,885.00

TAX \$ 91.00

**BLUE OPAs**  
These were for purchasing processed foods.  
There are 24 variations of lettering with WH and WC being the hardest to find, followed by WW. A total of 900 million blue OPAs were made from vulcanized fiber (celluloid) and were 16 mm in diameter in size.

CC	CH	CI	CV
CK	CH	HI	HV
HK	HT	TC	TT
TU	TV	TK	TU
VV	WC	WH	WT
WU	WW	XX	YY



EXH #5

THE LIBRARY OF THE UNITED STATES DEPARTMENT OF THE TREASURY  
COIN AND MEDAL DIVISION

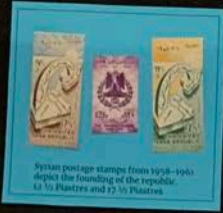
# Coins of the United Arab Republic

## Egypt & Syria 1958 - 1961

**History**  
This exhibit displays coins from Syria and Egypt during their brief political union from 1958 to 1961, called the United Arab Republic.  
Egypt and Syria signed a formal declaration in February 1958 (see photo). Egyptian President Nasser served as the republic's leader. The Arab world had rallied around Nasser after he nationalized the Suez Canal from a private French company.  
In 1961, Syria fell in a coup d'état by disaffected Army officers and withdrew from the compact. The pan-Arab, nationalist experiment was over.

**Currencies**  
The countries maintained separate currencies and exchange rates during the brief political union. When Syria left the UAR, it made new coins to reflect the country's new identity. Egypt continued making UAR-style coins until 1971.  
- Egyptian Pound, Piastre, and Millemes  
- Syrian Pound and Piastre

**Type of Set**  
This collection contains two examples of each date and type of circulating coinage made by Egypt and Syria during the three years. Their mints produced similar designs showing the Eagle of Saladin with a coat of arms.



Syrian postage stamps from 1958-1961 depict the founding of the republic. 10 Piastres and 27 1/2 Piastres.



### Syria

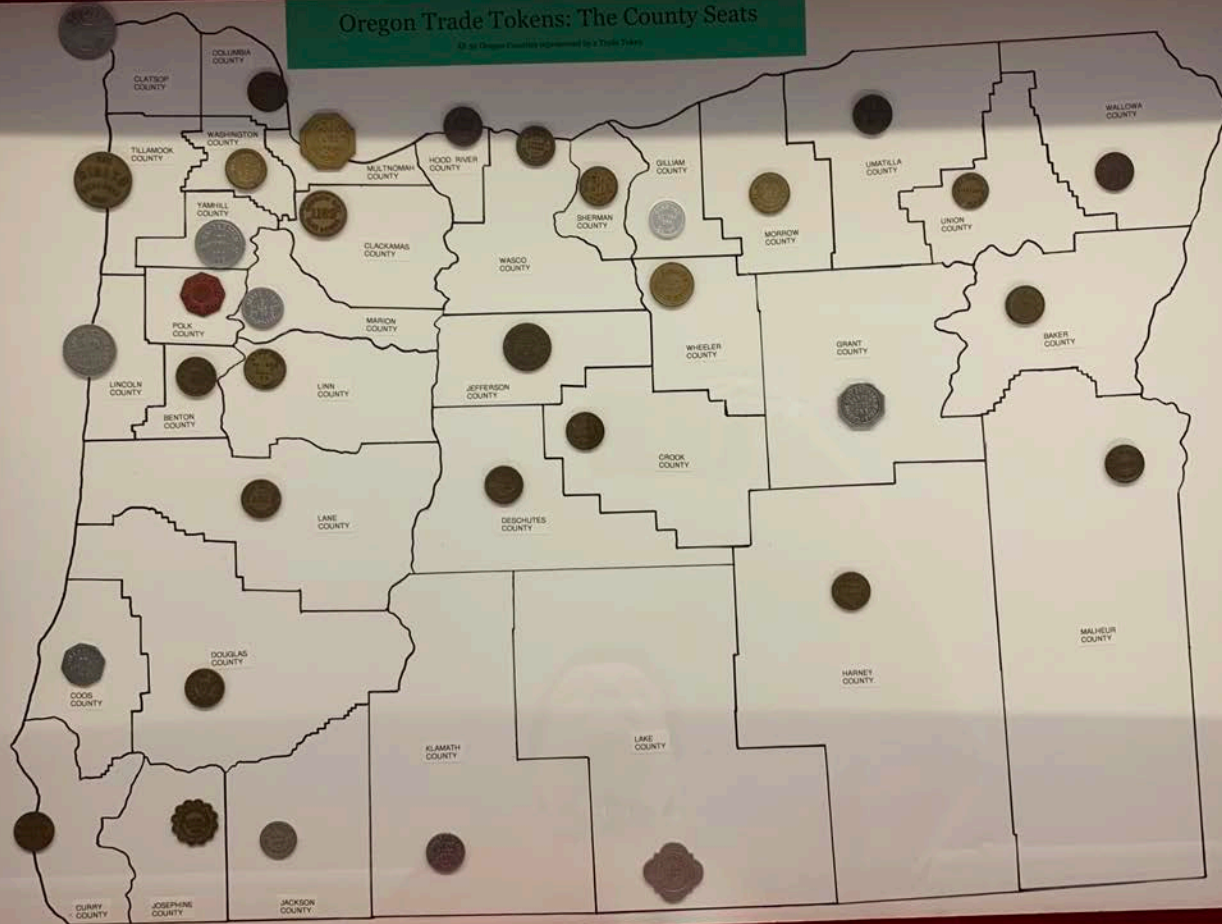




ALLSTATE MFG. CO.  
22 MARKET STREET  
EAST LANSING, MI 48022

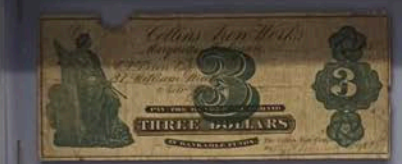
### Oregon Trade Tokens: The County Seats

Of 36 Oregon Counties represented by a Trade Token





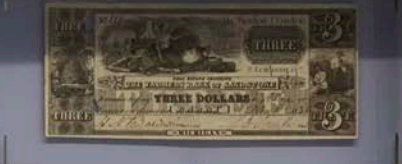
**ENJOY THE ARTWORK!  
LOOK AT THE DETAILS! COWS!  
FIND YOUR OWN SURPRISES!**



12 Upper Penna. - around their own money!  
Hides in the "Upper Penna." around their own money!  
Clear of the flow lines in this exhibit with a printed back side.  
Type - hand and seal (over)  
Revenue - 53.2 (see reduced photo to the right)  
Date - November 1, 1874 | Serial # - 1170  
Condition - Very Good (10)  
References - Whelan W-VI-180-981-0070, vol 4, p.210  
Rarity - Rare



13 Bank of Manchester - Manchester, NH  
On the words "Safety Fund" and Benjamin Franklin portrait make you feel more confident in this bank! (hand owned 1817 dated 1819)  
Type - hand and seal (over)  
Revenue - blank  
Date - November 20, 1837 | Serial # - 7130  
Condition - About Good (3)  
References - Hatch NH-250-04  
Rarity - Scarce



14 Green Bank of America - Barry, MI  
Organized on Dec. 20, 1837 and closed in 1878  
Note Issue - Security  
Design - "A Lion" or "Bear"  
Type - hand and seal (over)  
Revenue - blank  
Date - blank  
Date - January 6, 1838 | Serial # - 111  
Condition - About Good (3)  
References - Hatch MI-83-014  
Rarity - Rare

15 Bank of Rome - Rome, MI  
Payable to a specific person (over seal) or "bearer"  
Type - hand and seal (over)  
Revenue - blank  
Date - October 5, 1837 | Serial # - possible to Chy Gandy (or better)  
Condition - About Good (3)  
References - Hatch MI-83-014  
Rarity - Scarce



Pictured above: the train in the background speeding away from the more obvious foreground train... but on the same track!  
Below: Key is well guarded!

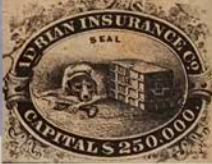


16 Bull's Head Bank - New York, NY  
Local bank name, hoping for Bull Market's main "secured by the Bridge of Public Trust"  
Type - hand and seal (over)  
Revenue - blank  
Date - June 10, 1864 | Serial # - 364  
Condition - Fine (12)  
References - Hatch NY-1473-C6  
Rarity - Scarce (R4)



17 Michigan Adria Insurance Company - Adrian, MI  
Two spending trains going in opposite directions on a single track without the benefit of a switch or siding.  
Type - hand and seal (over)  
Revenue - blank  
Date - January 14, 1853 | Serial # - 11320  
Condition - Very Fine 20  
References - Hatch MI-250-04  
Rarity - Scarce

18 Vermont - Windham County Bank  
Serial number is automatically applied instead of being hand written. (see reduced photo to the right)  
Type - hand and seal (over)  
Revenue - blank  
Date - March 1, 1838 | Serial # - 5337  
Condition - Very Fine 25  
References - Whelan W-VI-180-981-0070, vol 4, p.210  
Rarity - Scarce (R4)



19 Piscataqua Exchange Bank - Portsmouth, N.H.  
Uniquely, and therefore unusual, it does however have an endorsement on the back, it is hand numbered 2909, and it is hand dated Nov. 6, 1852.  
Type - Unusual (endorsement) - however, it has an endorsement on the back, and was hand numbered 2909 and hand dated Nov. 6, 1852 although the face is unaltered.  
Revenue - blank with endorsement  
Date - November 6, 1852 | Serial # - 2909  
Condition - Uncirculated (60)  
References - Whelan W-VI-180-981-0070  
Rarity - Rare (R3)



20 Windham County Bank - Windham, VT  
Serial number is automatically applied instead of being hand written. (see reduced photo to the right)  
Type - hand and seal (over)  
Revenue - blank  
Date - March 1, 1838 | Serial # - 5337  
Condition - Very Fine 25  
References - Whelan W-VI-180-981-0070, vol 4, p.210  
Rarity - Scarce (R4)

**THE "GRADE" (OR CONDITION) OF A NOTE HAS A LOT TO DO WITH VALUE.**  
**A BANKNOTE'S GRADE IS GENERALLY DETERMINED BY CRISPNESS (RIGID NOT LIMP PAPER), BRIGHTNESS, AND DEPTH OF COLOR. UNITED STATES BANKNOTES ARE GRADED BY A SYSTEM MUCH LIKE THE 70-POINT SHELDON COIN GRADING SCALE WHICH IS USED FOR COINS.**  
**I HAVE PROVIDED A SIMPLIFIED DESCRIPTION OF KEY GRADES IN THE TABLE TO THE RIGHT.**

Abbreviation	Grade Name	Points	Description
UNC	Uncirculated	70-60	perfect (70) to stems/fading but no folds (60)
AU	Almost Uncirculated	58-50	one-fold (58) to heavy folds and handling (50)
EF	Extremely Fine	45-40	2-3 heavy folds, only one may be horizontal
VF	Very Fine	35-20	looks EF, but has four to seven light folds, light soiling
F	Fine	15-12	spent a considerable time circulating; no major damage such as tears or stains; note is whole with solid paper. Corners and edges may be slightly frayed or rounded, minor margin (edge) splits allowed, and soiling and pinholes may be visible but none should be distracting.
VG	Very Good	10-8	lump but still intact, soil, stains, splits, missing pieces, if any, are small
G	Good	6-4	very heavily circulated, totally limp, numerous problems, impaired visual appeal, faded colors, pieces missing
F	Fair	2	mostly intact but can have large pieces missing, problems which include holes, stains, tears, and splits will likely be present

Those experienced with obsolete bank notes understand that fakes of various types far outnumber real notes. One web site specializing in currency says "anything printed before 1865 is likely a reproduction." The first three cases of this exhibit, including this one, are filled with genuine pieces (other than the two Texas reproductions in the first case). All these genuine pieces are scarce to rare.

Exhibit for fun and to share!

Questions?

Thank you!