



PO Box 467, Wellington, New Zealand

Copyright © 2017 Museum of New Zealand  
Te Papa Tongarewa

This National Services Te Paerangi Resource Guide is licensed under the Creative Commons Attribution-NonCommercial-NoDerivs 3.0 New Zealand License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-nd/3.0/nz/>

For any further use not covered by this licence please contact [natserv@tepapa.govt.nz](mailto:natserv@tepapa.govt.nz)

ISSN: 1175-6462 (Print)  
ISSN: 2253-1610 (Online)

Cover Image: Courtesy of David Luoni, 2015

# Exhibition display techniques

*A map, a vase, a kete – whatever objects you exhibit, you want them to be a pleasure to view. You also want to keep them safe. This guide suggests practical techniques for displaying objects attractively and securely.*

## Content:

<b>Exhibition planning</b>	<b>02</b>	<b>Labels and interpretation</b>	<b>10</b>
First steps		Writing labels	
Stakeholders and local connections		Label production	
Exhibition proposal			
Selecting the objects		<b>Lighting and highlighting</b>	<b>11</b>
Borrowing objects		What's the best lighting to use?	
Designing the layout		LED lighting	
Assess your objects' display requirements		Halogen lighting	
<b>Mounting and displaying objects</b>	<b>04</b>	<b>Audiovisual technology</b>	<b>12</b>
Start with what you've got		<b>Installing the exhibition</b>	<b>12</b>
Displaying objects without a mount		<b>Security</b>	<b>13</b>
Plinths and raises		<b>Sourcing exhibition materials and services</b>	<b>14</b>
Foam board labels and object mounts		<b>Further reading</b>	<b>15</b>
How to make a label mount using foam board		<b>Other resources</b>	<b>15</b>
How to make a simple object mount using foam board		<b>Acknowledgements</b>	<b>15</b>
Mounting archival material in a display case			
Stainless steel mounts			
Mounts for large objects			
Protecting objects on open display			
Colour adds life and drama			
<b>Displaying works on paper</b>	<b>08</b>		
Hanging art works			

# Exhibition planning

## First steps

Start with an open mind. Write up your thoughts and sketch your design ideas as they come to you. Brainstorming doesn't happen all at once.

## Stakeholders and local connections

Talk with stakeholders in your community about the project. There is a wealth of knowledge at your doorstep. If taonga are part of the proposed exhibition, talk to local iwi representatives and make sure they are part of the development process.

## Exhibition proposal

An exhibition proposal helps you to clarify your ideas and budget requirements. It gives you a concrete way of communicating your plans to volunteers, graphic designers, and others involved in bringing the exhibition to life.

Make sure you include your key objectives for the exhibition. What do you hope to communicate? Who do you want to reach? What kind of story do you want to tell? (See 'How to write an exhibition proposal', under 'Other resources' on page 2).

Think beyond the exhibition too – what public programmes might you run in conjunction with the exhibition? Think about talks, tours, family fun days, etc.

## Selecting the objects

Make sure your objects are helping to communicate the key objectives in your exhibition proposal. The objects need to be stable (not deteriorating or affected by the conditions of display), and in a fit condition for display. They also need to help tell your stories. Your museum might want to borrow photographs, paintings, documents, or other objects to build these stories.

## Borrowing objects

Arranging to borrow objects from other museums can be a lengthy process. Ideally, allow 3–6 months, and longer if you can. Remember that you may need insurance, security requirements, and climate control in your museum as part of a borrowing agreement. Good communication with the lender is essential. Make sure you include an end date in the agreement, and use the condition reports that come with the objects to note any damage before you return objects. If you are holding an opening, invite the lender.



Ngā Toi Season 3, Te Papa. Photograph by Michael Hall © Te Papa

## Designing the layout

Before you decide how to display the objects, plan your exhibition space. A house isn't built without a plan – exhibitions are no different.

Designing on paper costs nothing, and will save you time and money later. Draw a to-scale floor plan of the space – or a wall plan if you are hanging art works. Mark where the main components of the exhibition might fit.

Which objects will you group together? Are there valuable or fragile objects that need to be displayed in cases for their security? Which objects need mounts? Which items will you hang on walls? Do they need support or framing?

Ensure that there is enough space for people to move comfortably in the gallery, and that they can see objects easily. Widths between 1000mm and 1500mm are good for 'pathways' through exhibitions.

## Assess your objects' display requirements

How are you going to display each object? Before you decide, ask yourself:

- What is it made of?
- Is it strong enough to handle?
- Where are its vulnerable points?
- Is light going to fade or weaken it?
- Can it be damaged by people, bugs, dust, or vibration?
- Will it be affected by temperature or humidity?
- Is it your only example, or can it be rotated with similar objects?
- Can you provide adequate support for it?
- Would it be better to use a replica or copy, instead of the real thing?

You'll find some conservation techniques to help stop your objects from deteriorating, either in storage or on display, in He Rauemi Resource Guide 5: *Preventive conservation*.

# Mounting and displaying objects

Mounts are a very effective way to display collections. A mount is a support that helps hold an object in a stable position while on display. It prevents movement that might stress the object, especially if it is structurally weak or brittle from, for example, age or insect damage. A mount will also help to keep an object safe in the event of an earthquake.

The process of making discrete but secure mounts can involve intensive handling of objects. You need a high level of collection handling skill to undertake this work. Except when the object is required for fitting, keep it well away from the work area and your tools.

Always document how objects were mounted by taking photographs. This will help staff remove them safely when the exhibition is deinstalled.

## Start with what you've got

When you are planning how best to display each object, start with materials you already have or can get at no cost.

- Can you reuse or recycle materials from previous exhibitions?
- Does a larger museum near you have unwanted furniture, display cases, or lighting that needs a good home?
- Are there any old-style shop fittings around your town? They can make fine display furniture.

But check props and furniture carefully – if they are dirty or insect damaged, they might harm your collections.



A display of children's toys and games. Make sure that furniture pieces used for this type of display are not collection objects. Image courtesy of Wainuiomata Historical Museum Society

## Displaying objects without a mount

You can display most small, flat objects (such as cups and saucers) in an enclosed display case, without a mount. A small amount of dental wax, quake putty, or quake wax applied to the base of glazed ceramics will keep them in place and prevent damage.

Rhoplex is another excellent quake hold product that is traditionally used as a conservation adhesive. Canterbury Museum successfully used blobs of Rhoplex during the Canterbury earthquakes. It is less messy than quake wax, and doesn't adhere so much to porous surfaces. Blobs of Rhoplex can be stored between sheets of silicon-coated polyester sheet or Mylar.

## Plinths and raises

Objects laid flat in tall display cases do not inspire or excite visitors. Use plinths or raises to add height and depth to your displays (see images above and below).

You can make reusable plinths from medium density fibreboard (MDF). However, because MDF produces harmful gases, make sure you seal it with two layers of water-based polyurethane, then paint it with conservation-approved paints. Let the plinths off-gas for three weeks before use so that objects will not be affected.<sup>1</sup>

Always place a piece of Mylar (clear polyester film) between objects and painted surfaces. It can be cut to the shape of the object and remain unseen.

You might want to show visitors all sides of an object. If it can't be displayed in the middle of the exhibition space, you can always mount a mirror behind it.



A display using plinths of various sizes. Image courtesy of Expressions Art Gallery

<sup>1</sup> 'Off-gas' refers to the components of materials that are released as gas as part of a chemical process. Paint, glues, or MDF release chemical molecules that can interact with museum objects, causing deterioration such as tarnishing on brass or copper.

## Foam board labels and object mounts

Acid-free foam boards (also known as foamcore or conservation boards) are very adaptable products that can be used to make both object and label mounts. They are light and easy to cut, and come in a variety of colours. Foam board can be stuck together easily using a glue gun and low-melt glue sticks.



A display using foam board object and label mounts. Image courtesy of North Otago Museum

## How to make a label mount using foam board

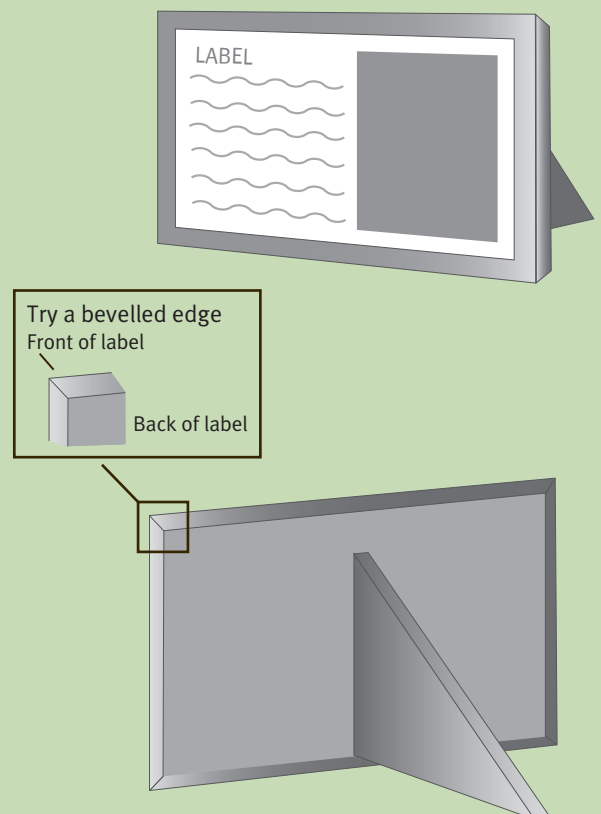
Here is a simple mount that uses a triangle of foam board to hold a label at an angle.

You can print label text and images on paper and then stick them to the board using double-sided mounting film or spray adhesive. Or you can buy foam board with a pre-coated sticky surface, ready to use. Spray adhesive is quite smelly, so it is best applied in well-ventilated spaces, or outside. It's a good idea to practise using adhesives before you tackle the actual job.

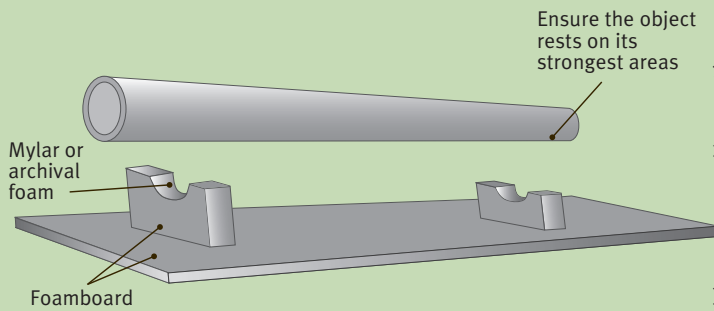
Use a plastic squeegee to remove bubbles and small creases by placing a barrier sheet of clean paper on the label face and gently smoothing the squeegee over the paper on the mounting board.

Cut the excess paper and foam board away using a sharp craft knife and a metal ruler. Several long, gentle cuts are better than a single deep-pressure cut, which might end in a rough finish. You might like to practise bevelling – cutting on an angle so the top side is wider than the base. This makes the edges invisible.

Always click the blade safely away when not in use – even for a moment. Snip the end of the blade regularly to keep it sharp. Dispose of blades in a secure, lidded container.



## How to make a simple object mount using foam board



Mounts, base, and labels made with foam board. Image courtesy of North Otago Museum

1. Materials you will need are: foam board sheet, pencil, notepaper, metal ruler, craft knife, glue gun.
2. Make sure the object is safely placed away from your work space. Only bring it out when you are testing your mount (and always test with great care and caution).
3. Make a simple sketch of the object and note its key measurements on a separate piece of paper.
4. Find the strongest, most balanced parts of the object. These will be the touch points of your mount (where it makes contact with the object).
5. Rule up and cut out your mount sections. Test them against the object.
6. Glue the foam board sections together. Make sure the glue is set cold and any glue strands are removed before testing the fit. No glue should be allowed to make contact with the object. Test the mount again.
7. Where it touches the object, the mount might need to be padded with a small piece of Mylar or archival foam (Cell-Aire, Plastazote, etc).



A recipe book displayed with a Mylar strip. Image courtesy of Toitū Otago Settlers Museum

## Mounting archival material in a display case

You may want to display a document in a display case, either flat or vertically. You can hold the document securely in place with Mylar strips.

1. Place the document on a rigid acid-free backing board. The board may need to be bent to take the curvature of the document into account (for example, a book spine).
2. Cut strips of Mylar film to the required width and length.
3. Lay Mylar strips parallel along the length of the work. Fold the ends and secure them to the backing board with archival double-sided tape.

Turn pages every few months to limit light damage.

Display facsimiles of archival material where possible to help preserve the originals. It is usually possible to scan or photograph documents at your local print shop and get them reproduced to any scale. Scan them as .tiff files at 300dpi. Adjust the image output size as needed, depending on how large you want the reproduction to be. Make sure you stay with the item to ensure the operator is handling it safely. Don't be afraid to ask them to stop what they are doing if the archive material seems to be in danger. It is always preferable to use the services of a specialist in this field.



## Stainless steel mounts

Tig rod (a long, thin, stainless steel rod used in welding) can be bent in a vice to create secure and subtle supports. It can also be welded using silver solder wire. This kind of mounting requires good technical skill developed through practice. This resource outlines the basic techniques and safety advice – further expertise or training is required for making this type of mount.

When making a support, the mount needs to be tested repeatedly against the object to make sure the two fit together appropriately. Great care must be taken not to scuff or mark the object's surface, or to otherwise damage it. Practise on a number of non-collection items first!

Always make sure your environment is safe when using heat guns or small propane/LPG portable torches. Undertake these tasks in the museum workshop or off-site with appropriate fire prevention equipment at hand. And, of course, keep collection objects in safe, secure locations, away from your immediate work space.

Stainless steel needs to have a barrier layer applied to prevent damage to the surface of the object. Polyolefin-based heat-shrink tubing, threaded onto the rod and then shrunk using a paint-stripping heat gun, provides a simple and effective barrier.

Cotene is another product that can be used to provide a barrier between the mount and object. It comes as a black powder. Using a heat gun or a hand-held torch, the mount is heated, then dipped into Cotene powder, which sticks to the mount. Heat is passed over the mount until the Cotene has adhered evenly. Super-enamel spray paint can be used to paint parts of the mount that aren't in contact with the object.

You can contract object support experts to undertake this kind of work. Contact other museums or National Services Te Paerangi for contractor details.

Catheter tubing threaded with clear nylon can be an easy and discreet trick for securing objects when a metal rod isn't appropriate.

## Mounts for large objects

For large objects such as cars or boats, where there may be issues of public safety, have your design approved by a consulting engineer. There are a number of companies and contractors in New Zealand who can undertake this work to a museum standard.

Consult your Museums Aotearoa Directory or ask National Services Te Paerangi for more information.

## Protecting objects on open display

Tape on the floor around objects provides a good psychological barrier to help prevent touching. Placing display cases in front of delicate objects is another way to keep hands off.

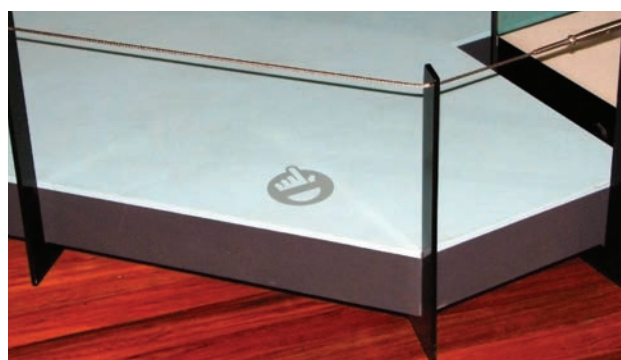
## Colour adds life and drama

Black paint isn't always the best option. Consider using other finishes on walls or sections of walls, such as timber, wallpaper, fabric, weaving, or corrugated iron. You can create a strong visual impact cheaply by using a block of strong colour, large photographic images, or some dramatic lighting.

Any wall paint you use should complement the objects, not overwhelm them. Flat paint is better for background walls, as it's more forgiving on uneven surfaces than paints with a glossy sheen.



The fire engine, *Pride of Dunedin*, mounted for display. Image courtesy of Toitū Otago Settlers Museum



Universal signage helps keep objects safe. Image courtesy of Toitū Otago Settlers Museum

## Displaying works on paper

Works on paper include watercolours, photographs, pastels, newspaper cuttings, manuscripts, and letters. They can easily be damaged by insects, dust, and people. If they are to be displayed outside a case, they need to be matted, framed, and glazed. We recommend you outsource this work to professional picture framers. Be very specific about your framing requirements, and insist they use archival mats and backing cards, and UV-filtering museum-grade glass. If in doubt, seek further advice from the National Preservation Office<sup>2</sup>, or National Services Te Paerangi.

Displaying a reproduction is always a practical solution. Discuss with your team whether it needs to be identified as such.<sup>3</sup>

### Hanging art works

Hang art works so the mid-point is 1.5 metres off the floor. This means that a person of average height can view the work at eye level.

D-rings are the best way to hang paintings. They attach via hooks secured in the wall. They are a lot more secure than the technique where an art work is suspended from a string run across the back of the frame.

If your art works are suspended using the string-along-the-back technique, check that the string is secure and not weakened with age. If it appears weak, replace the string with nylon cord. This can be purchased cheaply from art supply shops. Also check that the eyelet screws are secure. If eyelet screws are weak, loose, or rusty, replace them with D-rings.

Always be extremely careful when replacing screws on the back of a painting. Use hand tools for greater control. Lay the art work face down on a padded, flat, clean table, and make sure the screws are the right depth and width for the frame. Ideally, a skilled picture framer should carry out this work – particularly if the wood around the screw points is weak or split.



D-ring used with a Takiya hook to hang a painting in storage.  
Image courtesy of Sarjeant Gallery Te Whare o Rehua Whanganui

<sup>2</sup> National Preservation Office, National Library of New Zealand: [preservation@dia.govt.nz](mailto:preservation@dia.govt.nz)

<sup>3</sup> If a reproduction is displayed among a number of original objects or documents, it is good to identify it as a reproduction because people might assume it is original. You can simply state 'reproduction' at the end of the object label.



Art work resting on foam blocks. Image courtesy of Auckland War Memorial Museum



Marine cleat attached to the back of a framed artwork. Photograph by Kate Whitley © Te Papa

Check what your walls are made from. Do they have the strength to hold heavy art works? If they are concrete, you will need to drill into them with a masonry bit to mount hooks or screws.

If you do need to hang paintings using the string-along-the-back technique, you should suspend them on large-headed screws drilled into the wall. Alternatively, use double-nailed wall hooks. Bend the hook back slightly before you nail it in, for added earthquake security.

Handle art works one at a time. Hold them with one hand underneath the frame and one hand on the side. Never hold paintings by the top of the frame.

Place art works on a protective layer on the floor (such as bubble wrap or foam blocks) before they are hung. This will help prevent damage to the frames.

Spacing works out on the floor will help you decide their final placement.

A good tip is to make paper templates of the works. You can put the templates up with Blu-Tack. This lets you get the spacing right without extra handling of the art works. A string line placed at 1.5 metres above the ground can guide you to the centre points of the art works.

Handy tip: when using a spirit level, wrap rubber bands around each end. This will help it grip to the wall while you are marking up for hanging works.

If you are displaying a heavy art work, stainless steel marine cleats are recommended. As with all heavy or cumbersome objects, get someone to help you move or hang them. This will help protect the object – and your back!

In the event of an earthquake, you need to think about not just keeping the art work or object safe, but also keeping visitors or staff safe from it.

# Labels and interpretation

## Writing labels

Your labels will be read for an average of two seconds each, so put the key point in the first sentence. Labels need to be presented clearly, and at a height where people can read them as they walk past.

Images can be effective when incorporated into labels. As well as serving to break up the text, they can sometimes tell as much about the topic as the words themselves.

Keep your sentences brief. Long streams of text can be hard to follow. Readers can easily lose their place.

Find out the reading level of your intended audience, and keep them in mind as you write. Avoid jargon and, where specialist terms are necessary, give definitions. Give consideration to including te reo Māori in your labels and storyboards.

Keep a few pairs of reading glasses behind the front desk for visitors with visual impairments. Ensure print uses at least 18-point text so it is as legible as possible. Remember too that the space may be dimmer than normal reading conditions.

## Label production

The simplest way to produce a label is to print black text on white or light paper, and then mount it onto cardboard using a glue stick.

Perfectly good labels can be produced on programmes like Microsoft Word or Publisher. Adobe InDesign or Illustrator are slightly more advanced but very effective programmes for designing labels.

Employing a graphic designer is a good option too – particularly for large graphic panels. People with these skills can be found in most communities these days, and printing is becoming much more affordable. Make sure you have a clear idea about what you want from the designer. Communicate your needs to them clearly to avoid cost overruns. The document ‘How to write an exhibition proposal’ will help here (see ‘Other resources’ on page 15).

Vinyl lettering is produced by most signwriters. It is great for use in exhibition titles and can be applied very effectively to walls, glass, acrylic materials like perspex, and even foam board.

Create a panel to thank everyone who may have contributed to the exhibition in some way.



Vinyl lettering used in North Otago Museum's Janet Frame display. Image courtesy of North Otago Museum

# Lighting and highlighting

Effective lighting can greatly enhance the look of your exhibition. Light the objects and labels, but not the walls and roof!

You need to make it bright enough for people to make their way around safely and easily, but remember that displays can get lost or diminished in spaces with too much light. If appropriate, paint ceilings a dark colour – that way, people will focus on the exhibit before them, not on the lights and pipes above.

Bear in mind the importance of keeping lux (visible light) and UV (ultraviolet light) levels and heat within conservation guidelines. Softer lighting can enhance the feeling of the exhibition too. Reduce damage by fitting UV sleeves over fluorescent lights, and applying UV filtering film to windows. Blinds are essential on windows where natural light radiates into galleries.

Here is a basic guide for lux levels.

Maximum lux level	Type of objects
50 lux	Art works on paper, archives, textiles, natural history specimens
200 lux	Oil paintings, wood, bone, painted metal
1000 lux	Stone, ceramics, glass, metal

Remember that all light causes damage to objects, and that daylight is more damaging than artificial light. Check your light levels with a lux meter – you can buy one from electrical supply and camera shops, or borrow one from another museum. It is worth investing in a good lux meter, as it will be more accurate than a budget one, and should last for many years. Once again, ask other museums and galleries what models they have found effective.

Consult an electrician before embarking on any electrical work. Apart from the risk of disaster, this is a compliance issue.

## What's the best lighting to use?

The most common lighting in museums is currently 12-volt halogen, although LED lighting is rapidly taking over. Both can be fitted into pivoting MR16-type light fittings, which can often be attached to lighting tracks.

Lighting can be used to create dramatic effects. You can spotlight or flood gallery spaces with a variety of beam angles, wattages, and colours.

## LED lighting

LED lighting is more energy efficient than halogen lighting. Units last longer, do not emit UV light, and produce very little heat.

Some LED bulbs are designed to change their light output levels. However, these changes happen in steps, so they cannot always be finely adjusted.

The colour of the light LED lamps produce can change as they age. For example, some white LEDs develop a blue tinge over time – this creates a cold-looking light. Seek advice from other museums or galleries as well as from your electrician or lighting supplier. If working with your electrician or supplier, ensure that they are aware of the museum standards you need to achieve. If you get this right at the start, it will save you a lot of trouble in the long run.

## Halogen lighting

These lights produce heat and so need to be well ventilated. For this reason, they should never be placed directly inside display cases. Make sure you use UV filtering bulbs too, as UV light can harm collection objects.

To spotlight one object, try using a 15-watt, 20-degree bulb – that's a low-energy bulb with a narrow beam of light. If you want to wash a wide area, you might use a 50-watt, 60-degree bulb. Halogen lights can also be set to dimmers – ask your electrician.



Light objects and labels to enhance the look of your exhibition. Photograph by Michael Hall © Te Papa

## Audiovisual technology

Audiovisual (AV) technology can give an extra dimension to an exhibition. If you are going to use technology, plan to include it from the start. Provide seating for AV displays. DVD players are very affordable and reasonably maintenance-free. They can give you sound, still images, and moving images.

Digital photo frames are another cost-effective AV alternative. They're useful for slideshows, and can be mounted or framed to suit your exhibition.

Music enhances a mood. Personal stories on a CD or MP3 player are easy to produce and cost-effective. If you struggle with the technology, ask a teenager!

Subtlety is the key. Sound can travel far, so make sure AVs aren't too loud. Check that they aren't playing over each other – this is distracting for visitors. Short films of no more than four minutes are best. Keep the footage snappy.

Think about where to position your players and monitors. They need to be secure. Place them at the right height for operating and viewing, but out of reach of prying hands. If necessary, mask the controls.

Technology can have a downside – it can break down after a few years, especially if used often. Make sure you have a budget for replacements, and copies of warranties and receipts. Use technology sparingly. Remember, once you commit yourself to any technology, you must ensure that it is always in working order. No one appreciates 'out of order' signs.

## Installing the exhibition

Once you've organised cases, plinths, mounts, labels, and graphics, it's time to install the exhibition.

Assemble the objects for the exhibition in a nearby, safe environment. Make sure they are housed on archival pillows (made out of Tyvek or calico), on deep trays, or in padded boxes (for example, with scrunched wads of acid-free tissue) to prevent movement while in transit. Use trolleys wherever possible. Objects can be vulnerable prior to being hung or installed, so only the required people should be around at this time. Make sure the pathway you will follow with the objects is clear and doors are unlocked and open before you start moving.

Brief all the people involved in the installation about what is happening, when, and in what order. Don't allow non-essential staff or visitors to get in the way. Keep the exhibition space securely fenced off.

Don't rush. Make sure staff are well fed and watered. Mistakes happen when people are tired or hurried.

Wear clean cotton or disposable nitrile gloves when you are handling the objects, and be prepared to change your gloves often. You might want to try the objects in various positions. You might need to modify some of your pre-made supports, or even make new ones on the spot, so have a variety of tools and materials handy.

Stand back and take a good long look. Ask others what they think. Be prepared to make small changes in the display. Expect to make minor alterations here and there after the exhibition opens too.



Ensure items are secure before you start moving them. Photograph by Kate Whitley © Te Papa

# Security

Museum security is a state of mind. It costs nothing to make sure that all staff and volunteers are alert for any suspicious activity.

Questions to consider:

- Is the building secure?
- Are there blind spots in the galleries, where people could hide or not be noticed interfering with things?
- Are visitors monitored by the staff or by camera?
- Who is checking on the displays? How many times a day?
- Have you photographed every part of the exhibition space – for your records as well as a security measure? If you have printouts of display areas in a folder, it is easy to routinely check if things have moved or gone missing.

If objects are on open display and within reach, they will get touched. Make sure any such objects won't be damaged by this.

If you have security cameras, let visitors know. A friendly sign asking people to 'smile for the camera' is both a respectful reminder and deterrent.

A friendly staff member greeting visitors at the door lets them know they are welcome, but also lets potential thieves know they have been 'clocked'.

There are many affordable options for securing your building and your displays. For example, audible alarms are a good deterrent (with prominent stickers on outside windows advertising their existence). Discuss your needs with a local security company.



Greeting visitors at the door helps to keep your museum secure. Photographer Norm Heke ©Te Papa.

# Sourcing exhibition materials and services

*The products below have been tested by Te Papa conservators and approved for use in museum environments. This list is not exhaustive. Consult your local suppliers to find out if other products have had an Oddy test to check for gases harmful to museum objects.*

## Acid-free foam board (available in black or white)

Art supply stores, paper and cardboard merchants

## Adhesives

Seal Print Mount Plus  
Available from H.E. Perry  
[www.heperry.co.nz](http://www.heperry.co.nz)

3M Positionable Mounting Adhesive film  
3M Repositional Adhesive spray  
3M low-melt glue sticks and glue gun  
Available from Packaging House  
Ph 0800 722 566

## Archival materials, for safe storage and display

Conservation Supplies  
PO Box 8839, Havelock North 4157  
Ph (06) 211 3991  
[info@conservationsupplies.co.nz](mailto:info@conservationsupplies.co.nz)  
<http://www.conservationsupplies.co.nz/>

## Port Nicholson Packaging

PO Box 38 133, Wellington Mail Centre  
Ph (04) 568 5018  
[sales@pnp.co.nz](mailto:sales@pnp.co.nz)  
<http://www.pnp.co.nz/>

## Cleaning supplies

Methylated spirits diluted with 50/50 water is an effective glass cleaner.

## Cotene

ICO Polymers  
Ph (09) 442 0162

## Design companies

Museum Workshop  
<http://www.museumworkshop.co.nz/>

*Directory of New Zealand Museums and Galleries*  
Contact Museums Aotearoa for a copy:  
<http://www.museumsaotearoa.org.nz/ma-directory>

## Lighting supplies

Available from your local electrician

## Mylar (polyester film)

Conservation Supplies  
PO Box 8839, Havelock North 4157  
Ph (06) 211 3991  
[info@conservationsupplies.co.nz](mailto:info@conservationsupplies.co.nz)  
<http://www.conservationsupplies.co.nz/>

## Paints

Dulux Breatheasy low-sheen interior  
PaintPlus Colour Systems Scenic Flat  
Resene Enamacryl gloss waterborne enamel  
Resene Lumbersider acrylic  
Resene Lustacryl semi-gloss waterborne enamel  
Resene PVA Semi-Gloss acrylic decorator series  
Wattyl Estapol Speed Clear – use for sealing MDF

## Stainless steel marine cleats and D-rings

Larson-Juhl  
[www.larsonjuhl.co.nz](http://www.larsonjuhl.co.nz)

## Stainless steel mounting supplies

Brazing rod – used for brazing steel and stainless steel  
Bronzecraft general purpose brazing flux – flux powder used with brazing rod when brazing steel  
Stainless steel tig rod  
Available from your local welding equipment supplier

Easy-Flo silver solder wire – used for soldering mild steel and stainless steel

Regal Castings  
Ph (09) 638 7378



## Further reading

### Consult our He Rauemi Resource Guides:

- 5: Preventive conservation
- 10: Exhibitions at your place
- 18: Caring for Māori textiles / Tiakitanga o te kahu āku
- 24: Caring for textiles and clothing
- 26: Condition reporting

## Other resources

National Services Te Paerangi – How to write an exhibition proposal

[https://www.tepapa.govt.nz/sites/default/files/tepapa\\_n819892\\_v1\\_how\\_to\\_write\\_an\\_exhibition\\_proposal.pdf](https://www.tepapa.govt.nz/sites/default/files/tepapa_n819892_v1_how_to_write_an_exhibition_proposal.pdf)

National Services Te Paerangi – Developing a public programme

[https://www.tepapa.govt.nz/sites/default/files/developing\\_a\\_public\\_programme\\_-\\_checklist.pdf](https://www.tepapa.govt.nz/sites/default/files/developing_a_public_programme_-_checklist.pdf)

National Services Te Paerangi – Tips for making effective labels

[https://www.tepapa.govt.nz/sites/default/files/tepapa\\_n819893\\_v1\\_tips\\_for\\_making\\_effective\\_labels.pdf](https://www.tepapa.govt.nz/sites/default/files/tepapa_n819893_v1_tips_for_making_effective_labels.pdf)

Museums Australia Victoria – *Online Museum Training: Creating a Small Exhibition*

<http://www.youtube.com/watch?v=2YviD1Pcq9Y>

## Acknowledgements

This guide was revised by Ian Wards, based on an earlier edition by Chris Currie. National Services Te Paerangi gratefully acknowledges the expert advice provided by Paul Thompson, Kath Purchas, Gerda Nana, Amber Baldock, Kate Woods, Karl Chitham, Phillip Robertson, and Neil Phillips.

# Notes





## **National Services Te Paerangi**

Museum of New Zealand Te Papa Tongarewa

---

**Cable Street, PO Box 467, Wellington, New Zealand**

**Freephone helpline:** 0508 NSTP HELP (0508 678 743)

**Email:** [natserv@tepapa.govt.nz](mailto:natserv@tepapa.govt.nz)

**Website:** [www.nationalservices.tepapa.govt.nz](http://www.nationalservices.tepapa.govt.nz)