

## Section 1: Nominator Details

This section is for information about the source of the nomination and the authority under which it is made.

A copy of the Programme's privacy policy appears on the Programme's [website](#).

### 1.1 Name of nominator (person or organisation)

Full name of the person(s) or organisation(s) making the nomination:

Darryl Gallagher, Senior Curator, Photography, Nelson Provincial Museum

Chris Szekely, Chief Librarian

Alexander Turnbull Library, National Library of New Zealand Te Puna Mātauranga o Aotearoa

### 1.2 Relationship to the nominated documentary heritage

This should be an explanation of the nominator's relationship to the documentary heritage. *For example, the nominator may be a responsible officer of the library or archive which owns the documentary heritage in question; or he/she may be a private individual with a research interest in the heritage.*

Nelson Provincial Museum: Curator of Nelson Provincial Museum's photographic collection

Alexander Turnbull Library: The Chief Librarian is appointed under the National Library Act 2003 to ensure the Alexander Turnbull Library fulfils its purpose to:

- preserve, protect, develop, and make accessible for all the people of New Zealand the collections of that library in perpetuity and in a manner consistent with their status as documentary heritage and taonga; and
- develop the research collections and the services of the Alexander Turnbull Library, particularly in the fields of New Zealand and Pacific studies and rare books; and
- develop and maintain a comprehensive collection of documents relating to New Zealand and the people of New Zealand.

### 1.3 Contact person

This should provide the name of the person who is responsible for the nomination process.

Darryl Gallagher, Senior Curator, Photography, Nelson Provincial Museum

Natalie Marshall, Curator, Photographs, Alexander Turnbull Library

#### 1.4 Contact details

This should provide sufficient details to allow easy contact with the contact person.

**Darryl Gallagher**

**Email:** Darryl.Gallagher@museumnp.org.nz

**Phone:** +64 3 547 8544

**Natalie Marshall**

**Email:** natalie.marshall@dia.govt.nz

**Phone (DDI):** (04) 462 3981

### Section 2: Identity and Description of the Documentary Heritage

#### 2.1 Title of the documentary heritage item or collection

This should be the complete name of the documentary heritage as it is usually known. This should include dates if they are usually part of the name.

Tyree Studio Collection

#### 2.2 Title of inscription

If the nomination is successful what do you want it to be titled (e.g. for certificates)? Please use a maximum of 6 words.

Tyree Studio Collection

#### 2.3 Description of the documentary heritage

This should include a full description of what is included in the documentary heritage, the scope of the documentary heritage and its size.

The Tyree Studio Collection comprises approximately 120,000 negatives at Nelson Provincial Museum. The vast majority are on glass plate support – of both collodion wet plate and the later gelatin dry plate technologies. Approximately 11,250 are nitrate and acetate sheet film negatives. There are also approximately 1,220 glass plate negatives which come under the ownership of the Alexander Turnbull Library, National Library of New Zealand Te Puna Mātauranga o Aotearoa.

The collection dates from approximately 1860 to 1947. Although the Tyree studio was established in Nelson in 1878, the Tyree studio purchased the catalogues of previous photographic studios based in Nelson, which date from 1860 into the 1870s. These studios were: William Henry Davis, William Brown, Theodore Bloch, Isaacs and Clark, Louis Daroux, Alexander Fletcher, Maguire and William Akersten.

At Nelson Provincial Museum the collection comprises of quarter plate, half plate, whole plate, 8x10, 10 x 12" and 12"x15" negatives. It takes up 11 large metal cabinets: six of 1510 height, 1310mm width, 760mm depth; three of 1370mm height, 1310mm width and 760mm depth and two of 1370mm height, 1010 width, 760mm depth. Then there are two large metal shelving units of 2100mm height, 910mm width and 300mm depth. At the Alexander Turnbull Library the glass

plates are in half plate, whole plate, and 8x10" formats. These are protected in the Library's store for glass plates. The store achieves the ISO specifications for the extended term keeping of photographs on a glass base.

The Tyree Studio Collection is predominantly studio portraits but also contains, scenic shots and townscapes as well as civic occasions. Although mostly of Nelson, the Tyree photos also span Golden Bay, Marlborough, West Coast and Wellington. The Wellington ones are among those owned by the Alexander Turnbull Library, National Library of New Zealand Te Puna Mātauranga o Aotearoa.

Nelson Provincial Museum also holds the original Tyree Studio indexes for the quarter plate (1 book) and half plate (3 books) negatives. Original business records are also held including 4 cash books, 7 day books, 5 ledgers, 1 order book and 2 letter books.

#### **2.4 Catalogue, registration or bibliographic details**

This should include any bibliographic, registration, inventory, classification and/or call numbers that uniquely identify the documentary heritage.

Example: *Picton Wharf*. Nelson Provincial Museum, Tyree Studio Collection: 181925

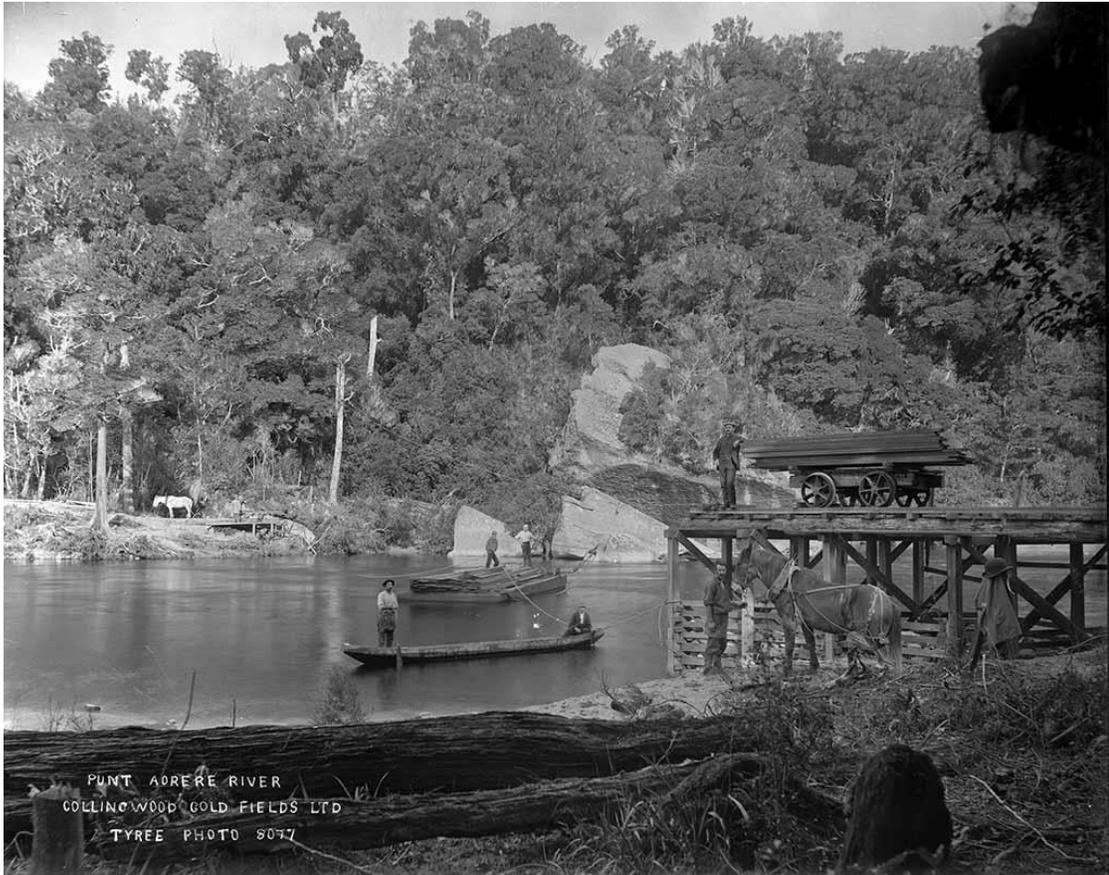
Most of the collection can be found on our Collections Online:  
<https://collection.nelsonmuseum.co.nz/explore>

#### **2.5 Visual documentation**

Where available and appropriate, photographs or videos of the documentary heritage should be supplied.



Trafalgar Street, Queen Victoria's Golden Jubilee, 1887. Nelson Provincial Museum, Tyree Studio Collection: 181975



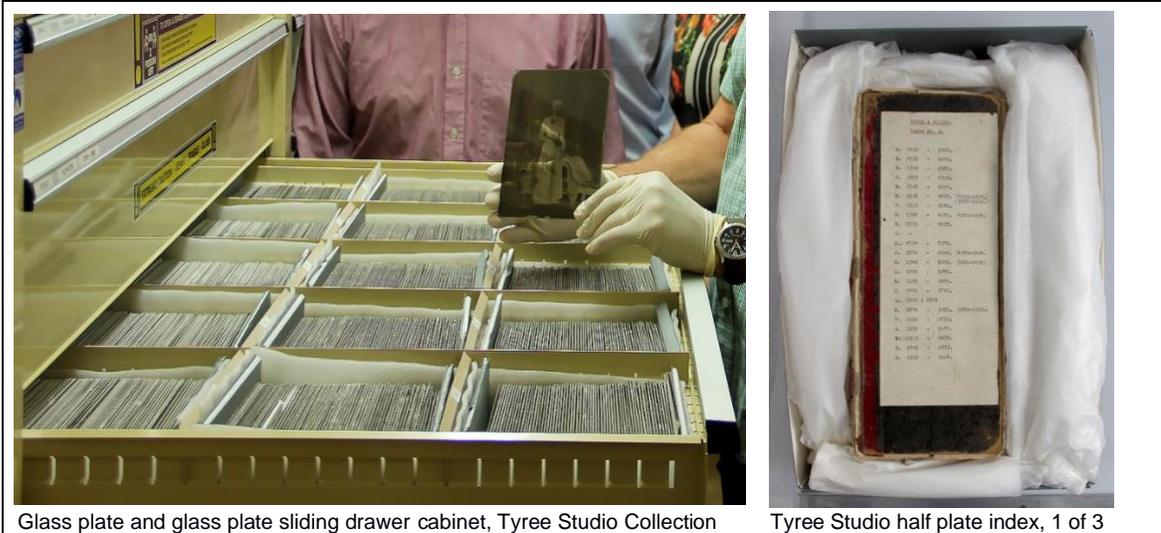
Aorere River punt, Collingwood Goldfields Ltd. Nelson Provincial Museum, Tyree Studio Collection: 182335



Left: Miss Rosaline Frank. Nelson Provincial Museum, Tyree Studio Collection: 181144



Right: Gottfried Lindauer. William Davis. Nelson Provincial Museum, Tyree Studio Collection: 10632



Glass plate and glass plate sliding drawer cabinet, Tyree Studio Collection

Tyree Studio half plate index, 1 of 3

## 2.6 Bibliography

This should be, where possible, a list of 3-6 published sources that have been produced using (i.e. drawing heavily on) the documentary heritage to attest to the item/collection's significance.

Johnston, M. 1993. *Gold in a tin dish: The search for gold in Marlborough and Eastern Nelson*. 2 vol. Nelson, N.Z.: Nikau Press.

Dawber, C. & Win, C. 2003. *Ferntown to Farewell Spit*. Picton, N.Z.: River Press.

McAloon, Jim. 1997. *Nelson A Regional History*. Cape Catley Ltd in association with Nelson City Council

Lash, Max D. 1992. *Nelson Notables 1840 – 1940 A dictionary of regional biography*. Nelson Historical Society Inc.

Newport, J. N. W. 1971. *Collingwood A History of the Area from Earliest Days to 1912*: Caxton Press

Neale, June E. 1982. *Pioneer Passengers*: Anchor Press Limited.

## Section 3: Assessment Against the Criteria

### 3.1 History/provenance

This should be a summary of the provenance of the documentary heritage (for example, how and when was the material acquired and integrated into the holdings of the institution?)

Catalogues of glass plate negatives of the early Nelson photographic studios of the 1860s and 1870s were purchased by the Tyree studio. These studios were: William Henry Davis, William Brown, Theodore Bloch, Isaacs and Clark, Louis Daroux, Alexander Fletcher, Maguire and William Akersten.

William Tyree, Tyree studio owner, and later Rosaline Frank, subsequent Tyree studio owner, kept the entire negative catalogue safe in a brick and concrete strongroom.

In 1948 Rose Frank sold approximately 1,220 of the negatives to the Alexander Turnbull Library for 100 pounds.

Just before her death in 1954 Rose Frank donated the remaining 120,000 negatives to the Nelson Historical Society.

In 1974 the Nelson Historical Society transferred ownership to Nelson Provincial Museum and the negatives were moved from the old strongroom to the then newly built museum in Isele Park, Stoke Nelson. This building is now Nelson Provincial Museum's research facility and the negatives are still housed here in 2017.

### 3.2. Uniqueness of the documentary heritage

Give a brief explanation of why the documentary heritage is unique and irreplaceable

The Tyree Studio Collection stands apart in that it is a complete and intact photographic studio catalogue from the inception of the studio in 1878 until its dissolution in 1947. It also includes the catalogues of earlier Nelson photographic studios of the 1860s and 1870s. For a region the size of Nelson to have such an extensive and intact photographic record from the early days of photography in New Zealand and spanning 87 years, puts it in a special place as both a study of genealogy and comprehensive visual documentary of the development of a region from soon after the first European settlement, in 1841.

### 3.3 Assessment against the significance criteria

This should provide an explanation of what criteria the documentary heritage meets and why it meets those criteria. The documentary heritage must meet at least one of the criteria in this section. An explanation of each criteria is given on the front page of this form

**Time:** The Tyree Studio Collection spans approximately 87 years from 1860 until 1947. Within this time range development from the early days of the region can be evidenced in terms of landscape and townscape and also the people.

**Place:** Nelson was an important region in the history of the European settlement of New Zealand. Conceived as a settlement early on by the New Zealand Company, Nelson was referred to as "the second colony of New Zealand" and was established as such in 1841.

The Tyree Studio Collection is in effect a continuous study of the early stages of a colony from soon after its settlement and throughout its development. Sparse landscapes can be compared with later photos to show their changing nature as buildings and infrastructure develop. Also comparisons show the changes of buildings, especially commercial ones, as they were altered and replaced over time.

**People:** The photographic studio sometimes captured images of people at several stages of their life from adolescence until old age and also several generations of the same family. The photographs of Nelson's workers in industries such as crop picking and factories are an important record and the images that William's brother Fred Tyree captured of the gold mining industry are a nationally important resource which is often requested by people researching this area. The capturing of civic occasions bears testament to how the population interacted as a collective, often gathering en masse for occasions such as Queen Victoria's Golden Jubilee.

Among the portrait studio's broad capture of people in Nelson over this period are individuals who are now recognized as historically significant. Included is the first official Chinese immigrant to New Zealand, Appo Hocton, and rare portraits of Gottfried Lindauer from soon after his arrival in New Zealand.

**Subject and Theme:** The portrait photographs demonstrate an evolution in styles and tastes in clothing fashion and how people wanted to be portrayed through backgrounds and props. The photos of industry provide good examples of techniques in fields such as gold mining and factory processing.

**Form and Style:** Part of the success of the Tyree Studio is due to their reputation for quality.

**3. 4 Testimony of at least two independent experts**

The committee requires testimony from at least two independent people or organisations who can give an informed opinion about the significance and provenance of the documentary heritage. The informed opinion should focus on the criteria for inscription provided above and on the front page of this form. Please provide up to one page from each expert in support of your submission.

**Expert One**

Name	Gerard Hindmarsh
Qualification(s)	<p>NZCD (Survey), <b>Awards/Fellowships</b>            1988 Tasman Electric Power Board – Business Award (Sole Trader winner) Nelson Provincial Chamber of Commerce            1991 Cathay Pacific Travel Journalist of the Year (inaugural winner)            1995 Asia 2000 Foundation Travel Award (Burma, Vietnam, Thailand)            1996 NZ-Japan Foundation Travel Award            1996 NZ India Business Council award            1997 Asia 2000 Foundation Business Fellowship            1998 Asia 2000 Foundation Travel Award – Cambodia            2009 NZ Society of Authors Top of the South Residency            2010 Heritage Events and Culture Award, Tasman Nelson Environment Awards</p> <p><b>Reports</b>            2001 'Artists in development, a Unique Workshop, Vanuatu' Empowering Pacific Artists &amp; encouraging sustainable communities) Commissioned by UNESCO Apia</p>
Contact number	
Email	
Paragraph in support	<p>There is no doubt in my mind that the Tyree photographic collection deserves international recognition. As a journalist who has researched in-depth the work of the Tyree brothers, Fred and William, or indeed anyone who is familiar with their collection, one cannot but be immediately impressed by the sheer scope of their work, the likes of which have never been repeated since. But perhaps the lasting import of the Tyree legacy lies not in the actual glass negatives themselves, but the historical context the way they document a colony struggling</p>

	<p>towards nationhood in a way few other collections here or overseas have ever done. When I was writing “Frontier Photographers – The Tyree’s Priceless Legacy” for NZ Geographic (April/June 1997), John Turner of Auckland University commented to me that the partnership stood out in a myriad of ways; “The interesting thing about the Tyrees was their exceptional and successful promotion of their local area. It was an idea that was far ahead of its time. Although it seems hard to credit today – in an age of disposable cameras and one hour processing- a 100 years ago photographers were key figures in society. Cameras – large, impressive affairs, with their mysterious black clothes and explosive flashes – were the preserve of a few professionals, and if you wanted an image of yourself, family or work, then you enlisted the help of a photographer.” Expanding on this whole concept , Jonathon Raban in ‘Bad Land’ a story colonial life in the Western United States, and one which closely parallels Nelson’s colonial history, says; “Photographs were at once precious keepsakes of the past ...and palpable evidence of a new life. In young western towns, where everyone came from everywhere else, and everyone needed a ‘likenesses’ to send home, photographers were in demand as much as sadlers, attorneys and Chinese laundrymen.” Put more simply in an overall context, if it hadn’t been for the likes of the Tyree Brothers, Nelson’s past, indeed all of New Zealand’s – would be dim indeed. But even more than that, their work remains as a remarkable insight into a colony struggling towards nationhood. This struggle was repeated throughout the New World, yet few places have such a magnificent visual documentation such as what exists in Nelson. The existence of this collection fills in the blanks of other places where documentation is lacking. And it will remain a treasure of inspiration into the future.</p>
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**Expert Two**

Name	Karen Stade
Qualification(s)	<p>Queen's Service Medal for services historical research and the community (2017)</p> <p>Historical researcher and writer/publisher of local history books: Aim High - Nelson Central School 125 Years; When the Path Leads On, The First Fifty Years of Nelson Branch Waitaki High School Old Girls' Association, 1955-2005; Richmond Primary School 150 Years; The School By the Sands; Appo Hocton, New Zealand's First Chinese Immigrant, Nelson 1842-1920; The Farquhar History; Meet You At The Church Steps, A Social History of a Nelson Landmark; Pasta, Prayer &amp; Promise, the Story of Nelson's Italian Community 1860-2014. (2003 – present)</p> <p>Genealogist (1990 - present)</p> <p>Editor, Nelson Historical Society Journal (2015-present)</p> <p>President, Nelson Historical Society (2011-2014, 2016-2017)</p> <p>Researcher and writer for The Prow <a href="http://www.theprow.org.nz">www.theprow.org.nz</a> (2008 - present)</p> <p>World War I Commemorations Liaison Co-ordinator, Nelson City Council (2015)</p> <p>Researcher and exhibition curator for Nelson Provincial Museum: A Celebration of Business Vitality, 150 Years of the Nelson Tasman Chamber of Commerce; Appo Hocton, New Zealand's First Chinese Immigrant, Nelson 1842-1920; Kiwi Keith, Portrait of a P.M.; World War I – Their Stories, Our History (2008 - 2015)</p> <p>Journalist for the Nelson Evening Mail/Nelson Mail, historical columns and features (1983-1988, 2005-2008)</p>
Contact number	
Email	
Paragraph in support	<p>I am pleased to write in support of the Nelson Provincial Museum's nomination of the Tyree Photographic Collection to be inscribed on the UNESCO Memory of the World Register.</p> <p>Over the last 30 years I have made extensive use of this remarkable collection in my various heritage, research and writing roles. The Tyree Collection is an exceptionally valuable and high quality pictorial record of the development of the Nelson Province and of Nelson City. Where some early collections focus solely on studio portraiture, the Tyree Photographic Studio in Nelson also contains scenic landscapes, townscapes, and an early form of news and social commentary photography in which public events and activities were recorded. The collection's images are not just restricted to the urban centre of Nelson City but span the entire province from about 1860 to 1947. This gives us almost unparalleled continuous photographic evidence of the rapid and significant social and cultural change and development of the Nelson region, starting less than 20 years following European settlement.</p>

	<p>The incredible breadth, timespan and sheer size of the Tyree Collection offers a rich source of imagery with which to illustrate that growth. Industry, business, transportation, farming life, rural development, civic occasions, housing, and social activities including entertainment, sport and recreation, along with the faces of ordinary Nelsonians – both in formal and informal settings, collectively make this collection a national treasure.</p> <p>That the Tyree Collection encompasses a series of smaller photographic collections from other early Nelson photographic studios, including images taken in the decades before the Tyree Studio, adds even more value to it.</p> <p>Very few New Zealand provincial cities and regions can boast such an expansive photographic legacy, ensuring the collection is also of important historical significance to New Zealand.</p> <p>It may be gilding the lily, but the Tyree Collection is also highly significant for another reason: for much of its years of operation, the Tyree Studio was actually run by a woman. Rosaline Frank worked for years for the Tyree brothers Fred and William, learning the art of photography herself. She managed the studio when the Tyrees left Nelson and eventually bought it. It was Rose whose commitment to keeping the fragile collection of glass plate negatives together saw them stored safely and securely until she transferred ownership to the Nelson Historical Society shortly before her death in 1954, which gifted it to the newly formed Nelson Provincial Museum Trust Board in 1974. Rose is a wonderful example of a late-Victorian, early-twentieth century businesswoman who not only successfully operated in a male-dominated field, but also in one whose equipment was technical and the chemical and preparatory processes highly complex. She is part of a generation of New Zealand women who gained the vote and contributed to the rise of feminism.</p> <p>Today, Rose Frank’s gift of the Tyree Collection means researchers around New Zealand and the world can access stunning images of early Nelson and New Zealand and the people who lived and worked there. The near completion of a digitisation project by the museum will see every plate glass negative scanned and digitised, ensuring the images will forever be available online for future generations to enjoy and learn from.</p> <p>It is for all these reasons, that the Tyree Collection is highly worthy of being inscribed on the UNESCO Memory of the World Register.</p>
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The above experts have given their written permission to provide this information to the Memory of the World Committee and they have agreed that the provided information can be published without email and contact details and that they can be contacted by the Nominations Subcommittee if required. Yes No

**Section 4: Legal Information**

**4.1 Owner (name and contact details)**

This should be the name and full contact details of the owner or owners, whether an institution or an individual.

Tasman Bays Heritage Trust  
The Nelson Provincial Museum  
Pupuri Taonga o Te Tai Ao  
PO Box 853, Nelson 7040, New Zealand

Tel. +64 3 548 9588

Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa  
PO Box 12349  
Wellington 6144  
New Zealand

Phone (04) 474 3000  
[www.natlib.govt.nz](http://www.natlib.govt.nz)

#### **4.2 Custodian (name and contact details if different from the owner)**

This should be the name and full contact details of the custodian, whether an institution or an individual. Sometimes the custodian of the documentary heritage may not be the same as the owner. It is essential to establish both before a nomination can be added to the Register.

As above

#### **4.3 Legal status**

This should state whether the documentary heritage is owned privately, or by a public institution, or by a commercial corporation. Details of legal and administrative powers for the preservation of the documentary heritage should be the name of the Act, or other instrument of administrative power, that gives the owner and/or the custodian the legal power to preserve the documentary heritage.

The negatives held at Nelson Provincial Museum are owned by Tasman Bays Heritage Trust, trading as Nelson Provincial Museum.

The negatives held by the Alexander Turnbull Library are owned by the Crown. Legal and administrative powers for the preservation of the documentary heritage are given under the National Library Act 2003.

#### **4.4 Accessibility**

This should be a brief description of how the documentary heritage may be accessed. All access procedures and restrictions should be clearly stated on the nomination form. There are three levels of access:

- access to verify the significance, integrity and security of the material. This is the minimum condition for listing
- access for reproduction, which is strongly encouraged
- public access in physical, digital, or other form

Nelson Provincial Museum's Tyree Studio Collection is housed at our research facility in Isele Park, Stoke.

The facility is alarmed and monitored.

Public appointments can be made to view the material. Photo file prints of much of this collection are available for viewing in the public research area. The original material is kept away from the public area in climate controlled conditions in lockable special built cabinets. Access to view this is only possible under staff supervision.

Digitization of the Tyree Studio Collection has been completed and most of them have already been uploaded for research on to our Collections Online: <https://collection.nelsonmuseum.co.nz/explore> The rest of this collection is intended to also be uploaded onto our Collections Online, with the exception of material featuring named or known Maori or material deemed to be of sensitive nature.

All of the Tyree Studio Collection is available for reproduction requests. Images containing named or known Maori are subject to approval from the Te Tai Ao Iwi Komiti before they are released.

The negatives held by the Alexander Turnbull Library are held in secure, environmentally controlled conditions, in closed stacks located in the National Library building, Molesworth Street, Wellington. A small number of authorized staff have access to these areas by swipe card. These negatives have surrogates in the form of 'file prints' in the Library's General Reading Room. Approximately 343 of the 1,220 negatives held by the Library have been digitised and can be viewed on the Library's website at <https://natlib.govt.nz>. The viewing of surrogates is encouraged in preference to the negatives themselves.

#### 4.5 Copyright Status

This should state whether the documentary heritage is subject to copyright. For items that are copyright, details should be provided on the relevant copyright legislation and copyright owner(s). Any other factors affecting the legal status of the documentary heritage should be noted. For example, is any institution required by law to preserve the documentary heritage in this nomination?

The Tyree Studio Collection is now out of copyright and classified as public domain.

The Alexander Turnbull Library is required under the National Library Act 2003 to "preserve, protect, develop, and make accessible for all New Zealand the collections of that Library in perpetuity and in a manner consistent with their status as documentary heritage and taonga".

### Section 5: Stakeholders

The nominating institution is accountable for consultation with all relevant stakeholders before submitting the nomination.

#### 5.1 Owner

The owner(s) of the documentary heritage has been consulted:  Yes  
 No

#### 5.2 Custodian

The custodian(s) of the documentary heritage has been consulted:  Yes  
 No

#### 5.3 Significant Stakeholders

Stakeholders with a significant interest in the content of the documentary heritage e.g. Iwi, family members, have been consulted, if relevant:  Yes  
 No

## Section 6: Care and Preservation and Risk Assessment

Identify any risks to the survival of the nominated documentary heritage. (Note successful inscription may assist you to obtain funds to preserve and care for the nominated documentary heritage).

If your nomination is successful we may request additional information on the care and preservation of the inscribed documentary heritage.

All of the Tyree Studio Collection is kept in climate controlled storage. Glass plate negatives are housed at 18 degrees. The nitrate sheet film poses a greater risk in terms of inherent instability and is housed in cold storage at 1.5 degrees Celsius and between 20 and 30 relative humidity.

Nelson Provincial Museum's research facility has undergone earthquake strengthening in 2013

The glass plate negative collection has recently been rehoused during the recent glass plate rehousing and digitization project into custom made lockable sliding drawer metal cabinets.

Some of the glass plate negatives have been historically broken and are kept separately from the rest in acid free envelopes, inside acid free boxes.

The requirements for long-term preservation of the Alexander Turnbull Library's glass negative collections are informed by the International Standards Organisation's standard *ISO 189118 Imaging Materials – Processed photographic plates – storage practices*. The Library's glass negatives, including the Tyree Studio Collection negatives, are held in a storage space kept at  $13^{\circ}\text{C} \pm 2^{\circ}$ ,  $45\%\text{RH} \pm 5\%$ . The negatives are stored in steel cabinets which are to a high standard of earthquake protection with seismic engineering of the floor anchoring, and cross-bracing of the cabinets. The cabinets are latched without locks and have soft-closing drawers. In addition, further support and restraint is provided through packing of the interior cabinet spaces with corrugated card.

<b>Risk</b>	<b>Likelihood of risk occurring</b>
<b>Water</b>	<b>Low</b> – There are overhead water sprinklers in the storage areas, but materials are stored in cabinet that would prevent water damage. The building is managed and monitored by Property Services, Department of Internal Affairs.
<b>Theft</b>	<b>Low</b> – Good level of security and monitored alarms. CCTV cameras operate in the reading room and are recorded to video. Security gates operate at entrance to the first floor of the National Library building. Security guards patrol the public and storage areas.
<b>Fire</b>	<b>Low</b> – Protected by smoke detectors, alarms and water sprinkler fire suppression.
<b>Reader/staff handling</b>	<b>Low</b> – Staff trained in care and handling. Clients use original materials only when surrogates are not available and then only in a supervised reading room.
<b>Inherent vice</b>	<b>Low</b> – Collections are kept in secure storage under controlled environmental conditions, including low temperature, humidity and light levels, in rigid archival protective enclosures. Cabinets give good protection and support.

### Section 7: Summary

Provide a brief summary describing the documentary heritage and how it meets the criteria for the New Zealand Memory of the World Register. Please keep your summary to no more than 300 words as, if successful, it will be used on the website ([www.unescomow.org.nz](http://www.unescomow.org.nz)) to describe why the documentary heritage has been inscribed on the New Zealand Register and given UNESCO recognition.

The Tyree Studio Collection holds a unique and valuable place among historic photographic collections. It comprises a complete and continuous photographic catalogue documenting the early days of one of the first European settlements in a new nation and throughout its development until after the second world war.

The Tyree studio, which was based in Nelson, went from 1878 until 1947 and also subsumed earlier Nelson based photographic studios of the 1860s and 1870s. Nelson Provincial Museum holds around 120,000, mostly glass plate negatives, of the Tyree Studio Collection, while approximately 1,220 are held at the Alexander Turnbull Library in Wellington.

The majority of the collection documents the people of Nelson over several generations, done through its portrait studio. This has become an invaluable resource for genealogists, for many of whom their family's first point of settlement in New Zealand was Nelson.

However, townscapes, scenic views and civic occasions were also a key part of the business and give witness to how Nelson grew and developed from soon after its settlement.

The rarity of this collection is largely due being complete and intact despite the expanse of time that it covers, from soon after the early days of photography in New Zealand. While other glass plate negatives were having their emulsion scraped off in order to re-use or repurpose them William Tyree had a strongroom built to house and protect these negatives from fire damage and from people. Rose Frank who later managed and owned the studio then safeguarded this collection until she retired after 61 years in the job.

Nelson Provincial Museum has been undergoing a rehousing and digitization project since 2010 to preserve the glass plates and make their images accessible via digital means. This has been completed for the Tyree Studio Collection. At the time of writing this over 76,000 are now viewable on our Collections Online.

### Section 8: Permission to use visual documentation

*The Aotearoa / New Zealand Memory of the World Committee will work to obtain publicity for the Programme and for the successful inscriptions.*

Do you give permission for the Committee to use the visual documentation you have provided for Aotearoa/New Zealand Memory of the World publicity purposes (e.g. brochures/website)?

Yes

No

I would like to be consulted first

### Section 9: Declaration of Authority

I am authorized to nominate the above documentary heritage to the New Zealand register

Name: Darryl Gallagher

Date: 28 August 2017