Different Types of Museums
The defining characteristic of any museum is its collection. Without a collection, an institution should not ordinarily be called a museum. For instance, a scientific public institution that has interpretive and interactive galleries demonstrating scientific principles and perhaps an IMAX theater, but no collections, would be referred to as a science center, not a museum. Similarly, an institution that has an art school and an active art exhibition and lecture program, but no collections, would be called an art center, not an art museum.

Museums are as varied as their collections and their exhibitions. Each has its own special character and special requirements. Nevertheless, all museums do have certain things in common, which is the basis for this section of Graphic Standards.

Listed here are a few of the more common kinds of museums:
1. Art museums: paintings and sculpture, decorative arts, folk art, and textiles
2. Children's museums
3. College and university museums
4. History museums: historic houses, historical society museums, archives, military museums, maritime and naval museums, and historic ships
5. Nature centers
6. Park museums and visitor centers
7. Science museums: anthropology; ethnology; aquariums, and oceanariums; archaeology; entomology; geology, mineralogy, and paleontology; herpetology; medical; natural history and natural science; physical science
8. Specialized museums: aeronautics and space, agriculture, architecture, circus, costume, firefighting, forestry, guns, horology, and military

See additional text on this collection for some of the most basic museum design considerations.

Site Considerations
PUBLIC PARKING. Urban museum sites generally rely on nearby public parking, while suburban and rural sites require off-street parking convenient to the main public entrance. Typically, daily parking requirements are relatively modest. Maximum requirements will be for special opening events and "blockbuster" exhibitions. Consider sharing parking with nearby churches or businesses that have different peak hours. Valet and remote, bussed parking may be possible for a few events.

STAFF PARKING. This should be convenient to the staff entrance, which will be near shipping and receiving and will have special security measures.

SCULPTURE GARDENS. Such gardens must be either inside or outside the museum security envelope. If inside, they must be enclosed and secure (e.g., MOMA in N.Y.). If they are outside, they must be inaccessible from within the galleries (e.g., the Hirschorn in Washington, D.C.).

SHIPPING AND SERVICE FACILITIES. It is critically important for any museum to be able to receive and send large crated and uncrated museum objects safely and efficiently, receive construction and other kinds of materials, and to dispose of trash in a slightly and efficient manner. Requirements vary according to the kinds of objects the museum will house and exhibit, but for most museums the service drive, service yard, and shipping dock must be built to accommodate full-sized over-the-road semi-trailer trucks. Provision also must be made for trash dumpsters and temporary parking for other smaller delivery and service vehicles. A 4 ft high dock will accommodate high-bed trucks but will be very awkward for low-bed trucks and vans. A 2 ft dock will be best for low trucks, but a portable ramp will be required for use with high bed trucks. Two separate docks, one at 2 ft and the other at 4 ft, is ideal. A dock leveler is an alternative. Convenient and attractive accommodation for transformers, emergency generators, chilled water machines, and similar pieces of mechanical equipment should be considered at the beginning of the design process.

Planning Relationships and Typical Museum Spaces
Museums consist of several discrete blocks of space that must be kept separate for secure and efficient operations. Usually the main departments include: public services, educational facilities, galleries, temporary exhibitions support facilities, general staff services, collections management, collections storage, and curatorial and administrative offices. The following diagram illustrates how these relate to each other.

Programming
The importance of developing a thorough program for museum planning cannot be overemphasized. Museums are composed of many different spaces, each accommodating a particular function. Different kinds of museums require very different spaces, so each anticipated function must be analyzed and accommodated individually. The two most common program mistakes are:
1. Emphasizing public spaces and slighting staff support spaces (which often comprise half the museum).
2. Failing to design for future growth.

The following are the main elements that could be found in most museums, although they vary widely, depending on size, type, location, collecting goals, educational mission, etc.

Public Services
These public non-gallery spaces should be located together near the public entrance. They include vestibule, public lobby, information desk, coat and parcel checkroom, museum shop, auditorium, meeting rooms, A/V presentation/orientation
room, public toilets, drinking fountains, and phones.

**Public Lobby**
Generally thought of as a monumental space, this lobby has many practical functions: orientation and access to all public service functions (not just the galleries) and a setting for social functions. This is the one space where windows and skylights can be effective. Size is often governed by the capacity needed for banquet dinners (at 10–12 sq ft per person plus entry and circulation space) and/or receptions (at 8–10 sq ft per person plus entry and circulation space). During receptions visitors may be dispersed throughout the galleries as well, depending on the kinds of events being held.

**Meeting Rooms and Auditoriums**
These will vary widely according to the expected events program. Smaller museums usually have either a sloped floor auditorium or a multipurpose room. Larger museums may have both. Rooms may be used for museum events, or rented to other public and private groups. The museum board should develop a policy about the use of these rooms before they are designed. For security and operating economy, auditoriums and meeting rooms must be accessible when the galleries are closed.

**Museum Shop and Bookstore**
This sales function is increasingly important both as an educational program and as a source of income. The retail shop should open to the lobby where it will be especially visible and attractive as visitors leave the museum. An adjacent office and inventory space are essential. Size will be determined by the intended marketing and sales program.

**Public Toilets**
Toilets should be sized to accommodate the largest anticipated exhibition openings or auditorium audiences. Plumbing codes often overstate fixture requirements for gallery spaces. Galleries are never crowded all of the time. Interpretations should be clarified with appropriate building code officials.

**Galleries**
Galleries vary widely according to the objects being exhibited. Gallery sizes and proportions as well as floor, wall, and ceiling materials and lighting must be appropriate for the specific kinds of objects exhibited. Discussed here are some of the most common gallery types:

- **ART GALLERIES** generally are well-finished rooms where objects are displayed to aesthetic advantage but with relatively little interpretive material. Art collections include paintings, sculpture, furniture, decorative arts, murals, architectural fragments and reconstructions, prints, drawings, and photographs.
- **INTERPRETIVE GALLERIES** are simpler architecturally, but the environment is dominated by interpretive materials (historical reconstructions, photomurals, graphics, explanatory text, etc.). Interpretive exhibits cover subjects such as history and natural history and use techniques such as dioramas, period rooms, and dark rides.
- **SCIENCE CENTER GALLERIES** may have no museum objects at all, but may feature educational interactive devices that illustrate scientific principles. These rooms may resemble classrooms or even play areas rather than traditional gallery spaces.
- **VISIBLE STORAGE GALLERIES** contain dense presentations of large numbers of museum objects from the collection with little interpretation but with reference materials available for study.
- **CHANGING EXHIBITION GALLERIES** are flexible galleries used for a wide variety of exhibitions, each installed for a limited period.
- **COMBINATION GALLERIES** integrate several gallery types. Most galleries should be capable of being deinstalled and used for special exhibitions from time to time.

**Gallery Characteristics**

**DISCRETE ROOMS:** Galleries should be isolated spaces conducive to concentrating on the objects exhibited. The museum-viewing experience is a private one and should not be interrupted by other people moving on balconies, peeking in windows, etc. When the museum is closed, the galleries should become secure dark vaults.

**GALLERY FLEXIBILITY.** Even "permanent" exhibitions change over time, and all galleries must provide an appropriate amount of flexibility. Traditional art museums achieve this by providing a variety of well designed, proportioned, and organized gallery rooms of different sizes and characters. This arrangement provides the ability to locate different exhibitions in different rooms at different times. A more modernist approach has been to provide open floor space, a modular ceiling system, and movable exhibition walls, so the space can be reconfigured at will. This solution offers the ultimate in plan flexibility, but sacrifices spatial variety and richness in favor of anonymous continuity. The former may be better for permanent galleries and the latter for contemporary art and changing exhibition galleries. A middle ground is to provide some level of physical changeability within the context of fixed gallery rooms.

**GALLERY PROPORTIONS.** Galleries with pleasing proportions provide the best exhibit spaces. Generally a rectangular floor plan is best. Ceiling heights should be proportional to the plan size of the room and to the objects to be exhibited. Generally 11 to 14 ft is appropriate. Lower ceilings may be acceptable in certain intimate galleries such as those exhibiting old master prints, photographs, or other especially small objects. Ceilings higher than 16 ft are useful occasionally, but generally they are difficult to work with and tend to dwarf the objects being exhibited.

**GALLERY FINISH MATERIALS:** Galleries must be finished as attractive working exhibit spaces.
Floors, wall, and (ideally) ceilings all should be capable of having fasteners secured to them that can support considerable weight. Floors and walls should have securely attached 3/4 in. tongue and groove plywood substrate. Suitable flooring materials are tongue and groove hardwood strip flooring or carpet. Suitable wall materials are thin (1/4 or 3/8 in.) drywall or stretched fabric. Wall carpet sometimes is appropriate. Ceilings can be plain painted drywall or an acoustical grid. If the floor is hard, an acoustical ceiling is especially useful. Ceiling grids should be simple, orderly, and unobtrusive. Recessed lighting tracks are less obtrusive than surface-mounted tracks.

**GALLERY SUPPORT SPACES:** Storage space for track lighting fixtures and bulbs, pedestals, vitrines, cases, movable exhibition partitions and panels, and other items should be immediately accessible to the galleries. If necessary, this space can be provided in a remote location, but nearby is much more convenient.

### Temporary Exhibition Storage and Staging

Adequate spaces must be provided for receiving and handling exhibition materials, which usually arrive by truck in crates. These materials consist of museum objects borrowed from other institutions and/or individuals, which means that conservation-standard climate control and security must be provided in order to avoid liability for damage and to meet the strict requirements sophisticated modern lenders often impose on borrowing institutions. The main temporary exhibition support facilities are discussed here:

**SHIPPING AND RECEIVING FACILITIES.** Receiving and sending major traveling exhibitions require first-rate facilities. A good shipping and receiving room has an appropriate loading dock with a large shipping door and immediate access to the crating/uncrating room and to the freight elevator. Very close monitoring of this space by security personnel is essential.

**CRATING/UNCATING ROOM.** A large room must be provided as a work space for crating and uncrating borrowed museum objects, for temporarily storing both the objects and their crates, and for examining, photographing, and organizing the objects in preparation for gallery installation. Space may be required to handle several exhibitions simultaneously. The space must be secure and climate controlled to museum conservation standards. This must be a clean room, not a carpentry or paint shop. Appropriate work surfaces, supplies storage, and collection storage equipment must be provided.

**TEMPORARY COLLECTIONS STORAGE.** After objects are removed from their crates, they must be examined, organized, and safely stored prior to installation. After the exhibition closes, they must be stored and prepared for crating.

**REGISTRATION.** This is one of the most basic museum functions. The registrar generally is responsible for handling all museum objects, keeping track of their location within the museum, and maintaining records about each object, whether owned by the museum or loaned as part of a temporary exhibition. Whenever an object enters or leaves the museum, or even if it is moved around within the museum, the registrar must record that event, make a condition report if necessary, and make sure the movement or removal of the object is appropriate and authorized. These activities require office and work space, facilities for extensive paper files and computer operations, and sometimes space for temporary object storage.

**CONSERVATION LABORATORIES.** Most smaller museums do not have conservation labs. Larger museums, however, may have extensive facilities, including separate laboratories for specialized conservation procedures such as those required for paintings, sculpture, 3-D decorative arts, textiles, cars, industrial machinery, fossils, taxidermy, or anthropological artifacts. Each kind

### Collections Management

These are the facilities that accommodate the handling, care, storage, and conservation of the museum’s own collections. Clear unobstructed passageways are essential between the shipping dock to the carpentry shop, crating/uncrating room, galleries, and collections storerooms. Door openings, freight elevators, and passageway heights, widths, and corner configurations must be uniformly large. Placement of ducts and piping must be carefully coordinated to avoid bottlenecks.

The extent of the facilities for collections management will vary widely depending on the extent and nature of the collections and the level of registration, research, and conservation activity that is appropriate or that the institution can afford. Following are discussions of the most important of these facilities.

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of conservation requires special facilities and equipment.

**Museum Storage**

Collections storage and general storage are very different and should not be confused. General storage space can be inexpensive and its location is not critical. Collections storage, however, must meet the most exacting security and climate control requirements and must be correctly located.

**General Storage**

Museums require large amounts of miscellaneous material that must be stored, either on the premises or in some remote location. On-premises storage is much more convenient. Provision of adequate general storage space is cost-effective, since this space is relatively inexpensive and, if sufficient space is not allowed, general storage items inevitably pre-empt space in more expensive parts of the museum. Storage may be required for grounds and building maintenance equipment and supplies, lifts, ladders, materials-handling equipment, mechanical and electrical equipment and supplies, central office supplies, museum shop inventory, exhibition light fixtures and bulbs, general lighting fluorescent tubes and bulbs, seasonal paraphernalia, volunteer committee supplies, general furniture (tables, desks, chairs, lecterns, etc.), exhibition furniture (pedestals, vitrines, cases, exhibition walls, platforms, etc.), laboratory equipment, audio/visual equipment, and crates (other than those associated with traveling exhibitions). Storage requirements for each of these items should be identified and quantified separately, even if they are to be stored together.

**Collections Storage**

Proper care of its collections is one of the main responsibilities of any museum. Location and design of the collections storerooms, therefore, should be a primary planning and design consideration. Since the mission of most museums is to collect continuously, provision for growth is fundamental. Collections storerooms must be clean, dry, secure, well lighted, free of overhead pipes containing liquids, and properly air conditioned to conservation climate control standards. They must be located conveniently near shipping and receiving, curatorial offices, and registration and other collections management facilities. An interior location is ideal. Minimizing the possibility of flooding or other water damage is essential. Whether collections storage is separated into distinct rooms or kept together in large open vaults depends on the nature of the collections and on administrative policies about staff responsibilities.

**Collections Storage Equipment**

Different objects require different kinds of storage equipment. Types and numbers of storage units and the floor area that will be required must be determined by analysis of the collections in close cooperation with the collections management staff. Space must be provided for storage of fork lifts, dollies, and other materials-handling equipment. Some of the more common types of storage equipment are painting screens, painting bins, open steel shelving, closed steel cabinets, wet specimen cabinets, drawer units, flat files, wardrobe units, rolled textile storage racks, hand racks, pallet racks, floor pallets, and oversized objects storage areas. In addition to the storage units, many museum objects are kept in containers, such as acid-free boxes, solander boxes, textile screens, and rolled textile tubes, which are placed in or on the storage units.

**Compactor Systems**

A number of companies manufacture systems that permit aisles of shelving units to roll, permitting substantially higher density of objects in storerooms. These systems, though efficient, are costly, less convenient, and may inhibit the ability of fire suppression systems to extinguish flames inside the collections storage units when in the closed position. They require either depressed floor construction for built-in recessed floor tracks or ramps for the surface installation of tracks. Since storage is always at a premium, prudent programming often suggests that adequate storage space be built without compactors, but that provisions be made so they can be added in case of unanticipated collections growth.

**Scientific Research Laboratories**

Science museums often involve significant research programs, which require laboratories of various kinds, including clean, dirty, and wet laboratories, and special storage and equipment rooms. The requirements for each of these rooms must be programmed in close cooperation with the scientists involved.

**Education Spaces**

Many museums have active educational programs, ongoing A/V presentations, and orientation talks for groups of both children and adults. The following list includes some important education spaces:

1. Holding areas for children's coats, etc.
2. Orientation rooms
3. Studio classrooms
4. Lecture classrooms
5. Staff and docent offices

**Administrative and Curatorial Offices and Work Spaces**

The offices themselves will not be much different from business or academic offices. The appropriate number and size of spaces must be based on projected staff and activities. Generally, museum staffs grow faster than anticipated after new facilities are completed, and ample allowance should be made for "future office" space. These offices can be located with the
collections management and general staff areas, or they can be separated. Practical planning considerations often dictate that they be separated. Curators may need larger than usual offices if they will have museum objects in their offices for examination and research. Security and HVAC implications of this possibility must be considered.

**General Staff Services**

Back-of-house facilities required for museums to operate efficiently may include shipping and receiving room(s), shipping clerk's office, sallyport, central security station, maintenance shop, carpentry shop, paint shop, graphics studio, typesetting room, exhibition preparation room, taxidermy shop, isolation room, trash room, compactor room, recycling center, dermestid room, greenhouse, X-ray laboratory, photography studio, darkroom, refrigerated specimen room, flammable liquids storeroom, instrument room, A/V storage and work room, and guards' toilets, showers, and dressing rooms. Not all museums will have all of these spaces, and in smaller museums some spaces will be combined. In larger ones, several spaces may be dedicated to one function.

**Museum Security**

Good museum security results from a combination of good museum planning, good lock and alarm systems, and good professional and security staff practices. A specialized museum security consultant can assist the museum staff and the architect with all of these issues. Planning for security involves understanding the zones that must be kept separate and how public, staff, and objects will move through the facility under different circumstances. When entering and leaving the galleries, the public should be required to pass one easily monitored checkpoint. Non-gallery public functions (such as auditorium, museum shop, or toilets) should not be accessed through the galleries. When closed, galleries should function as secure vaults. Emergency fire exits from galleries should be minimal, alarmed, and located and designed for easy observation of anyone using them.

Staff areas should be clearly separated from galleries and public services. Shipping and receiving and staff entrances must be tightly monitored and easily controlled by the security staff. Collections storerooms should be treated as vaults and should contain no mechanical or electrical equipment that might require access for maintenance or in emergencies. Mechanical ductwork and grilles must be designed to prevent access by burglars to locked galleries and collection storerooms.

Electronic alarm systems should be designed by professionals specializing in museum security systems. Such specialized professionals also should be consulted with regard to locking systems. Often alarm system work is not part of the general A&E contract for reasons of confidentiality. Sometimes alarm company sales personnel design these systems, but this can produce less than ideal results. Because of the liabilities involved, this issue should be discussed carefully with appropriate museum authorities. Public and staff movement through the museum must be carefully separated. There should be only one public and one staff/shipping entrance to the museum. Public and staff areas will be open at different times, and each should be securable when not open. Public service areas should be easily accessible during open hours. Ideally, there should be only one point of access to the galleries from the public services area. Access from public to staff areas should be strictly limited and easily monitored. Staff should not need to move through galleries when they are closed. The staff entrance and shipping and receiving dock should be together and both easily monitored and controlled by security personnel.

Auditoriums, theaters, and food service facilities present special service access problems because they operate on different schedules from other museum functions and these operations may conflict with the museum’s needs for security and cleanliness. Separate service access for these facilities may be appropriate.

In most small and medium sized museums, the central security station should be located at the service entrance with secure windows opening to the outdoors, to the shipping and receiving room, and to a staff entrance sallyport. In large museums, the central station may be in a more secure location away from all entrances, with a shipping clerk’s station at the service entrance. The following is a typical security station layout.

**Museum Lighting**

Museum lighting presents a fundamental paradox, since the very light that is essential to appreciation of the exhibited objects also may be an agent for their destruction. Lighting requirements vary widely from museum to museum and from one part to another of a single museum.

PUBLIC SERVICES. Lighting for public functions should be treated in the most aesthetically pleasing way, since these spaces set the tone for the entire institution and introduce the gallery exhibitions. Public service spaces generally do not contain museum objects, so the use of natural light is acceptable if the galleries are distinctly separate from these spaces. If this separation is less distinct, however, natural lighting in the lobby will have to be strictly limited. In any case, lighting levels in the lobby must not be so high that the galleries seem dark by comparison.

GALLERY LIGHTING. Basic gallery lighting consists of a good track lighting system properly placed in relation to the exhibition walls (see drawing). Line voltage (120V) track offers more flexibility in selection of fixtures (a key consideration), and the fixtures generally produce a softer effect with less glare. Low voltage fixtures can produce more
highly focused beams for special effects. Small low voltage fixtures (MR-16) are less intrusive but more expensive and, since the sources are more concentrated, the light quality is harsher. Concealed or shielded lighting sources are desirable (see drawing). General lighting ordinarily is neither required nor desirable. Track lighting can be exposed, shielded, or concealed. WINDOWS generally are undesirable in galleries because of glare, photochemical degradation, visual competition with the objects exhibited, and security risks. Sculpture galleries are a possible exception, since stone and bronze are essentially unaffected by light. SKYLIGHTING can be effective, but must be fully understood and very skillfully designed. Many expensive gallery daylighting schemes fail to perform well. Special lighting design consultation is recommended. Risks include photo-chemical degradation and fading of museum objects due to too high light levels, too much ultraviolet light, too much heat gain, lack of light control for special exhibitions where natural light may be undesirable, inability to eliminate all light when the galleries are closed, and possible security exposure. If used, skylighting should be placed in the center of fixed galleries so that the light generally comes from behind viewers as they look at the exhibition walls. Overall top lighting in flexible gallery spaces can result in lighting that is too flat and can produce glare. Some of the most successful uses of skylighting have limited the natural light to general diffused reflected light on ceiling surfaces, leaving the actual exhibition lighting to track lighting fixtures. Clerestories are safer and more easily controlled than horizontal or pitched skylights and can result in satisfactory background light levels. Accent and nighttime lighting still will be required in any case. The ultraviolet component of gallery lighting is especially dangerous. UV rays can be avoided almost entirely by using incandescent light sources. If natural or other light sources are involved, careful UV filtration is essential. Light reflected from surfaces covered with white (titanium dioxide) paint contains much less UV than direct light. The intensity of all forms of light must be carefully controlled. Lighting intensities should be discussed with a qualified conservator, but the following are commonly recommended maximum lighting levels for various kinds of common museum objects.

LIGHTING IN COLLECTIONS STOREROOMS. Lighting in collections storerooms should provide adequate light for safe handling and examination of objects while protecting them from unnecessary exposure, especially to ultraviolet light. In large storerooms, lighting should be switched so that general light is provided for safe passage in main aisles, and additional light can be switched on when needed in particular areas. This will make for an economical operation and will prevent unnecessary exposure of the objects.

Fluorescent lighting is most common because it is inexpensive, but it must be provided with UV shielding, usually through use of sleeves for individual tubes. Indirect systems that reflect light from a white ceiling painted with titanium dioxide paint will greatly reduce the UV component and result in even light distribution. Light from high pressure sodium bulbs contains almost no ultraviolet light and is excellent from the point of view of conservation. Color discrimination is difficult in this light, however, necessitating separate examining areas with continuous spectrum lighting. Portable lighting also may be used for examination of objects in place.

Climate Control

ZONING. At the outset of any museum project, it must be decided whether the entire building will be maintained at conservation standards or only those areas containing collections items (galleries and collections storerooms). If the conservation-standard areas are limited, the rest of the building can be treated like any other public building. Adequate physical separations, including vapor barriers, must be provided, however, between conservation and human comfort zones. In particular, this may mean the galleries will have to be separated from the main public lobby with glass doors (which are also desirable for security reasons). If galleries and collections storerooms are located in interior zones only, many problems and expenses can be avoided. HUMIDITY CONTROL. Control of relative humidity is the single most critical factor in museum environments. Although ideal conditions vary for different kinds of collections, desirable R.H. for most museum objects is approximately 50%. This level must be held constant, day and night, summer and winter. Fluctuations in R.H. are very destructive, repeatedly stressing the materials of which museum objects are made. Maintenance of 50% relative humidity throughout the winter months in cold climates tends to produce severe condensation on windows and within the exterior wall construction. Prevention of condensation requires installation of exceptionally good vapor barriers and insulation systems. A completely continuous "zero perm" vapor barrier system is essential in these circumstances. In this context, "zero perm" means a permeability rating of less than .01 grains of water per square foot per hour per inch of mercury vapor pressure in accordance with ASTM E 96 test procedure A, B, or BW. The design of wall and roof systems to accommodate such vapor barriers is difficult and should not be undertaken casually. If, in a cold climate situation, it is determined that installation of zero perm vapor barriers and required mechanical equipment is impossible or impractical, the fall-back position should be to design the wall and roof systems to permit one slow controlled cycle per year, varying from about 25% R.H. in winter to about 50% in summer. Climate control for museums housed in historic buildings reviewed on a case-by-case basis to
weigh the importance of protecting the building against the importance of protecting the collection. Hourly, daily, or weekly fluctuations must be avoided under any circumstances.

AIR FILTRATION. Requirements for air filtration vary depending on the quality of the outside air and the conservation demands of the museum objects to be housed. Generally, a good choice would be bag filters with throw-away pre-filters, UL Rating Class 1: particulates removed to 95% efficiency on ASHRAE 52/76. Electrostatic filters must not be used because they produce destructive ozone. Activate carbon filters are effective in removing gaseous pollutants, but they are expensive and require active maintenance.

OPERATING CYCLES. Heating and cooling loads vary greatly between occupied galleries (with lights and people) and unoccupied ones (closed and dark). When unoccupied, systems should be designed to operate at a low maintenance level. Since air volumes are large and pollutant sources nearly non-existent, when a gallery is closed it should be possible to reduce or eliminate outside air in order to improve environmental stability and operating economy.

LOCATION OF PIPING. All piping containing liquids should be kept out of areas containing museum objects. In particular, plumbing should not be located above galleries and collections storerooms.

LOCATION OF OUTLETS, SWITCHES, AND CONTROLS. All convenience outlets, switches, HVAC thermostats, humidistats, and other control devices must be kept off gallery walls. Outlets should be in the base and in the floor. Switches should be remote. Thermostats and humidistats can be located in return air ducts. Gallery walls must be for exhibition purposes only.