

TMLIGHTING  
BRINGING ART TO LIGHT

TOP TIPS  
FOR LIGHTING ART



# BRINGING ART TO LIGHT

Transforming Art Collections in the Finest Hotels,  
Great British Treasure Houses, Galleries and  
Museums, Private Collections, and Your Home.

TMLIGHTING

At TM Lighting we are passionate about art and light.

Our mission is to transform art collections with light and we are keen to educate collectors about the advances in lighting technology.

At our London studios, we design and manufacture the best quality LED lighting to bring museum grade lighting to the home, as well as heritage properties, galleries and institutions.

Our expert approach and meticulous attention to detail brings art to life using the latest and most sophisticated energy-efficient LED technology, defined by careful selection of LEDs, resulting in unrivalled colour rendition and light distribution.



Photography: Andrew Beasley



THE WALLACE COLLECTION | 1

# 1 | COLOUR

The most important thing about your art is how it looks. Light is the tool that allows us to see art and having the correct type of light is crucial to allowing us to perceive depth, texture, detail, vibrancy and colour. We have created a simple guide when using LED to help select the best lighting for your art. We call this the THREE C's:

## **Colour Rendition**

Choose a high CRI 95+ product. Not all light sources are equal. Colour rendition is a quantitative measure of the ability of a light source to render the colours of various objects faithfully in comparison with a natural light source. Daylight (natural light) is used as the benchmark 100 CRI (100%). When choosing LEDs for lighting art, we recommend 95+ CRI.

## **Colour Temperature**

Choose a warmth of light suitable for your environment. LED lighting is available in various warmths of light. These can affect the look and feel of an artwork and its environment. Old Master works tend to suit a warmer light (2700K) and contemporary works need a more of neutral warmth such as 3000K.

2700K (incandescent white) – suitable for homes and lifestyle projects.

3000K (neutral warm white) – suitable for contemporary art galleries and commercial spaces.

4000K (cool white) – suitable for some contemporary galleries. Great for silver & diamond displays.

## **Colour Consistency**

Choose a reputable manufacturer. Make sure to choose the same colour and quality of light across your collection to ensure a consistent appearance of your collection.



Photography: Andrew Beasley

FRIEZE 2022 VIEWING ROOM | 3





## 2 | BRIGHTNESS

The level of brightness is partially a matter of taste. Although over lighting can disrupt mood or tone. For example, black pigments can become bolder under less light and some colours can also balance better with less light. Most importantly, we must ensure that we don't over light and damage the pigments and colour in artworks. Watercolours, fabric, leather and other natural materials are the most delicate. The pigments in oils and acrylics can generally take more light. We measure the brightness to set the correct levels whilst we always ensure that a canvas is as evenly lit as possible; this allows greater control of the light intensity on the canvas.

## 3 | CONSERVATION

LED is an ideal light source for conservation because it is generally only made up of the visible light spectrum, which minimises harmful ultraviolet (UV) and infrared (IR) light, the cause of significant fading. LED also generally does not produce forward heat, which again is a damaging factor regarding conservation of artwork.

## 4 | REFLECTION

Even with the best anti-reflective glazing, there can still be reflection and glare on artworks. Reflection can be minimised by considering the position of lighting fixtures, and the location of your artwork within the room. Consider the main positions where you will view your artwork and always try to make sure that any reflections would not be directly viewed. By placing your lighting correctly, you can help reduce visible reflections in artworks. Additionally, avoid placing glazed artworks directly opposite large windows.

## 5 | LIGHTING STYLES

Lighting can help create the atmosphere, presentation and feel of your collection. Here are a few styles to consider:

### **Collector**

Light every piece specifically using individual lights per artwork.

### **Intermediate**

Use accent lights to project a wash of light across a group of artworks.

### **Casual**

Select a key picture within a group, light it with a pool of light and let light spill onto your other works.

## 6 | ENVIRONMENT

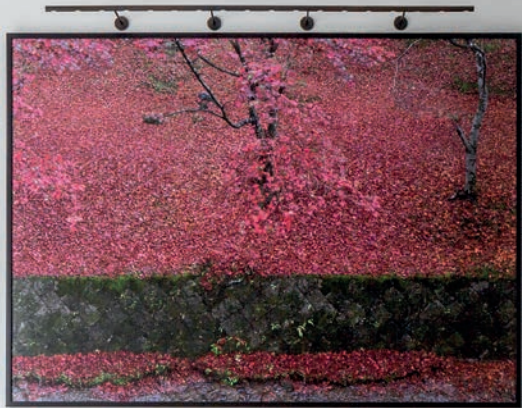
Lighting is dependent on the artwork and its environment.

### **In a classical setting**

Consider using picture lights instead of spotlights. Both have their own benefits but the use of picture lights provides a more precise lighting tool in comparison with spotlights, which can create scallops of light above the artwork.

### **In a contemporary environment**

There may be more flexibility to use a discreet track and spotlight solution. This will give greater flexibility in the lighting scheme particularly if the client has a rolling/curated art collection.



Photography: James McDonald

PRIVATE RESIDENCE, LONDON | 7



## 7 | FINISH

The finish of the lights should always be considered. When using spotlights, consider matching the colour to the ceiling finish to help make them disappear. If using picture lights, consider using a finish to match other features in the room such as door handles, or other light fixtures. Alternatively, match the finish of the picture light to the frame, or wall colour to create a subtle, seamless look. All solutions will work equally well in both settings if the finishes are correctly selected for the environment.

## 8 | SCULPTURE & OBJECTS

When lighting three-dimensional artwork and sculptures use spotlights in specific positions to work with light and shadow. This can accentuate the form of the body being lit. Poorly positioned lighting on a sculpture or object can completely change the intent of a piece – a face could look sad, or happy just from an incorrectly positioned light.

TM

## PRODUCT RANGE

The award-winning TM product range has been carefully designed to offer tailored solutions for any environment or installation. The whole range includes top quality light engines that ensure high 97+ CRI colour rendition, which brings art to life.



### CONSISTENCY

The LED technology is aligned across the entire TM Lighting product range to provide continuity of colour and performance throughout each project, whether using a picture light or an accent light luminaire.



### COLOUR RENDITION

Each product produces a high 97+ CRI, which allows the true vibrancy of colours in the room or artwork to be reflected creating that natural warmth you would expect from an incandescent or halogen light source.



### TEMPERATURE AND BEAM

Available in a range of colour temperatures to suit a gallery setting or home setting. Each TM accent light is also available in a range of beam angles from a narrow spot to a flood light.



### ARTWORK CONSERVATION

TM accent and gallery lights share the same conservation characteristics as the picture light range, minimising ultraviolet, infrared and forward heat throw from the light source.

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## PICTURE LIGHTS

TM picture lights, developed in response to recent energy saving legislation, use the finest quality energy-efficient LED technology to illuminate artwork evenly. All TM picture lights ensure an even wash of light over the canvas, even on artworks as high as 2m. The same technology and adjustable light source is specified across all different housings and finishes.



**TM** GOODWOOD



**TM** MASTERLIGHT

TM

## ACCENT LIGHTS

TM accent lights are available in a range of sizes and finishes, and have been specifically designed to partner with the TM picture light range, sharing the same quality of light and high 97+ CRI colour rendition which brings art to life.



**TM** ZERO60



**TM** RIVO40



TM

## GALLERY LIGHTS

TM gallery lights are industry leading art gallery lighting luminaires using high colour rendition 98+ CRI LED with quick interchangeable optics. The premier lighting option for museums and art galleries with both static and fluid collections.



**TM** GALLERY 130



**TM** GALLERY 160

*To see the full range of TM picture lights, accent lights and gallery lights available, please visit our website or request a brochure.*

# TM MOUNTING SYSTEMS

A range of mounting solutions for our accent lights and picture lights including track lighting, picture light rails, magnetic trimless Magpoint and ArtPoint; suitable for residences, lifestyle and gallery environments in both heritage and contemporary spaces.



## **TM ARTPOINT**

*With Zero Series spotlights*



## **TM ARTRAIL**

*Electrified picture Rail*



## **TM MAGPOINT**

*With Art Downlight*

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## PRODUCT FINISHES

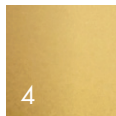
TM Lighting's product range is completely made from metal and is available in a wide range of contemporary and classic finishes, including plating and bespoke customised solutions.



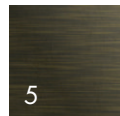
*WHITE P/C  
9010*



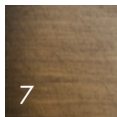
*BLACK P/C  
9005*



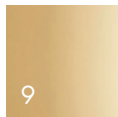
*GOLD P/C*



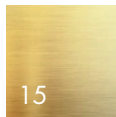
*ANTIQUE  
BRONZE PLATE*



*ANTIQUE  
BRASS PLATE*



*POLISHED  
BRASS*



*BRUSHED  
BRASS*



*CUSTOM  
FINISHES*



## FOUNDERS **TM LIGHTING**

Directors Harry Triggs and Andrew Molyneux founded TM Lighting in 2012.

Bringing over 40 years' combined experience in lighting and product design, TM Lighting's approach and meticulous attention to detail brings art to life with the latest and most sophisticated LED energy-efficient technology, featured in all their products, resulting in unrivaled colour rendition and light distribution.

TM Lighting works with the most prestigious collectors and institutions throughout the world. Recent commissions include: Frieze London, Goodwood House, English Heritage, Historic Royal Palaces, Masterpiece London and work with artists including Damien Hirst, Antony Gormley & Conrad Shawcross.



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SPENCER HOUSE

Photography: Andrew Beasley



