



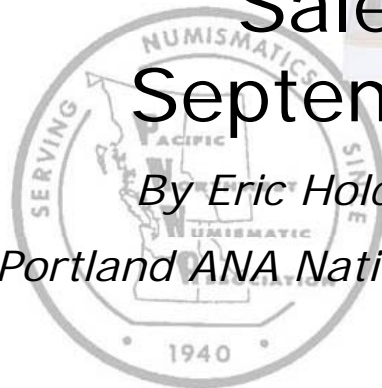
Collector Exhibit Seminar

Salem, Oregon

September 28, 2014

By Eric Holcomb, Exhibit Chairman,

Portland ANA National Money Show, March 2015





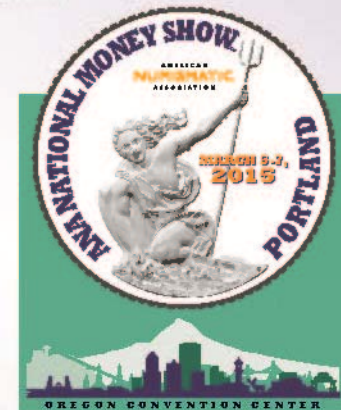
Prestige. Competition. Community.

Prepare your entry for
the next ANA National
Money ShowSM
Collector Exhibits

Deadline to enter is January 23.

AMERICAN
NUMISMATIC
ASSOCIATION

Call 719-482-9849 or email
exhibits@money.org for an
application or more information.



Seminar Topics

- Why exhibit?
- Exhibit classes and exhibit cases
- ANA Exhibit Rules and Application for National Money Show in Portland (March 5-7, 2015)
- Building the exhibit
- How collector exhibits are judged
- Other comments and tips
- Sample exhibits

Why Exhibit?

per ANA Chief Judge Joseph Boling

- Purposes of exhibiting
 - to educate (the exhibitor and others)
 - to interest other collectors in the material or period
 - to interest the public in collecting
 - to brag about what you own
 - to win awards
- To do these, an exhibit must
 - attract and hold attention
 - present information and be understandable
- Competitive exhibits face another hurdle — they must do these things for knowledgeable numismatists (the judges).

Preliminary Steps

- Get the exhibit rules for the show at which you want to exhibit.
- Choose a class within which to exhibit.
- Apply for exhibit space.

After briefly reviewing the exhibit classes and cases, we'll take a break from this slide show to review the ANA exhibit rules and application for Portland.

Exhibit Class

- Carefully choose the exhibit class most appropriate for your competitive exhibit.
- The ANA “spring” convention classes are topical: History & Politics, Economics, Geography, Common Element (design or theme), The Arts, Science.
- PNNA classes are more traditional, similar to the ANA summer convention: United States and Canadian Coins; United States and Canadian Paper Money; Tokens, Medals, and Decorations; World Coins and Paper Money; General or Specialized; Pacific Northwest Numismatic Material.

Exhibit Cases

- Size – Inside case dimensions are approximately 32 $\frac{3}{4}$ inches by 20 $\frac{3}{4}$ inches by 2 $\frac{1}{2}$ inches (deep). If using a rigid background, it may be best to use standard 20x30 size and place on top of fabric.
- Backgrounds – Buy fabric cut from standard 36-inch rolls, and leave the 36-inch width untouched – it folds up nicely onto the sides of the case. Cut the length to about 25 inches per case – it will also fold up onto the front and back sides of the case. (Cut out a square in each corner.) *This type of background works for the large boards (20x30) as well as for placing specimens and smaller mounted cards directly on top of the fabric.*

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.

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.

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.

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

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!

How exhibits are judged

- We'll now discuss each of the criteria making up the 100 point total for judging.
- For consistency, both the PNNA and the ANA use this system.
- Keep in mind that different criteria may sometimes apply, including for the National Coin Week award and the Best-of-Show award. (See ANA rules.)

Title and Introduction

- 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.

Information

- 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.

Appearance

- 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.

Balance

- 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.

Creativity/Originality

- 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

Degree of Difficulty

- 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!

Condition and Rarity

- 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.)

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.

Security

- For exhibits of considerable value, purchasing insurance and taking other precautions is recommended.
- See the ANA exhibit rules and application.
- Also see the convention schedule for times when the security room is available.
- Keep in mind that glass display cases do not provide total protection against ink fading due to UV light, or against other hazards.

The Little Things

- Unless you travel to ANA conventions, you may only get one chance to exhibit at the national level, so start working on your exhibit early and don't forget the "little things"
 - Proofreading is very important; get someone to help you.
 - Double check exhibit materials (including case backgrounds) before leaving home and before sealing cases at the show.
 - Verify schedules (set-up times), etc.
 - If possible, have a trial version of your exhibit ready for the October PNNA-Willamette show in Portland.

Sample Exhibits

- Now we'll conclude by looking at some sample exhibits, mostly from past PNNA conventions.

2003 PNNA



Class 1 — United States and Canadian Coins

1st Place — Kenneth R. Hill

A 1919 Buffalo Nickel with Multiple Errors



2005 PNNA



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

2008 PNNA



Class 4 — World Coins and Paper Money

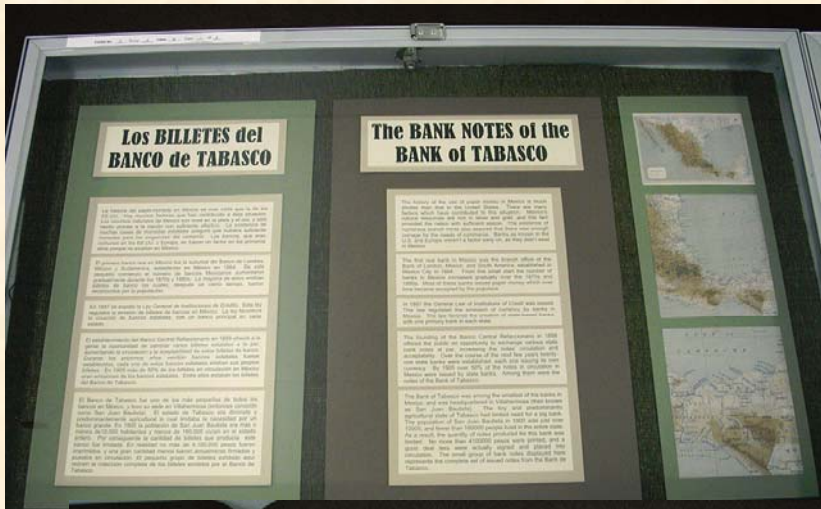
1st Place & Byron F. Johnson Memorial (Best of Show)

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!

2009 PNNA



Class 4 — World Coins and Paper Money

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

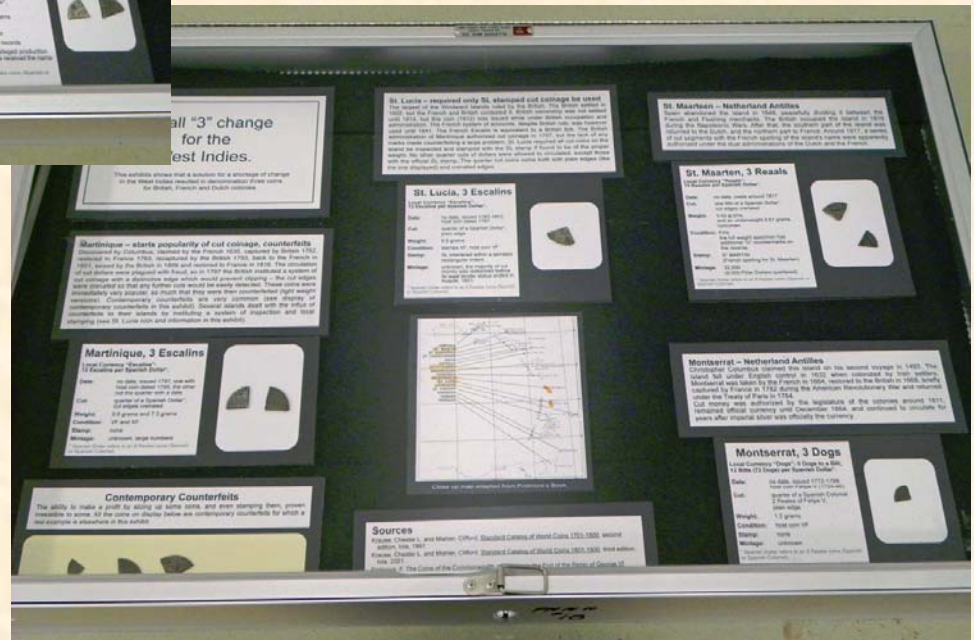
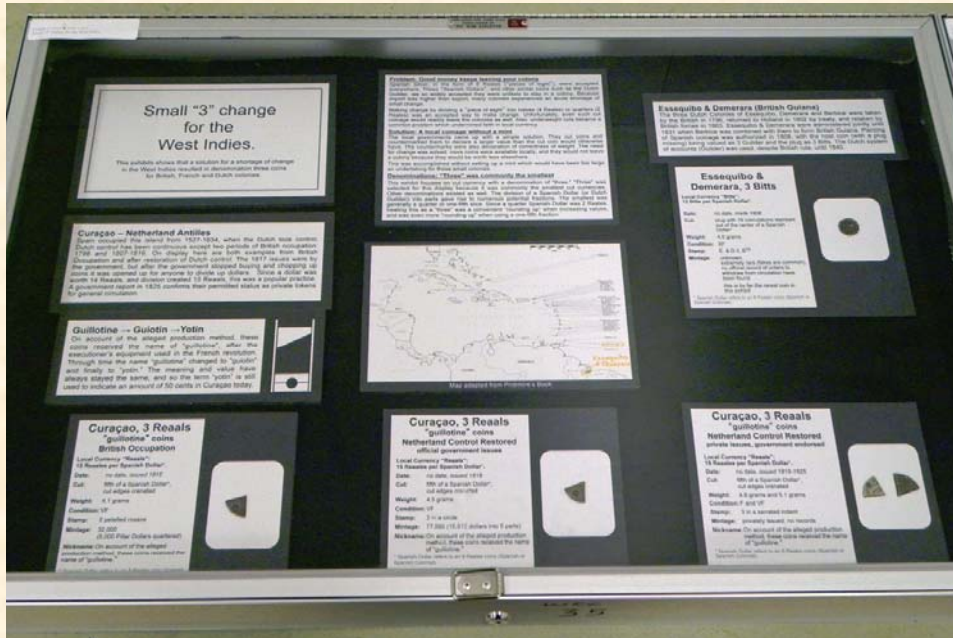
The Bank Notes of the Bank of Tabasco

2011 PNNA

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.

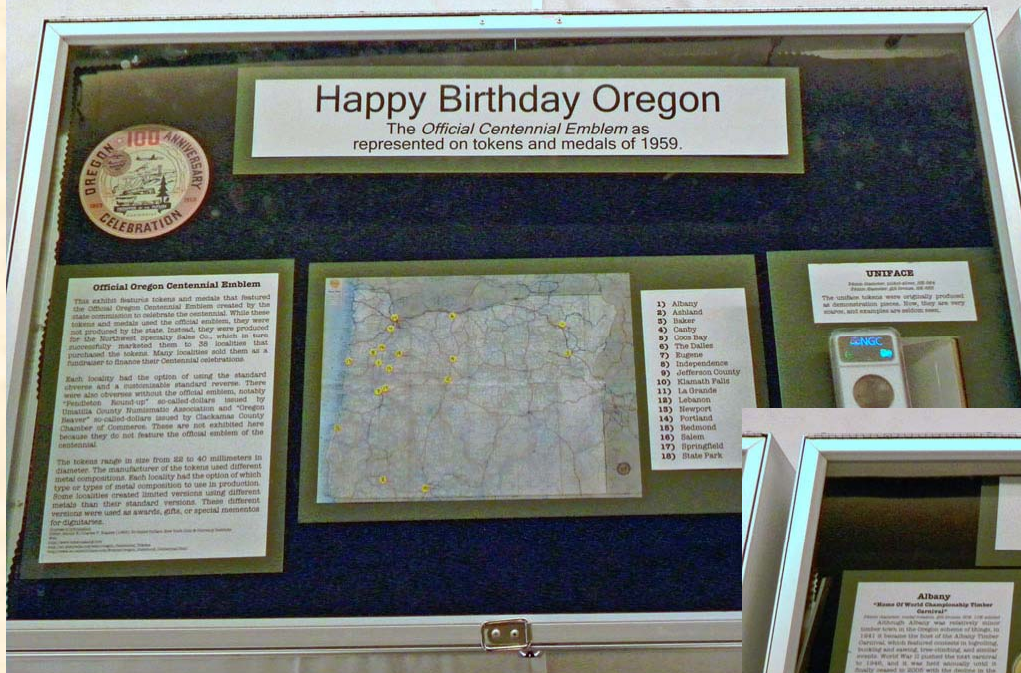


2013 PNNA

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.



2010 PNNA/WCC (Fall)



1st Place — Katie Reinders
*Happy Birthday Oregon:
 The Official Centennial
 Emblem as represented on
 tokens and medals of 1959.*

First two of four cases shown.

