

February 22, 2026

# 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



2004, Portland ANA

# 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 (if you ask)
    - PNNA (Portland - April ~~Tukwila~~ Apr & Sept)
    - WCC (Portland - Nov)
    - Salem (Salem-area - 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 *them* 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

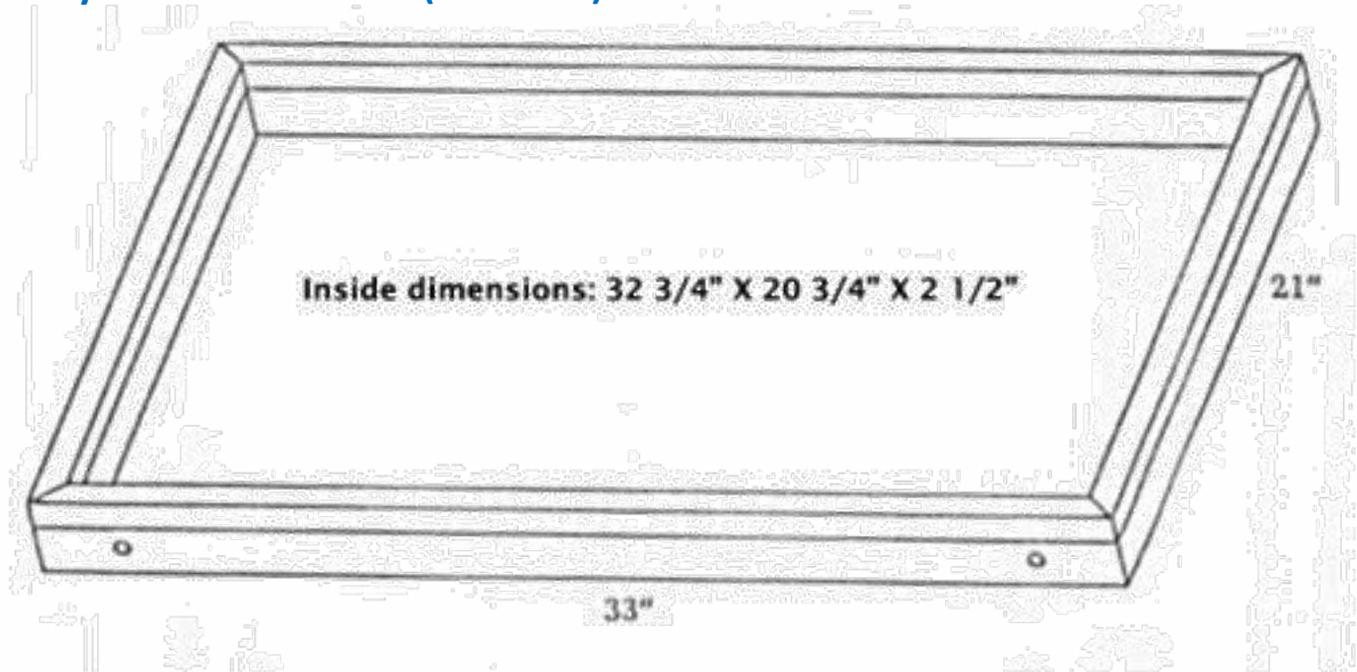
For rigid backgrounds –  
avoids lock(s) in front,  
avoids the arms on  
left and right sides.

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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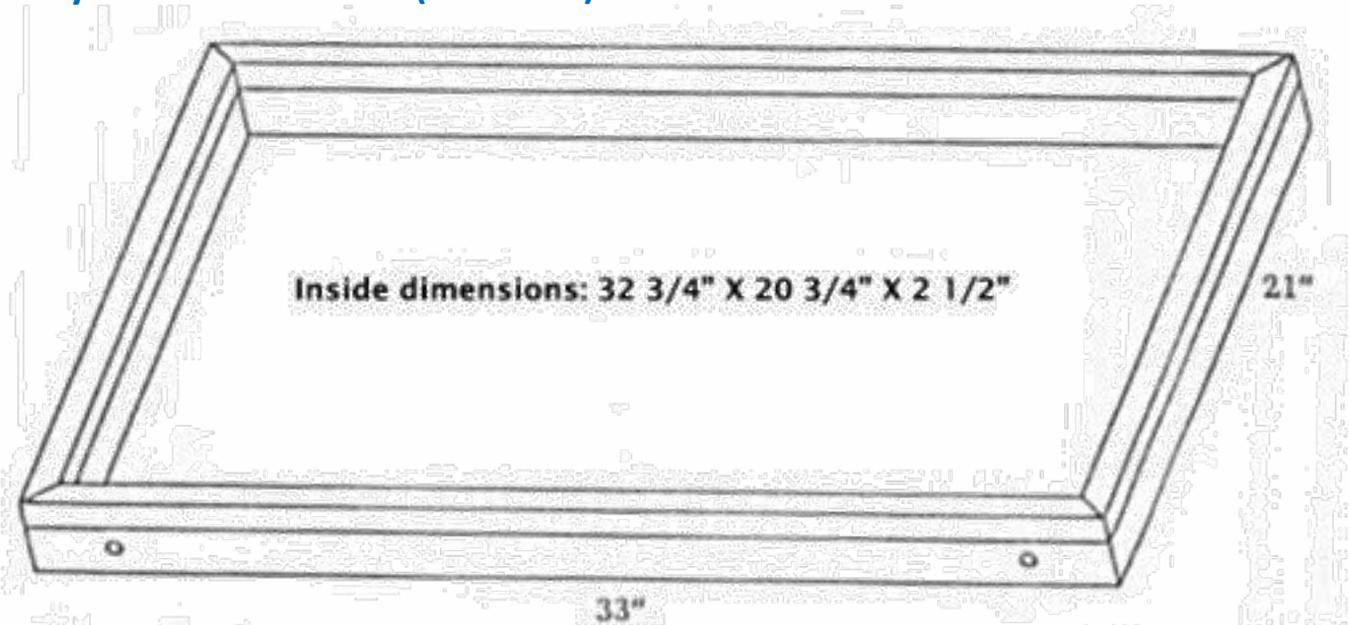
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**Magic ANA Case Dimensions and Photoshop Values**  
33" x 21" is my standard size to target for Photoshop  
33.75" x 21.75" is a tight-fitting interior of MY case  
36" x 24" is a standard poster size (FedEX, etc.)

Stand  
The i  
There  
and  
case

3/4 inches.  
2 inches.  
approximately 1  
from one

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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)

ANA RATING SHEET FOR NUMISMATIC EXHIBITS

EXHIBIT TITLE \_\_\_\_\_ JUDGE NUMBER \_\_\_\_\_  
 CATEGORY (CLASS) \_\_\_\_\_ EXHIBIT NO. \_\_\_\_\_ NO. OF CASES \_\_\_\_\_ Convention

RATING ELEMENT	COMMENTS	SCORE
<b>TITLE and SCOPE</b> - 5 points The title should be obvious, with short statements of the exhibit's scope and of the story the exhibitor intends to tell.		/5 start 4
<b>BASIC NUMISMATIC INFORMATION</b> - 10 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, bibliographic/catalog references.		/10 start 8
<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, cultural, and artistic information.		/15 start 12
<b>INSPIRATION and EDUCATION</b> - 10 points The exhibit should tell a story that stimulates an interest in this or related material and suggest ways to collect it.		/10 start 8
<b>CREATIVITY and ORIGINALITY</b> - 10 points The exhibit should be novel and imaginative in concept, content, scope, design, or presentation.		/10 start 7
<b>ATTRACTIVENESS</b> - 10 points The exhibit should be neat, well-designed, and eye-catching; the color scheme pleasing and effective; the title and text easy to read and not faded or dingy from repeated display. Grammar and typographic errors will be addressed here.		/10 start 8
<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 start 8
<b>COMPLETENESS</b> - 5 points The exhibit should present all the numismatic material necessary to support the title and statement of scope. Allowance should be made for material not generally available to collectors or for which there is insufficient exhibit space.		/5 start 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 start 1
<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 start 1
<b>RARITY</b> - 5 points Rarity is judged by the number of pieces believed / known to exist, not the value of individual pieces; exhibitor can advise.		/5 start 1
<b>TOTAL</b> - 100 points		/100

Optional judge's signature \_\_\_\_\_

# Judging criteria

1 of 7

RATING ELEMENT	COMMENTS	SCORE
<b>TITLE and SCOPE - 5 points</b> The title should be obvious, with short statements of the exhibit's scope and of the story the exhibitor intends to tell.		/5 start 4

- 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> - 10 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, bibliographic/catalog references.		/10 start 8
<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, cultural, and artistic information.		/15 start 12

- This is important for the judges; both numismatic and “special” information (for example, about the person or event commemorated).
- 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.

## Judging criteria

3 of 7

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

<b>INSPIRATION and EDUCATION - 10 points</b> The exhibit should tell a story that stimulates an interest in this or related material and suggest ways to collect it.		/10 start 8
<b>CREATIVITY and ORIGINALITY - 10 points</b> The exhibit should be novel and imaginative in concept, content, scope, design, or presentation.		/10 start 7

- Important and can help set your exhibit apart from others.
- 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

<b>ATTRACTIVENESS - 10 points</b> The exhibit should be neat, well-designed, and eye-catching; the color scheme pleasing and effective; the title and text easy to read and not faded or dingy from repeated display. Grammar and typographic errors will be addressed here.		/10 start 8
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- 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

<b>BALANCE - 10 points</b> The numismatic items, the information, and the related materials in the exhibit should be balanced and related to the exhibit's scope.		/10 start 8
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- 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!

<b>COMPLETENESS - 5 points</b> The exhibit should present all the numismatic material necessary to support the title and statement of scope. Allowance should be made for material not generally available to collectors or for which there is insufficient exhibit space.		/5 start 5
<b>DEGREE OF DIFFICULTY - 10 points</b> 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 start 1

- 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 - 10 points</b> 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 start 1
<b>RARITY - 5 points</b> Rarity is judged by the number of pieces believed / known to exist, not the value of individual pieces; exhibitor can advise.		/5 start 1

- 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.

# The ANA has a strict policy that no exhibit can be in conflict with Federal Law.

- The requirement to label all counterfeits ALWAYS applies.
- ANA rule 6 (both conventions) is directed at US paper money.
  - All forms of false Federal paper money are contraband. This presently includes all vintages.
- Counterfeit coins okay
  - The Secret Service expresses no interest in counterfeit coins, particularly obsolete types.
  - ANA will not disqualify an exhibit of counterfeit obsolete coins.
  - If the modern counterfeits were intended to circulate (none since Henning?), they would depending on the context of the exhibit. If they are intended solely for sale to collectors, and not to spend, they would be allowed.
    - Thus the fake errors would be OK.
    - The Henning pieces have a well-established history and are no longer being made, so they are okay.
    - The Von Nothaus Liberty dollars (rounds and paper receipts) were all returned to their owners by the judge in that case, so are not considered contraband.
- Mutilated coinage
  - The fakes coming from China for redemption as mutilated coinage (which are no longer being redeemed for anyone, regardless of source) would be allowed as long as they were part of a story about the change in mint rules regarding mutilated coinage. The exhibited coins would just be part of the story. It would behoove the exhibitor to not be too explicit about the material on exhibit.



# STATE FLAGS ON ELONGATED COINS

AMERICAN NUMISMATIC ASSOCIATION  
 2008  
 WORLD'S FAIR OF MONEY  
 2008  
 FREE PUBLICATION

It has been said that flags are the heartbeat of nations. Every time within the United States has a unique flag, yet few often do not know the meaning behind the unique colors for these flags. Each flag has intricate stories and the symbols are made from various items 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 (1960 - 1962). The flags were meticulously researched and selected.

Each coin has the same format:

- The State flag is centered on the coin.
- The State name is shown at the top.
- "11.60" on the left and "ADDP160" on the right.
- The date at the bottom is when the flag was adopted.
- Initials "DOR" on the upper right.

A short history of each flag is displayed next to the elongated coin. An overview of the flag is provided to identify 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 also important when displaying all the State flags, to put them in alphabetical order. Elizabeth East (Doris) East, known as the "Queen of Flags", created the State Flag Club in alphabetical order. This is because her 1 have chosen to display them.

There is no reference to the total number of sets made of the Delta One State Flag series. In an article by James in the March/April 1967 of The Elongated Coin, she stated that more than 100 of the series had been sold at that time. As her initial offering, Delta sold the series for \$ 50 each in 1960 for the set. Today, it has increased to \$ 100 each complete set, the coin has increased \$ 50 to \$ 100.

Delta was well known in numismatic circles. She was the President of The Elongated Coin Club, 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 Queen". She is often thought of as the first behind making elongated coins a major collecting item.



**Connecticut** - 1<sup>st</sup> state. Ratified the Constitution in 1788. Flag adopted 1792, many years after the design was submitted to the DNR during the Civil War. The proportions is the coat of arms which is the original intention. The name "De who with exceptional will remain" is found on the 18<sup>th</sup> Point.



**Hawaii** - 50<sup>th</sup> state. Entered the Union in 1959. Flag adopted in 1959, modified in 1961. The United States flag represents the state name. King Kamehameha II in 1795 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 1903. Original flag dates back to the Revolutionary War and there are the symbols shown on the flag. The coat of arms is the coat of arms and half were discussed for years. Commerce and agriculture are featured in the coat of arms.



**Idaho** - 33<sup>rd</sup> state. Entered the Union in 1900. 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 Fortness". The origin is in the First Idaho Territory State Flag from the Spanish American War.



**Kansas** - 34<sup>th</sup> state. Flag adopted in 1865, modified in 1927 and 1963. The state crest, a sunflower which is the state flower, and 1963. The state crest, a sunflower which is the state flower, appears above the state seal. The seal has figures representing justice above the state seal. The seal has figures representing justice above the state seal. The seal has figures representing justice above the state seal. The seal has figures representing justice above the state seal.



**Alaska** - 49<sup>th</sup> state. Entered the Union in 1959. Flag adopted in 1959. The state seal features a gold star, representing the state's position as the 49<sup>th</sup> state to join the Union. The star is surrounded by the words "ALASKA" and "1959".



**Arizona** - 48<sup>th</sup> state. Entered the Union in 1912. Flag adopted in 1909, modified in 1992. Americans in what was then Mexican territory, petitioned the independence of a province in June 1910. The banner of the "Star Flag Revolution" was later adopted by the state.



**California** - 31<sup>st</sup> state. Entered the Union in 1850. Flag adopted in 1846, modified in 1952. Americans in what was then Mexican territory, petitioned the independence of a province in June 1910. The banner of the "Star Flag Revolution" was later adopted by the state.



**Florida** - 27<sup>th</sup> state. Entered the Union in 1845. Flag adopted in 1845, modified in 1985. The emblem is a Spanish style and the Confederate Battle Flag. The state flag features a red and white saltire on a blue field. The state seal features a red and white saltire on a blue field. The state seal features a red and white saltire on a blue field. The state seal features a red and white saltire on a blue field.



**Illinois** - 21<sup>st</sup> state. Entered the Union in 1809. Flag adopted in 1812, modified in 1970 to add the state seal at the request of a Vermont soldier. The original was submitted during a contest sponsored by the DAR. The state seal shows national symbols plus dates of statehood (1809) and the seal itself (1868).



**Indiana** - 19<sup>th</sup> state. Flag adopted in 1816, modified in 1962. The state seal includes a five-pointed arrow, representing frontiersmen and pioneers. The motto "The Great Seal, Divided We Fall" encircles them. The state flower (opuntia) is also featured.



**Kentucky** - 15<sup>th</sup> state. Entered the Union in 1792. Flag adopted in 1792. The coat of arms has an eastern branch of the state seal (bearing a bar branch) and has a young in a symbol of well-wishes. Louisiana used the symbol as a symbol of well-wishes.



**Louisiana** - 18<sup>th</sup> state. Entered the Union in 1804. Flag adopted in 1902. The coat of arms has an eastern branch of the state seal (bearing a bar branch) and has a young in a symbol of well-wishes. Louisiana used the symbol as a symbol of well-wishes.



**Maryland** - 7<sup>th</sup> state. Entered the Union in 1788. Flag adopted in 1792, modified in 1964. The coat of arms has a young in a symbol of well-wishes. Louisiana used the symbol as a symbol of well-wishes.



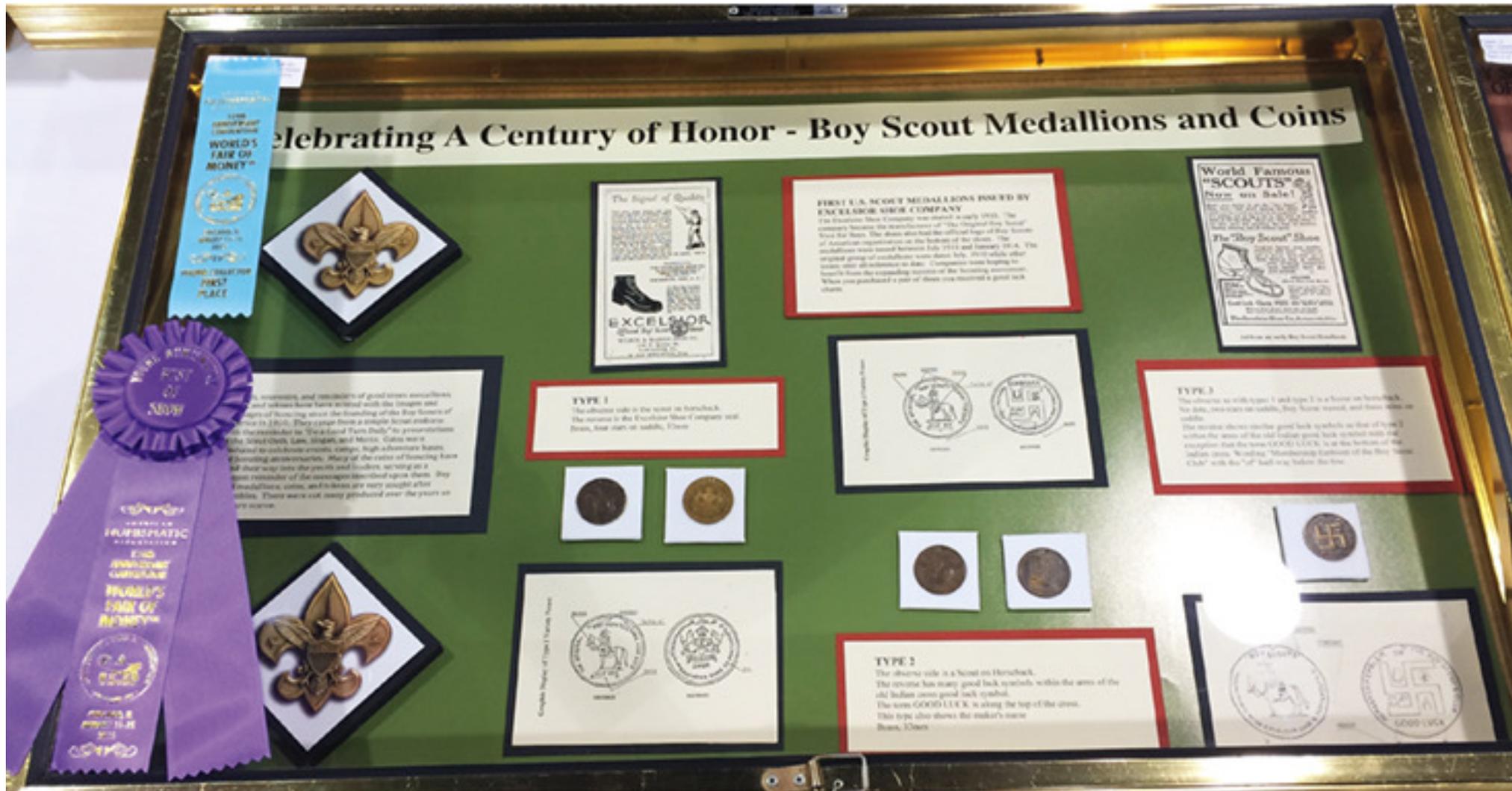
**Massachusetts** - 6<sup>th</sup> state. Ratified the Constitution in 1780. Flag adopted in 1780, modified in 1992. The coat of arms has a young in a symbol of well-wishes. Louisiana used the symbol as a symbol of well-wishes.



**Michigan** - 26<sup>th</sup> state. Entered the Union in 1836. Flag adopted in 1836, modified in 1962. The coat of arms has a young in a symbol of well-wishes. Louisiana used the symbol as a symbol of well-wishes.



**Minnesota** - 32<sup>nd</sup> state. Entered the Union in 1858. Flag adopted in 1858, modified in 1962. The coat of arms has a young in a symbol of well-wishes. Louisiana used the symbol as a symbol of well-wishes.



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

**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¢ ?

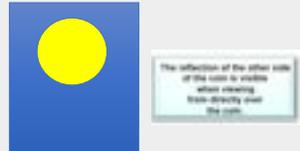
3 strikes, 3 coins,  
bonded together



bonding

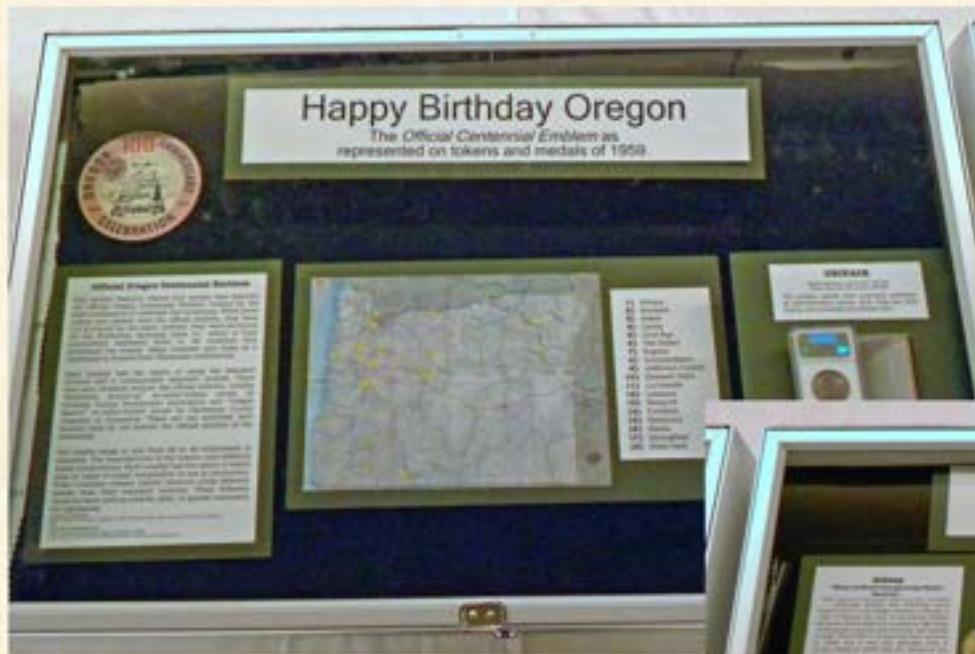
3¢

3 pence, one coin,  
same placement



capped die

3 pence



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.



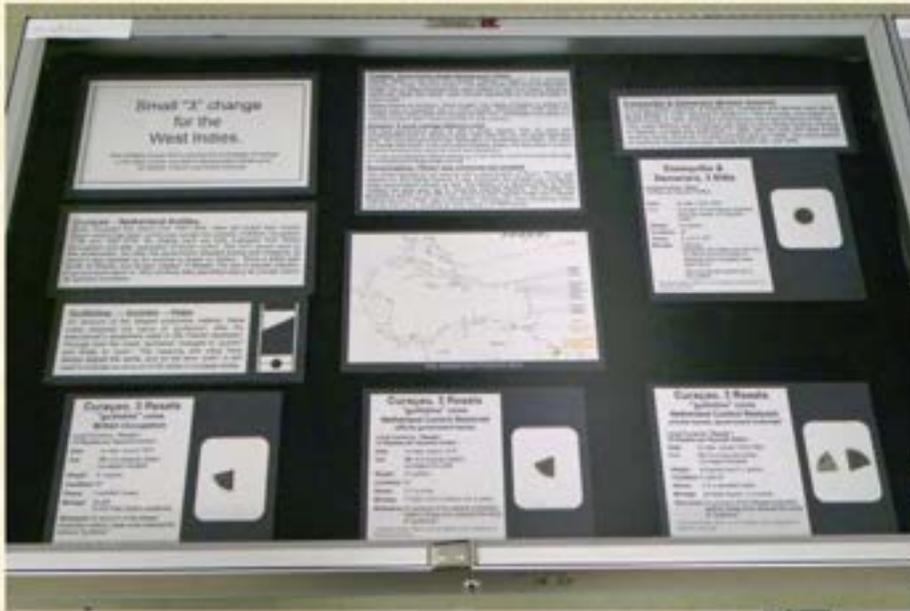


Class 1 — United States and Canadian Coins

1st Place & Byron F. Johnson Memorial (Best of Show) Award — Thomas A. Tullis

*California's Colorful Commemorative Half Dollars.*

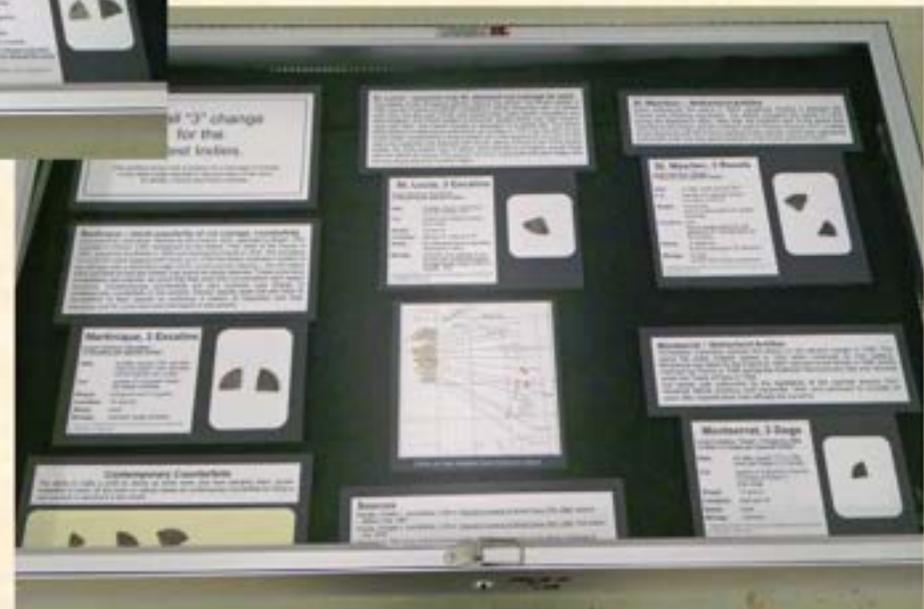


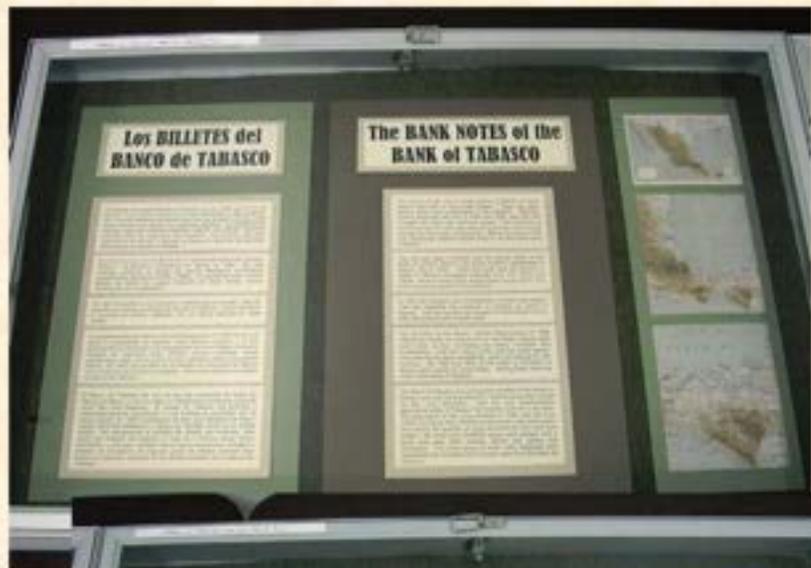


Class 3 — Tokens, Medals and Decorations

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*



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*

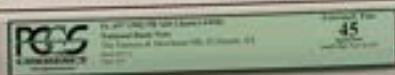
### Introduction & Background

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 serial number 4981, the Farmers and Merchants National Bank of El Dorado, Kansas. The city name is written what collectors call the “headletter” which highlights the town name.

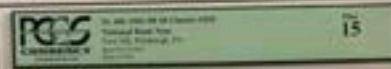
Below are lines for the cashier (on the left) and the president (on the right) to sign. The treasury serial number (upper right) and the bank sheet number (lower left) are in blue ink. This note should be used as a reference to compare the other notes in this exhibit. Twelve notes are known for this serial number.



### An Added Letter to the Sheet Number

The First National Bank of Pittsburgh, charter number 312, was a financial giant. This bank, which started out as the Second City of Pittsburgh, issued over \$96 million in currency during its existence. Notice the sheet number printed out by the red ink.

The “A” had to be added since over one million 50 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 “W” series. There are 215 large notes with this title, but not all have the prefix. This note also illustrates the practice of only having the bank sheet number and no treasury serial number.



51



### Added Bank Location Line

The Delaware County National Bank was chartered in 1864 and given charter number 352. This bank was located in Chester, PA, southwest of Philadelphia. In the late 1930's treasury officials became concerned that banks listed 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 1962 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 F# 298 1962 Plain Back \$5. This bank issued over \$11 million in currency and was in business the entire National Currency era. 37 large notes are known for this bank.



### Tombstone with City and State

Tombstones regularly contain the city or town location of the bank on the title "National Bank." Charter number 985, 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 7760 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 F# 601 10 Plain Back. This bank issued \$5.2 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 1962 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 1962 notes without a tombstone. No explanation has been found to explain this difference. Perhaps it was the engraver's choice. Shown here is an F# 196 \$5 1962 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 tombstone. This is usually found with banks that have long titles, but the vast majority of notes are single lines. Shown is an F# 394 \$5 Date Back with a listed population of 20 notes.



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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 circles) 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 [ba.com](http://ba.com) for auction records for this bank). Shown in FR# 194 \$1 Plain Back The Marion National Bank, Charter number 7788 was organized May 22, 1900 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 9828, the paravalue of a bank, circulated over \$36.7 million in notes until it was liquidated January 29, 1954. 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 readily objected to the added signature ending). Over 124 large sized notes are in the cabinet. Shown in FR# 301 \$1 Plain Back.



### A "Forbidden" Bank Title

The Federal National Bank of Boston was given charter #12136 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, 1901. This bank is unusual in that it is one of the few so-called "forbidden title" national banks. The Act of May 24, 1906, 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# 005 \$1 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 Friedberg are based on *The Dispatch, Census* with data as of 2009. Notes are constantly being discovered and eventually are presented to the collecting community. Therefore census figures are often times dated. Several subscription based population reports provide more current estimates. The limited supply of notes available for certain banks can make for a challenging search for a collector seeking a specific bank, 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. More were purchased at auction after looking over thousands of notes. Thank you for viewing this exhibit.

### Bibliography

The first 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 Jo S. Friedberg was used to provide the Friedberg numbers and the population statistics for the displayed currency. *Heritage Auctions* (the internet) was used to search for additional information. The article "The Classification of National Bank Titles" by Peter Haxton that appeared in the July/August 2018 issue of *Paper Money* was also used.

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



Warrent's Record of Rationing  
Learning 100 Points

Warrent's Record of Rationing

**1942-1943**  
These were the rationing books & coupons used to purchase goods. They were used to purchase goods and services. There are 10 coupons of varying value (100 being the highest) followed by 1000. A total of 1.1 billion (100) were made from uncollected Warrent's Record of Rationing and were in use throughout the war.

1000	1000	1000	1000	1000
1000	1000	1000	1000	1000
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1000	1000	1000	1000	1000
1000	1000	1000	1000	1000
1000	1000	1000	1000	1000
1000	1000	1000	1000	1000
1000	1000	1000	1000	1000

**1943-1944**  
These were the rationing books & coupons used to purchase goods. They were used to purchase goods and services. There are 10 coupons of varying value (100 being the highest) followed by 1000. A total of 1.1 billion (100) were made from uncollected Warrent's Record of Rationing and were in use throughout the war.

**1944-1945**  
These were the rationing books & coupons used to purchase goods. They were used to purchase goods and services. There are 10 coupons of varying value (100 being the highest) followed by 1000. A total of 1.1 billion (100) were made from uncollected Warrent's Record of Rationing and were in use throughout the war.

**1941**  
**INDIVIDUAL INCOME TAX RETURN**  
For the year ending on the last day of 1941  
Name: Josephine M. Brown  
Address: 1000 N. 1st St., Miami, Fla.  
Occupation: Manager

**1942-1943**  
These were the rationing books & coupons used to purchase goods. They were used to purchase goods and services. There are 10 coupons of varying value (100 being the highest) followed by 1000. A total of 1.1 billion (100) were made from uncollected Warrent's Record of Rationing and were in use throughout the war.

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1000	1000	1000	1000
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1000	1000	1000	1000
1000	1000	1000	1000
1000	1000	1000	1000
1000	1000	1000	1000
1000	1000	1000	1000
1000	1000	1000	1000
1000	1000	1000	1000
1000	1000	1000	1000



1943-1944  
These were the rationing books & coupons used to purchase goods. They were used to purchase goods and services. There are 10 coupons of varying value (100 being the highest) followed by 1000. A total of 1.1 billion (100) were made from uncollected Warrent's Record of Rationing and were in use throughout the war.



EXH #5

THE NATIONAL MUSEUM OF THE UNITED ARAB REPUBLIC  
100, EL KAN SAHARA

# Coins of the United Arab Republic

## Egypt & Syria 1958 - 1961

**History**  
This period begins with the first coinage of any Arab state issued after 1945 in 1958 - under the United Arab Republic.  
Egypt and Syria agreed a formal declaration in February 1958 (also known as the United Arab Republic) and the decision to issue a new coinage for the United Arab Republic. The first coins had Arabic script but were not issued until the issue of coins from a central mint was completed.  
In 1961, Syria left the union. There is insufficient being issued and retained from the central mint. Individual mintmarks had to be used.

**Geography**  
The countries concerned separate currencies and exchange rates during the first political union. After Syria left the UAR, it was not until 1961 that the country's coinage was issued. Egypt continued issuing its own coins until 1971.  
Egyptian Pounds, Pounds and Millimes, Syrian Pounds and Picas.

**Type of coin**  
The exhibition contains the following types of coins and types of circulating coinage issued by Egypt and Syria during the three years. They have produced some designs showing the UAR in cooperation with a coat of arms.



### Syria









Exhibit for fun and to share!

More resources...



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LEARN MORE



## About Collector Exhibits

The individual creativity is rivaled only by the quality and variety of the items on display. Each display invites the viewer to Discover and Explore the World of Money. Members are invited to share their knowledge, research, creativity and collections with other members and the general public at ANA's annual conventions by preparing and displaying a numismatic exhibit.

2026 NMS Exhibit Rules

2026 WFM Exhibit Application

2026 WFM Exhibit Rules

### Exhibits are divided into one of three groups:

**Competitive:** exhibits that are placed in classes according their content and theme. They are carefully evaluated by a team of dedicated judges awarded points in areas such as "Numismatic Information," "Presentation" or "Degree of Difficulty" and compete for individual awards. Most exhibits on display fit into this category.

**Non-competitive:** exhibits that are not judged and not eligible for awards (except the People's Choice Award). ANA staff and convention officials may exhibit in this group.

**Marquee:** invitational, non-competitive, non-conforming exhibits that are used to enhance the exhibit area. This group includes exhibits from the ANA Money Museum.

money.org



# John R. Eshbach's 'Preparing a Winning Exhibit'

## Preparing a Winning Exhibit

By John Eshbach

*John Eshbach, a dedicated numismatist for more than 50 years, passed away on Dec. 4, 2011. A member of the ANA and the*

Seminar on Numismatic Exhibiting

money.org



Exhibit for fun and to share!

Questions?

Thank you!

