



Illuminating
ENGINEERING SOCIETY

RECOMMENDED PRACTICE:
LIGHTING MUSEUMS
AN AMERICAN NATIONAL STANDARD



ANSI/IES RP-30-20

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AN AMERICAN NATIONAL STANDARD**

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has been approved by IES.
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should be directed to IES.

**Prepared by the
IES Museum and Art Gallery Lighting Committee**



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CONTENTS

Foreword	1
Preface: Museums – By Howard Brandston	1
1.0 Introduction and Scope	2
1.1 Introduction	2
1.1.1 Integrated Design.....	2
1.2 Scope	3
2.0 The Museum Lighting Design Process	4
2.1 Lighting Concept: Pre-design Phase	5
2.2 Schematic Design: Assessment Phase	5
2.3 Design Development: Defining Solutions Phase	5
2.4 Construction Documentation: Final Design Phase	6
2.5 Contract Administration: Commissioning and Installation Phase	6
2.6 Project Completion: Reflection on Design and Lessons Learned	6
3.0 General Lighting Information	7
3.1 Illuminance (and Related Properties)	7
3.1.1 Illuminance Criteria	9
3.1.2 Luminance.....	9
3.1.3 Irradiance.....	10
3.2 Light Distribution	10
3.2.1 Luminaire Photometry	11
3.2.2 Controlling the Distribution of Light	13
3.2.3 IES Method for Creating Focus.....	14
3.3 Color	15
3.3.1 Color Assessment Factor 1: The Effect of Illuminance on Color Appearance.....	16
3.3.2 Color Assessment Factor 2: Chromaticity.....	16
3.3.3 Color Assessment Factor 3: Color Rendering	18
3.3.4 Visual Assessment of Color Quality: The Mockup	21
3.3.5 Conclusion.....	22
3.4 Movement	22

3.5	Angle	23
3.5.1	Modeling of Three-Dimensional Forms	23
3.5.2	Location of Luminaires	24
3.5.3	Lighting the Background	27
3.5.4	You Cannot Light a Mirror	27
3.5.5	Sparkle and Nuisance Glare.....	28
3.5.6	Direct Glare	28
3.5.7	Veiling Reflections (Reflected Glare)	29
3.5.8	Spatial Brightness Appearance	30
3.5.9	Glare Summary	30
3.6	Controllable Qualities of Light: Summary	30
4.0	Luminaires, Light Sources, and Accessories	30
4.1	Basic Types of Luminaires Used for Direct Lighting	30
4.1.1	Lamp-Based Performance Luminaires.....	31
4.1.2	Integrated-Source Performance Luminaires	31
4.2	Incumbent Source vs. Replacement or Retrofit Source	32
4.3	Luminaire Construction and Safety	32
4.4	Efficacy, Efficiency, and Life	32
4.5	Flicker	33
4.6	Museum Lighting Applications and Techniques: Relationship to Luminaires	34
4.6.1	Special Effects Lighting.....	34
4.6.2	Safety and Security with Track Lighting	35
4.6.3	Picture Lights	35
4.7	Luminaire Accessories	35
4.7.1	Glass Spread Lenses and Beam Softeners	35
4.7.2	Dichroic Glass and Narrow B Filters	36
4.7.3	UV and IR Filtering	36
4.7.4	Filters, Color Filters, and Thin-Film Diffusers	36
4.7.5	Glare Control	37
4.7.6	Beam Manipulation and Pattern Projection	37
4.8	Track Lighting	38
4.9	Fiberoptic Systems	38
5.0	Lighting Control Systems	39
5.1	Types of Lighting Controls	40
5.1.1	Switches, Wall Box Dimmers, and Contactors.....	40
5.1.2	Circuit-Level Automated Controls.....	40
5.1.3	Integration of Lighting Controls with Other Systems.....	41
5.2	Control System Fundamentals and Hardware Elements	41
5.2.1	Sensors.....	41
5.2.2	User Interfaces with the Lighting Control System.....	41
5.2.3	Control Locations	41
5.3	Matching Power Control Equipment with Light Sources	41

6.0	Economics, Maintenance, Sustainability	42
6.1	Maintenance	42
6.2	Lighting Budgets and Economics	42
6.3	Sustainable Lighting Design for Museums and Art Galleries	42
7.0	Museum Categories and Criteria for Lighting Design Success	43
7.1	Types of Museums and Art Galleries	43
7.2	Criteria for Successful Museum Lighting	44
8.0	Preservation of Light-Sensitive Materials	45
8.1	Damage Factor 1: A Material's Susceptibility to Light.	45
8.1.1	General Susceptibility to Damage Based on the SPD of the Light Source	45
8.1.2	Relative Rate of Damage Based on the Extent of Previous Exposure	46
8.1.3	Relative Rate of Damage over Time, Based on the Light Sensitivity of an Object	47
8.2	Damage Factor 2: The Concentration of Irradiance on the Surface of a Material	47
8.2.1	Illuminance	47
8.3	Damage Factor 3: Duration of Exposure and the Principle of Reciprocity.	49
8.4	Damage Factor 4: The Spectral Power Distribution of Light Sources (UV, IR, and Visible).	50
8.4.1	Ultraviolet (UV) Radiation	50
8.4.2	Infrared (IR) Radiation and Thermal Management	52
8.4.3	Spectrum of Visible Radiation	52
8.4.4	Specific Susceptibility to Damage Based on Light Source Spectrum	54
8.5	Preservation of Light-Sensitive Materials: Summary	54
9.0	Typical Lighting Solutions for Museum Exhibitions	55
9.1	Flat Objects on Vertical Surfaces	55
9.1.1	Wall Wash	56
9.1.2	Spotlights	57
9.2	Large-Scale Three-Dimensional Objects	57
9.2.1	Minimizing Glare	57
9.3	Exhibit Cases	58
9.3.1	Built-In Cases	59
9.3.2	Freestanding Cases: General Considerations	59
9.3.3	Freestanding Glass Cases: Four-Sided Plus Solid Top	60
9.3.4	Freestanding Glass Cases: Four-Sided Plus Glass Top (Five-Sided)	60
9.3.5	Grand Cases	60
9.3.6	Mini-cases	60
9.3.7	Table Cases with Flat Tops	60
9.3.8	Table Cases: Lectern Type	61
9.3.9	Wall Cases	61
9.3.10	Common Elements of Display Cases	61
9.3.11	Case Checklist	62
9.3.12	Case Reflections	63

9.4	Dioramas	67
9.4.1	Concealed Lighting Locations	67
9.4.2	Dual Lighting	67
9.5	Typical Lighting Solutions: Summary	67
10.0	Daylighting the Museum Environment	68
10.1	Daylight in Architectural Lighting Design	68
10.1.1	Sunlight	68
10.1.2	Sky Light.....	69
10.1.3	Reflected Light from Sun or Sky	69
10.2	Energy and Damage	70
10.2.1	Light and Ultraviolet (UV) Energy	70
10.2.2	Nonvisible Spectrum (IR)	70
10.3	Daylighting Design in Museums	70
10.3.1	Daylight as Object Illuminant	71
10.3.2	Daylight as Architectural Illuminant.....	71
10.3.3	View Provision	71
10.3.4	Visual Comfort.....	72
10.3.5	Energy Savings.....	72
10.4	Daylighting Techniques and Typologies	72
10.4.1	Sidelighting.....	72
10.4.2	Toplighting	73
10.4.3	Combinative Strategies.....	75
10.4.4	Shading Devices	75
10.5	Performance Metrics	76
10.5.1	Object Illuminance and Luminance	76
10.5.2	Values Used to Assess Damage or Risk: Maximum Instantaneous Value	76
10.5.3	Values Used to Assess Damage or Risk: Cumulative Value	76
10.5.4	Values Used to Assess Damage or Risk: SDF Curves	76
10.5.5	Recommended Ratios and Maximum Value	77
10.5.6	Glare	77
10.5.7	Damage Concerns	77
10.6	Color Metrics	77
10.6.1	SPD, Chromaticity, and Correlated Color Temperature (CCT)	77
10.6.2	Color Rendering	78
10.7	Documentation and Testing	78
10.7.1	Daylighting Specifications.....	78
10.7.2	Programming and Verification.....	82
10.7.3	Commissioning	82
10.7.4	Operational Issues	82

Annex A – Illuminance Recommendations	83
Annex B – Key Color Terms, Concepts, and Phenomena	87
Annex C – Sensitivity of Colored Materials to Light and UV Energy	90
Annex D – Flow Chart For Managing Light-Sensitive Materials	92
Annex E – Light Measurement Tools and Techniques	93
Annex F – Lighting for Special Events in Museums and Art Galleries	94
Annex G – Fundamental Factors of Artifact Visibility	96
Annex H – Electric Light Source Considerations	97
Annex I – Museum Terms	102
References	103

Foreword

This Foreword is not part of ANSI/IES RP-30-20. It is provided for informational purposes only.

This Recommended Practice (RP) does not provide general lighting information that is included in other IES documents. If the reader does not already have this information, it may be obtained as needed from the following IES Standards:

The Lighting Science Series:

- *ANSI/IES LS-1-20, Lighting Science: Nomenclature and Definitions for Illuminating Engineering*
- *ANSI/IES LS-2-20, Lighting Science: Concepts and Language of Lighting*
- *ANSI/IES LS-3-20, Lighting Science: Physics and Optics of Radiant Power*
- *ANSI/IES LS-4-20, Lighting Science: Measurement of Light – The Science of Photometry*
- *ANSI/IES LS-5-20, Lighting Science: Color*
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- *ANSI/IES LP-1-20, Lighting Practice: Designing Quality Lighting for People and Buildings*
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- *ANSI/IES LP-7-20, Lighting Practice: The Lighting Design and Construction Process*
- *ANSI/IES LP-8-20, Lighting Practice: The Commissioning Process Applied to Lighting and Control Systems*

- *ANSI/IES LP-9-20, Lighting Practice: Upgrading Lighting Systems in Commercial and Industrial Facilities*
- *ANSI/IES LP-10-20, Lighting Practice: Sustainable Lighting – An Introduction to the Environmental Impacts of Lighting*
- *ANSI/IES LP-11-20, Lighting Practice: Environmental Considerations for Outdoor Lighting*

Preface: Museums – By Howard Brandston

A museum is the chronicle and exhibition of humans and their world. It has a public trust to allow us access to our heritage. In providing this access to everyone, the design of a good museum should be analogous to the art itself.

Museums are not meant to be vaults in which to store art. Indeed, they are places where art is revealed, not hidden. These revelations allow the visitor to expand upon his or her personal, perceptual, and emotional responses. Such individualized responses refresh the soul, awaken the spirit, and feed the creative impulses so essential to a personalized sense of self-worth.

A museum is not one space. It is an itinerary through a sequence of spaces. It is the responsibility of those who design museums to ensure that such spaces will generate rather than drain energy, that they will help the visitor appreciate the exhibit, linger, learn from it, take refuge in it, enjoy it, return to it—again and again.

A walk through a maze of uniformly lit, monotonous corridors will induce museum fatigue in even the most enthusiastic art lover. As a fine symphony should carefully be conceived and executed, so should the design of a museum be composed with great sensitivity to the physical environment that houses the art. This design should be concerned not only with the preservation of the work exhibited, but with a harmonious blend of space, light, and objects as well. It is with light that art is perceived, and a contrast of lighting qualities, quantities, and focuses can make a space stimulating or fatiguing. Equally important is the diversity of spaces: the shape and size of a room and how it relates to the