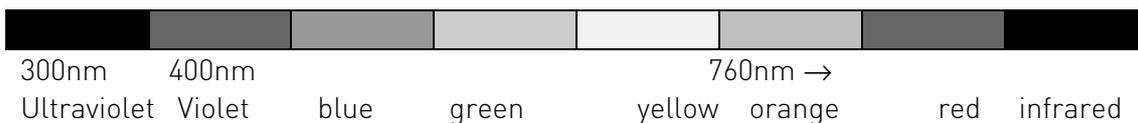


## CONSERVATION AND LIGHTING

Light is essential for the examination and enjoyment of collection items. But in a museum light also means damage: dyes and pigments fade or change appearance and the materials from which the objects are made deteriorate. Damage occurs even at low light levels and the effects of light are cumulative. Items with organic components are particularly susceptible to damage by light. The only materials not affected are stone, ceramic, glass, and metal.

Light is a form of energy. It is expressed in wavelengths. Natural light starts at a wavelength of 300 nanometres (wavelengths shorter than 300nm cannot penetrate the atmosphere). The light spectrum can be divided into three main groups:

1. The band between 400 and 760nm is called **visible light**. We see it as the colours of the rainbow.
2. Wavelengths shorter than 400nm are called **ultraviolet radiation**. They cannot be seen by the human eye. Ultraviolet radiation has the shortest wavelengths and therefore the most damaging effect.
3. Wavelengths longer than 760nm are called **infrared radiation**. This radiation is also invisible, but it is felt as heat.



Nearly all types of light contain all three components, but the amount of each component can vary: daylight contains a high level of ultraviolet radiation, tungsten light contains little ultraviolet but emits a high level of infrared radiation.

There is no 'safe' light level, below which damage will not occur. The risk of light damage cannot be entirely eliminated unless all light is eliminated, but it can be reduced by:

- reducing the amount of visible light an object receives (the *illuminance* or *light intensity*)
- reducing the time an object is exposed to visible light (the *cumulative effect*)
- eliminating all unnecessary invisible radiation

## REDUCING THE AMOUNT OF VISIBLE LIGHT

The intensity of visible light is measured with a light meter, which gives a reading in lux (1 lux = 1 lumen per square metre). It has been shown that 50 lux is the minimum amount of light needed to see the shape and colour of an object adequately. Therefore **50 lux** has been accepted as the **maximum recommended level for very sensitive items**, such as costumes and other textiles, fur and feathers, dyed leather, prints, drawings, watercolours, stamps, manuscripts, coloured and many types of old photographs, miniatures, transparencies, and unprimed thinly coloured paintings on canvas.

**For items that are moderately sensitive**, such as oil and tempera paintings, lacquerware, plastics, wood, furniture, horn, bone, ivory, undyed leather and minerals, the **maximum recommended level** is **200 lux**.

Stone, ceramic, glass, and metal are **insensitive to light**, but it is **recommended that 300 lux not be exceeded**, as it will become more difficult for the human eye to adapt when there are large differences between light levels from one space to another.

The harmful effects of **daylight** can be reduced by:

- eliminating all direct sunlight
- keeping light-sensitive objects away from unblocked windows
- applying solar control film to windows and skylights (this is a light-reducing transparent film, which allows a view from the inside, but looks dark from the outside)
- using net curtains, Venetian blinds or calico blinds (these give a more natural look from the outside, which may be important for historic houses, but they do not allow a view from the inside)
- blocking off the light entirely with blackout blinds

The harmful effects of **artificial light** can be kept to a minimum by:

- using low wattage lights
- reducing the number of lamps
- diffusing the light
- using dimmer switches

It may be difficult to control daylight, as its intensity is not constant. At low light levels it can also give a rather gloomy appearance. In these situations (additional) artificial light will give a more satisfactory result. With artificial light sources the light can be made up to suit the situation: intensity; UV-content; direction; diffusion; and colour rendering (the "coolness" or "warmth" of the colour of the light) can be fully controlled to meet museum specifications.

## REDUCING THE TIME OF EXPOSURE

The damage that results from light exposure is a combination of the intensity of the light and the length of time an item is exposed to that light. An item exposed to a light intensity of 100 lux for six months will suffer the same amount of damage as an object exposed to twice the intensity for half the time (ie: 200-lux for three months).

It is therefore important to control the time museum objects are exposed to light. If a light sensitive item has been displayed under moderately low levels for extensive periods, the total exposure level may be very high, though spot readings may be around the recommended limit. To keep the total amount of light to a minimum, **annual light exposure levels** are used.

Annual exposure hours are based on the average number of opening hours per year for a standard museum. They are found by multiplying the number of hours per day a museum is open (ie 7 hours) by the number of days per week a museum is open (ie 6) by the number of weeks per year it is open (ie 52). This gives a figure of 2,184 exposure hours per year.

The annual exposure hours times the recommended maximum for spot readings gives a figure for **the recommended maximum number of lux/hours of exposure over the whole year**.

100,000 lux/hours for very sensitive items (50-lux)

450,000 lux/hours for moderately sensitive items (200-lux)

Annual light exposure levels can also be a useful guide when the light level cannot be reduced sufficiently. In such a case a shorter display period will ensure that the total light exposure remains within the annual maximum. Once the recommended annual exposure level has been reached, objects should be removed from display and placed into dark storage.

To reduce the exposure time, the following measures can be taken:

- change the displays regularly, temporary displays allow objects to be rotated with items in storage
- turn pages of books regularly
- fit curtains to display cases
- fit time-switches on room or display case lighting
- install sensors that switch on the lights only when a movement is sensed
- exclude all light when the museum is closed, by using curtains or blackout blinds. Light is only needed during opening hours, which are commonly from 10am to 5pm (this is 7 hours per day). If light is entering at any other time, unnecessary damage is being done to all exposed collection items.

## ELIMINATING NON VISIBLE RADIATION

**Ultraviolet (UV) radiation** is measured with a UV monitor, and is expressed in **microwatts per lumen**: it gives the amount of the UV component within one lumen of

light. To eliminate UV radiation a filter is needed that reduces the UV component in the light.

Because UV radiation does not contribute to the visual appearance of items, the aim should be to reduce it to as low as possible. Until recently the recommended maximum was **75 microwatts per lumen**. However, recent improvements in UV absorbing materials have made it possible to reduce the UV radiation to even lower levels. The aim should be to reduce it to as close to **0 microwatts per lumen as possible**.

Daylight and artificial light, particularly fluorescent light, emit large amounts of UV radiation. Tungsten-halogen lamps (tungsten lamps with a halogen gas added for a more efficient, slightly whiter light) emit a small amount of UV radiation with a very short wavelength. This radiation is very powerful and therefore damaging, but can be filtered out with a glass filter.

To reduce the amount of UV radiation that reaches museum objects, the following UV-absorbing materials can be used:

- laminated glass, self adhesive film, UV absorbing acrylic or polycarbonate sheet or UV absorbing varnish for windows, skylights and display cases
- UV absorbing sleeves and filters for artificial light sources

Other materials that can be used are:

- lamps and tubes with a low ultraviolet emission
- white paints, based on titanium dioxide, (lead) or zinc. Light reflected by a white painted wall contains less than 20% of its original amount of UV radiation<sup>1</sup>.

Laminated glass has a long life expectancy. All other UV absorbing materials have a limited life expectancy of 5 to 10 years. The effectiveness of UV absorbing materials and white painted walls should therefore be checked on installation (for reference) and then at regular intervals.

**Infrared radiation** is that form of energy we feel as heat. All light sources produce heat to some extent: in a 100-watt tungsten bulb 94% of the electricity passing through it is converted into heat. Heat affects the relative humidity of the air and the moisture content of objects. The heat emitted by lamps will cause drying even when the RH of the room or display case is kept constant, and a rise in temperature will speed up deterioration processes. It is therefore important to avoid local "hot spots" on objects caused by lamps.

This can be done by:

- mounting lights at a safe distance from museum objects, preferably outside display cases
- using 'cool-beam' or 'dichroic' lamps (in which a reflector reflects visible light forwards, but allows infrared radiation to pass through the back of the lamp; these lamps should therefore always be mounted outside

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<sup>1</sup> Note that Whitewash (chalk) is **not** effective.

- display cases)
- installing a fibre optic light system, whereby the light source is separated from the light head by a flexible glass fibre cable. In fibre optic light systems, both ultraviolet and infrared radiation are filtered out automatically.

It is beyond the scope of this factsheet to give information about types of bulbs, lamps, and fittings currently available. A professional lighting designer will be able to offer further advice on designing light systems for specific museum situations and conservators can be used for advice on which light systems would be the most effective for your museum.

## FURTHER INFORMATION AND ADVICE

Further information on light can be found in *Museum Methods* (Museums Australia (NSW) Inc) and in *ReCollections* (Heritage Collections Council). *ReCollections* is available on-line [www.amol.org.au/reollections](http://www.amol.org.au/reollections)

Museums Australia (Vic) can provide assistance with the location of further information on collections care and conservation for small museums. Contact: 03 8341 7344 or [mavic@mavic.asn.au](mailto:mavic@mavic.asn.au)

Further conservation information can be found on the Australian Institute for the Conservation of Cultural Materials (AICCM) website [www.aiccm.org.au](http://www.aiccm.org.au)

This factsheet has been adapted for use in Australia by Sarah Slade for Museums Australia (Victoria) with kind permission from the Scottish Museums Council.