



Meet the...

Lighting Specialist

Having worked in the specialist lighting sector for over 22 years, Iain McIntosh is now Managing Director of Heritage Lighting Matters

Tell us about any projects which you're particularly proud of or were favourites of yours?

Working on the multi award-winning 21st Century Renaissance Project at Castle Howard in North Yorkshire is a particular favourite, as it was both a market-leading lighting solution and a sustainable upgrade to their existing light fittings using our LED Upgrade Kits. We were asked to sustainably upgrade the picture lighting in the Long Gallery and worked with various designers as well as the Internal Curatorial Team at Castle Howard. This project required many specialist skill sets to cover all aspects of the room, from gilding to curtains and electrical wiring to architectural joinery, but the end result was truly stunning.

What are your favourite types of projects to work on?

To work with clients who have issues with lighting their art. These are easy to fix and an immediate improvement will be gained. So many of my clients have told me that although they had looked at a painting for years, they had never noticed a feature in the painting such as an animal, a facial expression, or some other hidden gem until it was lit well. This happens all the time and that is why it is so important to light art correctly. Being able to see all those finer details within your painting will make you appreciate it even more.

How would you advise lighting a piece of art to best preserve it but also show it off?

To truly light art well and gain the most from your picture lights the following points are vital:

- Colour Temperature: A warm white light (2,700K is ideal)
- Colour Rendering Index: A high CRI is required to bring out the



Carole Poirat/Castle Howard

rich colours, definition and brush strokes in the paintings. Insist on >95 CRI.

- Head Size, Arm Position & LED Spacing and Lensing: These three dynamics must work together to gain the best coverage across the canvas. For example, when lighting a ½ portrait size painting (50" x 40"), this can be done with a smaller head if it has correctly sized

arms and configuration of lensing and spacing. This can also be lit with a larger head with shorter arms and a different configuration of lighting. The arms need to be calculated to give the correct elevation and projection for the head size. Swivel knuckles should be present to gain the desired head position and angle. This will shield the LED source and remove glare.

- Lighting Levels: Each picture light should be supplied with its own dedicated dimmer to ensure correct levels are achieved. Over lighting can be just as bad as under lighting and a painting's ideal light level will depend on its content, colours and brush strokes.

What kind of lighting best suits a period property and why?

Every listed property is different and has its own unique lighting requirements. Good lighting brings out all the great features with the correct colour, output and should be concealed so that you see the effect but not the source, removing any points of glare.

What are your plans for the rest of 2026?

To further develop our LED Art Lighting product range and help many more clients improve their lighting and allow them to fully appreciate their art.

For more from Heritage Lighting Matters, visit heritagelightingmatters.com

"Being able to see all those finer details within your painting will make you appreciate it even more"

Picture Perfect Art Lighting*

*Guaranteed to light the full canvas whatever the shape or size



Picture Perfect
LIGHTING



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