

## Displaying Your Treasures

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Whether a case contains mineral specimen(s) or the product of any other related activity, the challenge is to display them to best effect. The author, who is struggling with the mastery of this art and has been for a number of years through successes and occasional failures, was asked by several club VIP's to share some of his insights.

A good place to start is the color scheme. The colors of all supporting elements of the exhibit should be relatively muted and, for the best effect, should both match each other and what is being displayed. The author took labels in colors that were appealing and also blended with his specimens, along with a junk piece of mineral that matched those specimens, to a fabric store where he placed each next to liner fabric candidates. The store clerk must have wondered what was going on. When the winning fabric was finally determined, the only other limitation was, could enough be purchased to cover all liner foam board and any possible fabric covered risers?

The word, muted, cannot be emphasized enough when talking about the case, the liners, the mounts and/or risers and the labels! All should be less eye catching than the object or objects of display. Various earth tone colors are an excellent way to execute this difference. Avoid bright colors, especially red, at all cost! That the last, when on cars, draws inordinate scrutiny from police should be a hint why. The bright purple liner that I saw at a recent show should probably go in favor of something much less attention getting -- after all, the intent is to get people to focus on what is being displayed, not on the background.

Labeling is important and indicates the exhibitor has taken the trouble to correctly identify your treasure. In most cases, such as with minerals and fossils, it should definitely include locality and name information. This should be more specific than, say, "Emerald, South America." A better effort would state that emerald is a variety of beryl and, at the very least, give the country and province, region or district of origin. It also might be nice to know where a lapped piece of tiger's eye, topaz in a jewelry setting or turquoise in a belt buckle came from. Competitive entries have certain requirements, which vary for different types of displays. Check the AFMS rules and CFMS Supplementary Rules Information. It would also be a good idea to

ask for someone's advice if you are contemplating such a move.

Even though not really muted, black, depending on the shade of your liner, usually is fairly readable. Readability is an important issue and is one reason why the author tested a sample label at the fabric store. Readability also limits your choice of fonts. Making that font bold and of a reasonable size helps, as it must be assumed that not everyone can see or read well.

The author's labels are composed on a PC and then printed onto transparencies using an ink-jet. Each transparency page is then cut into individual labels, which may be further trimmed to fit in the spaces between specimens. Gloves are used whenever handling the finished product, as it fingerprints easily. This not-often-seen procedure gets lots of attention from those more interested in the process than the item or items being displayed.

Layout within the case is, of course, a personal thing. However, too much clutter looks very unprofessional and should be avoided; it diminishes the overall impression. Also to be avoided is the placement of lower quality material among stars; the former detracts from the latter. This is easier said than done, especially if one is new to collecting and, therefore, has a limited choice of what to include.

Labels should be of consistent type and not look like they were just thrown in. The liner or liners should cover the entire area visible through the glass, and not be stained or dirty. Avoid giving the appearance that your effort was lacking. It is a good idea to try putting your case together pre-show. Such a dry run will get the kinks out, if any. It is the time to make final changes and is great practice, especially if the exhibit is at all complex. Also this can uncover any omissions while something can still be done.

Good luck!

Ed. Note: Clay Williams has credentials behind his advice. He has entered his displays and won in competition at California Federation of Mineralogical Societies shows. He won the 1st Place Advanced Minerals Trophy for his copper minerals case and was also awarded the coveted Hamel Minerals Trophy at the 2005 CFMS Show in Roseville, CA. In June, he received the 1st Place Masters Minerals Trophy for his copper mineral case at the 2007 CFMS Show in Lancaster, CA