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How can conservation provide better access to the Burrell Collection's Hutton Castle Rooms?

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Abstract

Museum conservation and access are often described as being in conflict. Access is about giving visitors greater opportunities to see and approach objects, which is seen to be undermined by conservation's role: to preserve these objects. This is an unhelpful scholarly standpoint, as in reality, these two priorities need to align to achieve a successful museum service. This dissertation examines the conservation and access issues facing the reconstructed period rooms of Hutton Castle in the Burrell Collection, Glasgow. Although Glasgow Museums prides itself on its accessibility, display challenges have left these rooms with limited physical and visual access, since conservation concerns have assumed greater priority. By examining two specific conflicts - physical access and light - this dissertation identifies a fundamental uncertainty concerning the role of these rooms, and analyses National Trust and heritage policies to ascertain whether these might be successfully applied in this context. Using relevant literature and interviews with Burrell staff, it proposes an alternative approach: conservation-based solutions to improve visitor access. This analysis demonstrates that this integrated conservation-access approach cannot only be applied to the Hutton Rooms case study, but also to the wider museum/heritage field, for the benefit of all visitors, present and future.

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Figure List

Figure 1: Dining Room in Burrell Collection, 2016.

Figure 2: Hutton Castle Hall in Burrell Collection, 2016.

Figure 3: Hutton Castle Drawing Room in Burrell Collection, 2016.

Figure 4: Hutton Castle in 1950s showing positions of the rooms.

Figure 5: Section of Burrell Collection Map showing layout of Hutton Rooms in 2016.

Figure 6: Comparison of layout of Drawing Room and Hall in Hutton Castle and Burrell Collection.

Figure 7: Ancient Civilisations Gallery. Gallery space leading to the Hutton Drawing Room.

Figure 8: Screenshot from National Trust Jobs Website. Image reads 'Look. Do touch. As Europe's largest conservation organisation, we're working hard to help everyone get more hands-on with history and heritage.'

Figure 9: High contrast in lighting in the Hutton Drawing Room.

Figure 10: Blinds in use in the Hutton Hall, obscuring part of the stained glass.

Figure 11: Visitor in Hutton Drawing Room, giving sense of distance for visitors from objects in the viewing area.

Figure 12: Upholstered chairs facing away from visitors in the Hutton Drawing Room.

Figure 13: Dining Room in Hutton Castle during William Burrell's lifetime.

Figure 14: Hall in Hutton Castle during William Burrell's lifetime.

Figure 15: Drawing Room in Hutton Castle during William Burrell's lifetime.

Figure 16: 'The Hutton Castle Rooms', Interpretation Board in the Burrell Collection's central courtyard.

Figure 17: Cream secondary Curtain protecting Hutton Castle curtains from light in Drawing Room.

Figure 18: Signs of mechanical damage at curtain edge, where vulnerable to light and touch.

Figure 19: Hall with carpets and smaller objects.

Figure 20: Objects inside and within touchable distance from the rope barriers.

Figure 21: Tea Room at Polesden Lacey National Trust Property, showing 'sheer' blinds.

Figure 22: Example of floor to ceiling glass barrier around the State Bed at Calke Abbey, National Trust Property.

Figure 23: Carpet layers with protective druggel on top.

Figure 24: Houghton Hall, Saloon, full Eyemats® carpet. This has allowed shards of light to fall on the carpet without conservation concerns.

Figure 25: 14/44, tapestry weave chair by the visitor route in the Drawing Room.

Figure 26: 14/83, tent stitch sofa, back wall in the Drawing Room.

Figure 27: Test 1, dust sample from 14/44.

Figure 28 : Test 2, dust sample from 14/83.

Figure 29: Dino-Lite image of collected dust and fibres from test.

Table of Contents

Introduction	9
<i>Access</i>	9
<i>The Conservation Quandary</i>	10
<i>Open Display in the Hutton Castle Rooms: Conservation versus Access</i>	12
<i>Aims and Objectives</i>	14
Chapter 1: Introduction to the Hutton Rooms	17
<i>What are the Hutton Rooms?</i>	17
<i>Hutton Rooms in the 1983 Museum</i>	19
<i>Burrell Renaissance Project</i>	23
Chapter 2: Heritage Sector and the Hutton Rooms	24
<i>Changes in the Museums: 1983 to present</i>	24
<i>The Influence of the National Trust</i>	25
<i>Historic House versus Museum</i>	28
<i>Conclusion</i>	29
Chapter 3: Access and the Hutton Rooms	31
<i>Glasgow Museums' Access Ethos</i>	31
<i>Glasgow Museums' Definition of Access</i>	33
<i>Visitor Perception</i>	34
<i>Hutton Rooms Access Issues</i>	34
Light	34
Distance	37
Intellectual	39
Visitor Flow	41
<i>Conclusion</i>	42

Chapter 4: Conservation and the Hutton Rooms	43
<i>Glasgow Museums and Conservation</i>	43
<i>Purpose of Hutton Rooms</i>	44
<i>Room Role and Conservation</i>	46
<i>Conservation problems</i>	47
Moths	47
Light	48
Dust	51
Security	51
Touch	52
<i>Access or Conservation: Greater Priority?</i>	54
<i>Conclusion</i>	54
Chapter 5: Light	56
<i>What is Light?</i>	57
<i>Effect of Light on Objects</i>	57
<i>Standard Recommendations</i>	58
<i>Effect of Light for Visitors</i>	60
<i>Solutions</i>	61
<i>Reducing Duration of Illumination</i>	62
<i>Reducing Level of UV Exposure</i>	63
<i>Reducing Level of Light</i>	64
<i>Conclusion</i>	67
Chapter 6: Physical Access	69
<i>Conservation Issues of Open Display</i>	70
<i>Proximity and Barriers for Visitors</i>	72
<i>Solutions</i>	73
<i>Barriers</i>	74

<i>Carpet Protection</i>	76
<i>Conclusion</i>	79
Conclusion	80
Bibliography	85
<i>Primary Sources</i>	85
<i>Secondary Sources</i>	86
Appendices	100
<i>Appendix 1: Interview with Graeme Scott, Conservation Manager</i>	100
<i>Appendix 2: Interview with Maggie Dobbie, Textile Conservator</i>	110
<i>Appendix 3: Interview with Lindsay Gordon, Furniture and Frames Conservator</i>	119
<i>Appendix 4: Interview with Tommy Calhoun, Visitor Services</i>	125
<i>Appendix 5: Interview with Rebecca Quinton, Research Manager & Curator of European Costume and Textiles</i>	131
<i>Appendix 6: Timing Visitors in the Hutton Rooms</i>	142
<i>Appendix 7: Summary of Volunteer Burrell Guides Focus Group on the Hutton Rooms</i>	144
<i>Appendix 8: Dust Tests</i>	146

Introduction: How can conservation provide better access to the Burrell Collection's Hutton Castle Rooms?

Access

'Access' for museums is not easy to define. This term contains a multitude of meanings which can be applied in different situations; from wheelchairs to opening hours, from social barriers to object interaction. These multiple meanings can be applied simultaneously or separately. The common thread is the relation between access for museum visitors and their placement at the centre of museum activities. The Museums Association states that museums are for everyone, and it is therefore their responsibility to share their objects and knowledge with society.¹ 'Access' as a term has come to represent this responsibility, signifying those initiatives which increase audience participation within museums. Equally, there has been increased awareness of limitations to access in recent times. In 1999, the Department for Culture Media and Sport defined barriers to access as follows: physical and sensory, intellectual, cultural, attitudinal and financial.² With these barriers in mind, museum and conservation literature have further broadened the definition of 'access' to include digital records and access for indigenous groups.³

¹ Ratan Vaswani, "Ethical Guidelines 4 - Access," Museums Association, <http://www.museumsassociation.org/download?id=8352> (accessed 29 May, 2016).

² Department for Culture, Media and Sport, *Museums for the Many: Standards for Museums and Galleries to use when Developing Access Policies* (London: Department for Culture, Media and Sport, 1999).

³ Renata Peters and Devorah Romanek, "Approaches to Access: Factors and Variables," in *IIC London Congress: Conservation and Access*, ed. D., Townsend & J. Saunders, 1-6 (London: James & James, 2008), 1-6.

There appear to be two motivations for this shift: financial and ideological. Financially speaking, 'access' in museum-related literature arguably sprung from New Labour Policies, wherein 'access' was a catch-all buzzword for museums to justify their funding.⁴ Museums are competing in a growing leisure industry, and their emphasis on 'access' is an attempt to prove their relevance in the modern world.⁵ This trend continues in funding institutions such as the Heritage Lottery Fund: to acquire grants, each project must demonstrate its benefit to the heritage of local people and local community.⁶ This is particularly important in recent periods of scarce funding. Although access has become a less fervent issue with the advent of new government, dedication to access has continued in museums. This is particularly true for Glasgow Museums, who runs the Burrell Collection. The services operational belief contains a moral duty to enrich its local population's lives which is visible through its work in outreach and accessible stores.⁷

The Conservation Quandary

While 'access' is shorthand for positive social engagement for museums, object 'access' can raise a series of issues for conservators. After all, conservation's principle concern is to protect and preserve its collections for future

⁴ Bernadette Lynch, "Access to Collections and Affective Interaction with Objects in the Museum," PhD Thesis (University of Manchester, 2004), 19-24.

⁵ Carole Milner, "Who cares? Conservation in a contemporary context," *Museum International* 51, no.1 (1999): 22.

⁶ Caroline Lang *et al.*, *The Responsive Museum* (Aldershot: Ashgate, 2006), 159.

⁷ Mark O'Neill, "Cultural Attendance and Public Mental Health – From Research to Practice," *Journal of Public Mental Health* 9, no.4 (2010): 26.

generations. Pye *et al.* describe this paradox as a 'catch-22 for museums'.⁸ Access to objects brings social benefit, but greater access can risk damage to objects, which in turn reduces their potential for social benefit.⁹ Conservators in museums are advocates for objects: their job is to care for and ensure that objects are there for future generations. While objects are always degrading, this can be accelerated when objects are accessed on open display. This dichotomy between conservation and access describes how conservation is often perceived. As Cane states: '[t]he principal ethic that governs and drives the conservator is to protect and preserve [... which] can be readily perceived as negative and at odds with the desire to view, use and enjoy the objects and artefacts held in museums.'¹⁰

This dilemma is a fundamental issue that has influenced the profession, and which conservators feel they need to address in various ways, including access-focused conferences. These conferences point to a bias in conservation's preoccupation with touch as perceived 'access'.¹¹ As Scott states, access is 'not just about handling'.¹² Objects on open display and close to visitors (such as those in the Hutton Rooms) are at risk of mechanical damage, dust and exposure to environmental conditions such as light and incorrect relative

⁸ Elizabeth Pye *et al.*, "Conservation's Catch 22." http://www.ucl.ac.uk/archaeology/research/directory/catch_22 (accessed 29 May, 2016).

⁹ *Ibid.*

¹⁰ Simon Cane, 'Conservation and Inclusion,' in *Including Museums: Perspectives on Museums, Galleries and Social Inclusion*, ed. Jocelyn Dodd et al. (Leicester: Research Centre for Museums and Galleries, 2001), 85.

¹¹ See: Conservation and Access: International Institute for Conservation of Historic and Artistic Works, 2008; Cultural Encounters and Explorations: Conservation's 'Catch-22' AHRC EPSRC Science and Heritage Programme, 2009; Touchy-Feely Conference ICON Care of Collections Group, 2015.

¹² Graeme Scott, interview by Freya Gabbutt, Dissertation Interview, (3 June, 2016).

humidity. Part of the solution is to shift the focus from stopping degradation (which would continue in a darkened store) to how best to manage degradation at an acceptable rate.

Open Display in the Hutton Castle Rooms: Conservation versus Access

The Hutton Castle Rooms (henceforth referred to as 'Hutton Rooms') are reconstruction rooms in the Burrell collection (see Figure 1, 2, & 3). The Burrell Collection is situated in a purpose-built museum in Pollok Park on the Southside of Glasgow, and form part of Glasgow Museums, a subsidiary of Glasgow City Council. Many objects in Hutton Castle are on open display, including chairs, tables, curtains, stained glass, light fittings, chimneypieces, doors, tapestries, carpets and ornaments: these objects are not in display cases, and visitors access the Rooms from inside roped areas by the doorways.



Figure 1: *Hutton Castle Dining Room in Burrell Collection, 2016.* © Freya Gabbutt and courtesy of CSG CIC Glasgow Museums Collection.



Figure 2: *Hutton Castle Hall in Burrell Collection, 2016.* © Freya Gabbutt and courtesy of CSG CIC Glasgow Museums Collection.



Figure 3: *Hutton Castle Drawing Room in Burrell Collection, 2016.* © Freya Gabbutt and courtesy of CSG CIC Glasgow Museums Collection.

This execution causes a series of conservation and access issues. Rope access allows visitors to step inside the Rooms, but places objects out of reach. Lighting in these Rooms is generally low, but on sunny days, it is very bright around the windows but much darker in the rest of the room. Security has also been considered an issue, as a defective security system and reduced Visitor Services staff reduce the level of vigilance in the Rooms. This has led to most of the smaller moveable objects being removed from the Rooms. Similarly, a moth infestation has meant that some vulnerable items (such as wool carpets) have been removed from the Rooms. These issues and their solutions provide an uneasy compromise between conservation and access within these Rooms, and as such, offers the potential for fruitful discussion of this balance in this study.

While many definitions surround physicality or invisible barriers to access, this dissertation will define 'access' in a simpler form: for the purposes of this study, 'access' will refer to the availability of objects and proximity of visitors to the Hutton Rooms and their contents for museum visitors.

Aims and Objectives

With this in mind, this dissertation seeks to challenge the perceived conflict between conservation versus access, using the Hutton Rooms as a case study. This analysis will identify how conservation knowledge can contribute to improving access to the Hutton Rooms and optimise the long-term preservation of objects in those Rooms.

This dissertation aims to:

- Investigate the perception that access is incompatible with conservation within Glasgow Museums and in a broader museum-heritage context.
- Understand both the perceived and actual conservation/access problems in the Hutton Rooms, and what effect these have on visitors and the collection.
- Explore solutions to these issues in the Hutton Rooms to align conservation and access within these spaces.

To achieve this, the dissertation objectives are:

- To interview museum staff to understand how conservation and access in the Hutton Rooms is perceived. Different staff members in various positions across multiple departments will be interviewed to provide a range of perspectives. Interviewees:
 - Graeme Scott, Conservation Manager (Appendix 1)
 - Maggie Dobbie, Textile Conservation (Appendix 2)
 - Lindsay Gordon, Furniture and Frames Conservator (Appendix 3)
 - Conservator who wished to remain anonymous
 - Tommy Calhoun, Visitor Services (Appendix 4)
 - Rebecca Quinton, currently Research Manager for Art, and Curator of European Costume and Textiles (Appendix 5)
 - Liz Hancock, Honorary Senior Research Fellow at the School of Art History, researching the Burrell Collection
 - Caroline Currie, Learning and Access Curator

- As access positions visitors at the centre of museums, Glasgow Museum's data and researcher observations will be used to see how visitors react to the Rooms. This data will be presented as follows:
 - Glasgow Museum Visitor Marketing Report
 - Timing visitors in the Drawing Rooms (Appendix 6)
 - Volunteer Guide focus group on Hutton Rooms held by Learning and Access (Appendix 7)

- To identify actual and perceived issues concerning conservation within the Hutton Rooms:
 - Using data gathered by the author and the Museum, such as light measurements, dust tests (Appendix 8), and environmental monitoring data.

- To identify solutions to conservation and access problems in the Hutton Rooms by conducting a literature review and comparing this case to similar projects.

*'[Burrell] wanted the collection displayed in room-like settings in a country house environment, more than a museum environment.'*¹³

Chapter 1: Introduction to the Hutton Rooms

This chapter will demonstrate the importance of the Hutton Rooms for the Burrell Collection by investigating the motivations and dilemmas which underpinned their original inclusion into Museum. By understanding the role of the Hutton Rooms, this will allow for elucidation of how and why conservation and access issues have arisen from their institution. This chapter will then go on to discuss the changes occurring in the development of the Burrell Collection, and how this will impact the focus of this dissertation.

What are the Hutton Rooms?

William Burrell (b.1862- d.1958) was a wealthy shipping magnate who made his money trading in Glasgow. Influenced by his connection to the city, Burrell donated his varied collection of fine and decorative art to the City of Glasgow upon his death. The Collection donation terms were set out in the legally binding 1944 'Memorandum of Agreement' between Burrell and the City of Glasgow (hereinafter referred to as 'the Bequest'). In business and art collecting he drove a hard bargain, and Burrell applied this tough approach to

¹³ Rebecca Quinton, interview by Freya Gabbutt, Dissertation Interview, (7 June, 2016).

his donation; his Bequest stipulating a number of difficult-to-accomplish demands. These included that his collection of several thousand items should be housed in a private house of rural location, no closer than 13 miles from Glasgow City Centre to protect the collection from urban pollution.¹⁴ The City's struggle to persuade Burrell to compromise on the agreement is well documented.¹⁵ Ultimately, his demand was too challenging to fulfil, and instead, a purpose-built museum designed by Barry Gasson and John Meunier was opened in 1983 to house his collection. The museum is less than 3 miles from Glasgow City Centre.¹⁶

As part of the Bequest, it was stipulated that three rooms from Burrell's home in, Hutton Castle (the Drawing Room, the Dining Room and Hall) should be reproduced in the new museum. Hutton Castle is situated 8 miles from Berwick-upon-Tweed, bought by Burrell in 1916 (Figure 4).¹⁷ It had been a border fortress, with early parts of the building dating from the fifteenth to sixteenth century.¹⁸ Burrell had made changes to the structure and decoration of the building, including additions of fireplaces, doors, panelling and stained glass windows from other historic buildings. After his move to Hutton Castle, Burrell's collecting increased dramatically. He became particularly protective

¹⁴ Alex Gordon and Peter Cannon Brookes, "Housing the Burrell Collection — a Forty-year Saga," *The International Journal of Museum Management and Curatorship* 3 (1984): 30.

¹⁵ See: Gordon and Cannon Brookes, 19-59; Richard Marks, *Burrell: A Portrait of a Collector* (Glasgow: Richard Drew Publishing, 1983).

¹⁶ The distance between Glasgow's Royal Exchange and the Burrell Collection 'as the crow flies' is 2.93 miles. Burrell's Bequest required the museum to be 'not less than thirteen miles from Glasgow Royal Exchange.'

¹⁷ Richard Marks, *Burrell: A Portrait of a Collector* (Glasgow: Richard Drew Publishing, 1983), 92.

¹⁸ *Ibid.*, 93.

of the collection, locking the Drawing Room from servants, and this left his family feeling unable to use the room.¹⁹ Marks states that after buying Hutton Castle, Burrell wanted to make a showpiece of the Drawing Room and Hall.²⁰ This all suggests that Burrell saw Hutton Castle largely as an exhibiting space for his collection.

Figure 4: *Hutton Castle in 1950s showing position of the Rooms.* © Courtesy of CSG CIC Glasgow Museums Collection (GMA.2013.1.1.1918).

Hutton Rooms in the 1983 Museum

The Hutton Rooms provided a challenge when originally recreated. The proposal set out in the architectural competition for the new museum stipulated that the Drawing Room should have one glazed side without visitor access.²¹ The plan was that the Dining Room and Hall be accessible to visitors, and that '[a]ny solution which resolves this dichotomy will be welcomed by the

¹⁹ Ibid., 114-115.

²⁰ Ibid., 107.

²¹ Glasgow Museums, "Information Booklet for Competition for the Building for The Burrell Collection" (September, 1970).

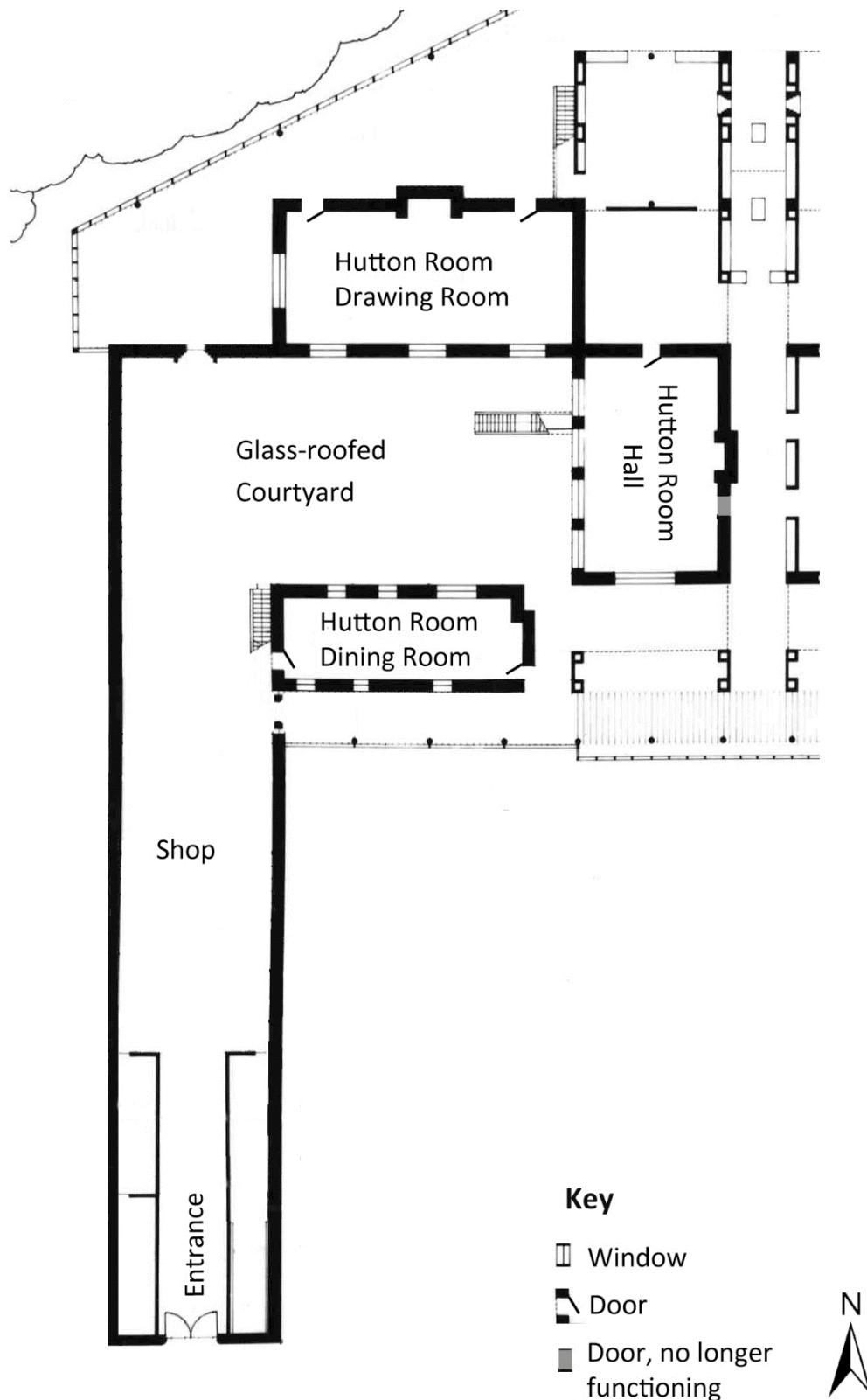


Figure 5: Section of Burrell Collection Map showing layout of Hutton Rooms in 2016.²²

²² Image adapted from: OZ.E.TECTURE, *Burrell Museum*, <http://www.ozetecture.org/2012/burrell-museum/> (accessed July 29, 2016).

assessors'.²³ However, the winning design recreated the Hutton Rooms as walled reconstructions of the rooms from Hutton Castle. These were placed around a glass-roofed courtyard which provided the Rooms with natural light through windows (Figure 5). Glass windows, curtains, lighting, wooden panelling and chimneypieces were taken from Hutton Castle for the new museum. Liz Hancock suggests that the Rooms were designed to be centre of the Museum:²⁴ visitors would walk straight through to the central courtyard. However, the shop is currently located at the entrance which prevents this flow. The layout of the Hall and Drawing Room was slightly altered from the original, with some doors and windows moved from their original positions, and in the case of the Drawing Room, an extra door was included (Figure 6).

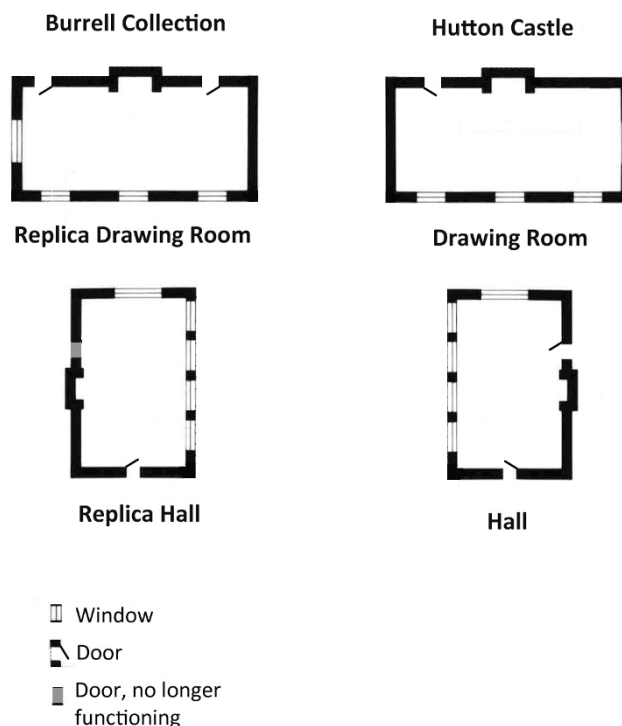


Figure 6: Comparison of layout of Drawing Room and Hall in Hutton Castle and Burrell Collection.

²³ Ibid.

²⁴ Liz Hancock, interview by Freya Gabbutt, Dissertation Interview, (17 June 2016).

In the Bequest, Burrell stated that ‘the collection should as far as possible be shown as it would be in a private house e.g. [...] they should be placed in rooms throughout the building with other furniture as appropriate so as to ensure that the building has as little semblance of a museum as possible.’²⁵ Hancock stated that Burrell’s original interest in a country house was to prevent ‘serried rows’ of objects.²⁶ This is very different to the majority of current collection display where most objects are displayed in glass cases and grouped by type (Figure 7).



Figure 7. *Ancient Civilisations Gallery. Gallery space leading to the Hutton Drawing Room. © Freya Gabbutt and courtesy of CSG CIC Glasgow Museums Collection.*

The Hutton Rooms stands in dramatic contrast to this. This demonstrates the importance of the Hutton Rooms within the Museum: it provides a snapshot of Burrell’s original intentions. The Burrell Collection’s architect, Barry Gasson,

²⁵ Public Records of Scotland, “Trust of Disposition and Settlement and Codicils, William Burrell” (Edinburgh: Scottish Record Office, H.M. General Register House, April 1952), 4-5.

²⁶ Hancock interview.

states in the guidebook that the Hutton Rooms were created ‘to be a mark of his [Burrell’s] personality in the new building’, and that ‘[t]hey are in an important position because of what they are and because they represent in their contents the bringing together such a diverse parts of our culture.’²⁷

Burrell Renaissance Project

The Burrell Collection is due to close in Autumn 2016 for redevelopment.

Quinton describes the current planning as ‘still very much at blue-sky thinking’ stage, although it is likely that this redevelopment will have an effect on the presentation of the Hutton Rooms.²⁸ The project is currently waiting on a draft concept design due in November 2016; at this stage, all, none, some or different Hutton Castle Rooms could be included.²⁹ As discussed, the existence of the Hutton Rooms is a consequence of the Bequest, which may not now be considered legally binding. Indeed, in a Private Members Bill in the Scottish Parliament, a section of the Bequest was overturned to allow items of the collection to be taken abroad.³⁰ This precedent may mean other aspects of the Bequest can be amended. In staff interviews, it was suggested that the Drawing Room was the most likely to be kept. As a result, the Drawing Room was used as a case study for any tests undertaken in this dissertation.

²⁷ Barry Gasson, “Notes on the Building,” in *The Burrell Collection*, 15-18 (London: Collins, 1986).

²⁸ Quinton interview.

²⁹ Scott interview.

³⁰ Scottish Parliament, Burrell Collection (Lending and Borrowing) Bill, 25 February 2014, <http://www.parliament.scot/parliamentarybusiness/Bills/63608.aspx> (accessed 27 June, 2016).

*'[I]t's not exactly like the rooms he had in his castle: it is an impression of a number of rooms from his castle, with a selection of the objects which he collected. Which is a different thing entirely from a historical house.'*³¹

Chapter 2: Heritage Sector and the Hutton Rooms

While the previous chapter introduced the history and conception of the Hutton Rooms, this chapter will go on to discuss changes in the sector that are likely to affect how visitors perceive Hutton Rooms. This is key, since the Rooms appear to be comparable to historic properties, yet, recent changes in the heritage sector means the Hutton Rooms visitor experience is qualitatively different.

This chapter will therefore discuss those changes in museums and the heritage sector that may influence how visitors perceive the Rooms; analyse how the National Trust aligns access and conservation in its work; and compare the Burrell Collection to historic house settings to understand how similar access and conservation measures can be applied to the Hutton Rooms.

Changes in the Museums: 1983 to present

The Burrell Collection and the Hutton Rooms were designed over twenty-three years ago. Since this time, immense sociocultural change has occurred, affecting norms and expectations from museums. In the past, museums were accused of only focusing on existing visitors, and 'saw their existence more in researching,

³¹ Scott interview.

collecting and preserving'.³² Today, however, visitor-focused museums seek to engage with their audiences.³³ Equally, as technology is becoming more integrated into everyday life, this is increasingly used as a tool to communicate between visitor and object.³⁴ As the Burrell Collection was built before this wave of visitor-centred museums and their technological capabilities, the Hutton Rooms do not fit modern visitor expectations. This is echoed in the marketing report, where one respondent remarked that the Rooms were 'not interactive'.³⁵

The Influence of the National Trust

These changes are also echoed in the wider heritage sector. Since 2007, the National Trust has made a very deliberate attempt to change the way the organisation views conservation and access: instead of viewing 'access' as a hindrance to conservation, the Trust has chosen to frame it as a 'means of improving the conservation of our properties, by engaging the support that enables conservation work to be carried out.'³⁶ For the National Trust, both conservation and access are central to the organisation's activities, and long-term strategy (Figure 8). This has radically changed how visitors interact with Trust properties: the removal of barriers has allowed a free-flow of visitors to walk through the house, encouraging visitors to touch, sit and interact with objects. Since this policy change, the organisation have published various studies in

³² Christian Walth, "Museums for visitors: Audience development," in *New Roles and Missions for Museums*, INTERCOM Conference, Taipei, Taiwan 2 - 4 November 2006, 1-7 (Paris: ICOM, 2006), 5.

³³ Mark Liddiard, "Changing Histories: Museums, Sexuality and the Future of the Past," *Museum and Society* 2, no.1 (2004): 16-19.

³⁴ Walth, 1.

³⁵ The Social Marketing Gateway, "Burrell Collection Audience Research," Marketing Report (Social Marketing Gateway, November 2012), 42.

³⁶ Katy Lithgow and David Thackray, "The National Trust's Approach to Conservation," *Conservation Bulletin* 60, Spring (2009): 18.

conservation journals from 2007 to 2012 to explain their reasoning and protection strategies which allow visitor access which is also safe for objects.^{37 38} These provide solutions for conservation-appropriate access, although many focus on managerial review systems (which are not relevant to the Hutton Rooms).

Figure 8: Screenshot from National Trust Jobs Website. Image reads 'Look. Do touch. As Europe's largest conservation organisation, we're working hard to help everyone get more hands-on with history and heritage.' © National Trust

³⁷ For further discussion, see: Helen Lloyd *et al.*, "Economics of Dust," *Studies in Conservation* 52, no. 2 (2007): 135-146; Katy Lithgow *et al.*, "Prioritizing Access in the Conservation of National Trust Collections," *Studies in Conservation* 53 (2008): 178-185; Lithgow and Thackray, 16-19; Katy Lithgow, "Sustainable Decision Making - Change in National Trust Collections Conservation," *Journal of the Institute of Conservation* 34 (2011): 128-142; Sarah Staniforth and Helen Lloyd, "Use It or Lose It: The Opportunities and Challenges of Bringing Historic Places to Life," *Studies in Conservation* 57, Special Issue: 24th Biennial IIC Congress: The Decorative: Conservation and the Applied Arts (2012): 286-94; and Helen Lloyd *et al.*, "Conservation for Access Redux: Narrative, Visitor Flow and Conservation," in *The Artifact, Its Context and Their Narrative: Multidisciplinary Conservation in Historic House Museums*, Conference of ICOM-DEMIST and ICOM-CC, Los Angeles, November 6-9, 2012, 1-12 (Paris: ICOM, 2012), 1-12.

³⁸ An excellent analysis of National Trust's Conservation and Access policies can be found: Alice Young, "Interpretive Displays: Investigating Aspects of Conservation and Access of Furnishing Textiles within Historic Interiors." Masters Dissertation. (Glasgow : University of Glasgow, 2014) <http://endeavour.gla.ac.uk/49/1/2014YoungMPhil.pdf> (accessed 10 January 2016).

Where the National Trust literature is beneficial to the Hutton case resides in the specific solutions they provide. Examples include issues such as dust and house keeping,³⁹ use of replicas and sacrificial objects,⁴⁰ strategies for removing barriers⁴¹ and light.^{42,43} Another relevant concept from the literature is what the Trust describes as 'atmosphere': that which brings the 'place to life for visitors'.⁴⁴ The property is brought alive through 'furniture that can be sat on, objects that can be handled, and evocative sounds and smells'.⁴⁵ For the Hutton Rooms, this is a crucial aspect to attend to. Indeed, the Learning and Access Curator, Caroline Currie, describes the Rooms as needing to be 'brought to life'.⁴⁶ This phrase can be seen as a way to improve visitor understanding by making the Rooms more like how Burrell would have lived in them.

This does not necessarily mean visitors should be sitting on furniture in the Hutton Rooms. National Trust literature discusses the concept of the 'significance' of an object, whether that be its significance in its own right or its relevance to the collection it is housed within.⁴⁷ Objects with strong associations with a property would have 'high significance', and therefore not used for handling. Dobbie suggests that the Hutton collections are some of the most important pieces in the Glasgow Museums collection.⁴⁸ Their significance is intimately linked to William Burrell because he collected these objects, and thus there is no way to 'replace' the

³⁹ Lloyd, Brimblecombe and Lithgow.

⁴⁰ Staniforth and Lloyd, 286-94.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Lithgow, 128-142.

⁴⁴ Ibid., 134.

⁴⁵ Ibid.

⁴⁶ Caroline Currie, interview by Freya Gabbutt, Dissertation Interview, (10 June, 2016).

⁴⁷ Lithgow, 131.

⁴⁸ Maggie Dobbie, interview by Freya Gabbutt, Dissertation Interview, (31 May, 2016).

Hutton collections. Therefore, the Rooms need greater protection than full free-flow visitor interaction.

Historic House versus Museum

The comparisons between the Hutton Rooms and historic house museums are easy to make, both in terms of appearance, as well as conservation and access problems. However, Quinton proposed that this comparison highlights to visitors what is missing, such as room guides and room interpretation sheets.⁴⁹ She stated, 'I think if they're [visitors] used to going around country houses I think they're disappointed because there isn't the interpretation.'⁵⁰ The National Trust is a major player in the UK heritage sector, and their methods are likely to affect visitors' expectations for interaction and access to the Hutton Room settings.

Although the Hutton Rooms look like a historic house, their museum setting may affect conservation and access measures. When discussing National Trust policies with Burrell staff, many highlighted the reliance on volunteer room guides which allows the Trust to open up their properties to visitors. Additionally, all staff felt that National Trust policies such as use of replicas were unsuitable for a museum institution. Staff highlighted a need for 'authenticity' which replicas do not provide. This is an interesting view, since the Hutton Rooms themselves are 'replicas', since their reconstruction is not totally exact (Figure 6). Conversely, the National Trust argues that their properties are museums, being the UK's largest

⁴⁹ Quinton interview.

⁵⁰ Ibid.

accredited museum provider.⁵¹ This suggests that it is Glasgow Museum's idea of 'what a museum is' that changes their approach to visitor access and conservation rather than distinct differences between these institutions.

This encapsulates the dilemma of the Hutton Rooms: it is not quite a 'museum display', nor is it historic house. This has undoubtedly contributed to the conservation and access difficulties the Rooms have experienced.

Conclusion

Since the Burrell Collection opened, there have been major shifts in museums and the heritage sector, and these have arguably affected how visitors perceive these displays. Indeed, policy changes within the National Trust are particularly likely to affect how visitors expect to interact in the Hutton Rooms. While the Trust has published extensively on their strategies to implement conservation-safe access, this has limited applicability to the Hutton Rooms, since the significance of the collection may mean that these are not appropriate. Although the Hutton Rooms look like a historic house interior, its location within a museum means that Glasgow Museums considers certain 'historic house conservation' strategies to mean removing authenticity from their objects and display. However, the National Trust concept of 'atmosphere' could be applied to the Hutton Rooms to offer a more accurate representation of how Burrell actually lived with his collection.

⁵¹ Saatchi Gallery, "National Trust Museum Profile," <http://www.saatchigallery.com/museums/museum-profile/National+Trust+Houses/447.html> (accessed 23 June, 2016).

Staff interviews suggest Glasgow Museums view the Hutton Rooms as distinct from historic houses, which affects how they have previously treated. However, the problems they experience mirror historic house preventive conservation very closely. Therefore, literature from both museums and heritage organisations such as the National Trust must be used to build solutions to improve access to the Hutton Rooms.

*'And it's not just about handling; it's about how you make collections visible, available, interesting, non-elitist and that kind of thing. Which has nothing to do with how you physically protect your collection.'*⁵²

Chapter 3: Access and the Hutton Rooms

The last chapter discussed changes in the sector which have the potential to influence visitor perceptions of the Hutton Rooms. As defined in the Introduction, 'access' is concerned with prioritising the visitor experience. This chapter will discuss access issues within the Hutton Rooms. In order to do so, this section will define 'access' for Glasgow Museums and seek to understand Glasgow Museums' access motivations, as well as to consider how staff view visitor perceptions of the Rooms compared to actual audience experience. Finally, the discussion will evaluate current access issues in the Hutton Rooms using insights from staff, volunteers and visitors.

Glasgow Museums' Access Ethos

The question of access is particularly relevant to Glasgow Museums: indeed, the first page of its brochure states that 'Glasgow Museums' venues are easy to reach, accessible and family friendly.'⁵³ This commitment to access is seen in projects such as Glasgow Museum Resource Centre, a publicly accessible museum store

⁵² Scott interview.

⁵³ Glasgow Museums, "Visit Glasgow Museums," (Glasgow: Culture and Sport Glasgow, Glasgow Museums, 2014).

providing access to normally inaccessible objects.⁵⁴ Additionally, Glasgow Museums reaches out to the local population through community-based museum displays and public consultation panels alongside new museum projects at the Riverside Museum.⁵⁵ This commitment to access can be seen in Glasgow Museums intention to make over 90% of Burrell collection viewable to the public after redevelopment.⁵⁶

A large influence upon Glasgow Museums is Glasgow Life, the overarching Community Interest Company assigned to oversee various arts projects by Glasgow City Council (of which Glasgow Museums is a subsidiary). Glasgow Life aims to ‘inspire Glasgow citizens and visitors to lead richer, more active lives through culture, sport and learning’ for the City of Glasgow, and sees this as a force for social change.⁵⁷ Mark O’Neill, Glasgow Life’s Director of Policy, Research and Development, states:

‘[since] engagement with culture enriches people’s experience to the degree that it creates healthier, more flourishing lives, then the issue of democratic access is critical [...]. [The] obligation conferred on

⁵⁴ Glasgow Museums, “About GMRC,” <http://www.glasgowlife.org.uk/museums/GMRC/about/Pages/default.aspx> (accessed 26 May, 2016).

⁵⁵ See: Richard Whitcomb and Andrew Lord, “An Evaluation of Glasgow Museums’ Advisory Panels: A Report for Glasgow Life,” 23 November 2012, <https://www.glasgowlife.org.uk/museums/about-glasgow-museums/projects/riverside-museum/visitor-research/Documents/Evaluation%20of%20Glasgow%20Museums%20Advisory%20Panels%20-%20Final%20Report.pdf> (accessed 24 May, 2014).

⁵⁶ Glasgow’s Burrell Collection’s £66m Refurbishment to Begin in 2016, 9 October 2015, <http://advisor.museumsandheritage.com/glasgows-burrell-collections-66m-refurbishment-to-begin-in-2016/> (accessed 29 May, 2016).

⁵⁷ Glasgow Life, *Business and Service Plan, 2015–2016*, <http://www.glasgowlife.org.uk/about-us/Documents/Business%20and%20Service%20Plan%202015-16.pdf> (accessed 21 July 2016), 4.

cultural organisations by public funding is not simply to provide for existing audiences, but to address the inequalities in cultural capital.⁵⁸

As all divisions of Glasgow Life seek to fulfil these goals, this centres Glasgow Museums' focus on residents of Glasgow, and how its service can make a positive impact. 'Access' can therefore be seen as an inter-organisational shorthand for this goal.

Glasgow Museums' Definition of Access

Glasgow Museums' ethos of 'access' is very particular; indeed, the organisation uses the term frequently in its public literature and internal conversations without apparent need for definition. This suggests it is so ingrained within the organisation that it does not need explanation. Graeme Scott, Conservation Manager for Glasgow Museums, echoed this sentiment when he commented that the aim of the Burrell Collection redevelopment is to 'make the building one of the most accessible fine art museums in the world [...] [w]hat that means exactly has not been defined.'⁵⁹ The importance and meaning of 'access' can be understood by how easily staff explained Glasgow Museums' 'access ethos' during interviews, suggesting that the Museums' access policy centres around creating opportunities for visitors of any type to engage with objects. This means visual access and proximity to the collection, but also encompasses the way in which Glasgow Museums choose to display and explain these objects to visitors.

⁵⁸ O'Neill, 26.

⁵⁹ Scott interview.

Visitor Perception

As access is about putting visitors first, the notion of 'access' places greater emphasis on visitor perception. However, staff perceptions of visitor experience and the reality do not always tally. For example, Graeme Scott mentioned that 'based on surveys, [the Hutton Rooms were] the least popular or successful areas of the building.'⁶⁰ Yet when comparing the 2012 Museum marketing report, 91% of visitors described the Hutton Rooms as 'Good' or 'Very Good'.⁶¹ This is consistent with the rest of the Museum, which only had two exhibition spaces rated lower than 90%.⁶² However, the Hutton Rooms had the highest percent of low-scoring answers, with 2% of respondents describing the Rooms as 'Poor'.⁶³ Although this is a small percentage, half of the rooms scored 0%, while the other low-scoring exhibition spaces scoring 1%.⁶⁴ This suggests there is a disproportionate impact of a minority negative feedback. This misapprehension that visitors do not enjoy these spaces may explain why access measures have not been improved in the Hutton Rooms.

Hutton Rooms Access Issues

Light

One of the most impressive aspects of the Burrell Collection is the natural light that streams into the courtyard. However, this is a major cause of light problems within the Hutton Rooms. In interviews and answers in the Burrell Guide focus group, light was repeatedly mentioned as a particularly significant access issue. In

⁶⁰ Ibid.

⁶¹ The Social Marketing Gateway, 42.

⁶² Ibid., 41.

⁶³ Ibid., 42.

⁶⁴ Ibid.

marketing interviews, several visitors thought the display was too dark.⁶⁵ This is largely due to the way the Rooms have been lit, utilising natural daylight and the original light-fittings from Hutton Castle. This means the Rooms' internal lighting is quite dull, which one conservator suggested may be exacerbated by the use of low-energy lightbulbs.⁶⁶ Furthermore, on a sunny days, glare from rays of light through the window makes it uncomfortable to look in that direction (Figure 9). Research shows that while the human eye can adapt to many light intensities, high contrast will make dark areas look darker, making objects difficult to see.⁶⁷ This is also likely exacerbated by naturally bright galleries leading to the Rooms. This can be improved by closing the curtains/blinds, thereby defusing the light, but this would reduce the light to the rest of the Rooms. For the tapestries, dark images in low-lit areas make them difficult to 'read' from a distance.

Equally, the blinds/curtains used for conservation causes another access issue: they could obstruct visual access to the stained glass windows (Figure 10). This also changes how the Rooms were designed to be viewed. Indeed, a long-standing staff member described how, in the 'Dining Room, you could peer in the windows' to see the objects.⁶⁸ This was also the intention of the architects: as Gasson states, the Rooms were designed to be 'viewed from without as well as within.'⁶⁹

⁶⁵ Ibid.

⁶⁶ Anonymous, interview by Freya Gabbutt, Dissertation Interview, (6 June 2016).

⁶⁷ Garry Thomson, *The Museum Environment*, 2nd Edition (Sutton: Butterworth-Heinemann, 1986), 26-27.

⁶⁸ Anonmyous.

⁶⁹ Gasson, 16.



Figure 9: *High contrast in lighting in the Hutton Drawing Room. © Freya Gabbutt and courtesy of CSG CIC Glasgow Museums Collection.*



Figure 10: *Blinds in use in the Hutton Hall, obscuring part of the stained glass. © Freya Gabbutt and courtesy of CSG CIC Glasgow Museums Collection.*

Distance

In the Hutton Rooms, the most striking issue is distance from objects, since most of the objects are placed far away from the visitor (Figure 11). An interviewee from the conservation department felt that visitors get frustrated because they cannot see many of the objects.⁷⁰ The single-angle view imposed by the current layout means that certain items, such as 'Beatrix Soetkens in Bed' tapestry above the fireplace in the Drawing Room is difficult, if not impossible, for visitors to see. Additionally, since the Drawing Room in particular is so large, much of the collection is far-off, with most of the objects deliberately placed 'out of hands-reach'. This makes items difficult to see, which is exacerbated by the lighting. The layout of chairs around the fireplace is an attempt to emulate the original layout of the Room. As a result, although some chairs have been moved to face the viewing areas, most of their upholstered tapestry and embroidery is hidden from view (Figure 12).

⁷⁰ Anonymous.



Figure 11: *Visitor in Hutton Drawing Room, giving sense of distance for visitors from objects in the viewing area.* © Freya Gabbutt and courtesy of CSG CIC Glasgow Museums Collection.



Figure 12 : *Upholstered chairs facing away from visitors in the Hutton Drawing Room.* © Freya Gabbutt and courtesy of CSG CIC Glasgow Museums Collection.

Intellectual

Currently the Rooms provide no interpretation within their walls. The only interpretation board is in the courtyard, away from any Room entrances. This means that without an audio-guide or guidebook, a visitor is very unlikely to understand the story the Room is trying to tell. Calhoun stated that while working on the front desk, visitors would ask what the Rooms are, making it clear that access to interpretation is required.⁷¹

Additionally, photographs of the original Rooms in Hutton Castle reveal that these Museum Rooms are very different to how Burrell lived with his collection (Figure 13, 14 and 15). This is due to removal of carpets, smaller items and inclusion of cordoned viewing spaces implemented for conservation. As a result, by not offering a parallel representation of the rooms as Burrell kept them, the Rooms cannot offer intellectual access to visitors.

⁷¹ Tommy Calhoun, interview by Freya Gabbutt, Dissertation Interview, (7 June 2016).

Figure 13: *Dining Room in Hutton Castle during William Burrell's lifetime.*
© Courtesy of CSG CIC Glasgow Museums Collection (GMA.2013.1.1.1922).

Figure 14: *Hall in Hutton Castle during William Burrell's lifetime.* © Courtesy of CSG
CIC Glasgow Museums Collection (GMA.2013.1.1.1943).

Figure 15: *Drawing Room in Hutton Castle during William Burrell's lifetime.*
© Courtesy of CSG CIC Glasgow Museums Collection (GMA.2013.1.1.1932).

Visitor Flow

In informal discussions about the Rooms, it was often suggested that visitors would not linger for very long due to poor intellectual and physical access. As a result, it was important to document 'linger time' within the Drawing Room (see Appendix 6). Results showed, although there are two doors into the Drawing Room, it was the door closest to the courtyard that was consistently used most often by visitors walking in either direction. From this door, visitors had times ranging from 4 seconds to 2 min 48, while most visitors lingered between 30-40 seconds. Whilst times are short, these linger times are longer than staff had suggested, demonstrating the Rooms have some interest for visitors.

When timing visitor linger time in the Drawing Room, it also became clear that Rooms posed access problems for larger groups. When large tour groups arrived,

it was difficult for visitors to get in, and others trying to leave the Drawing Room created a 'traffic jam'. While there are two doors, these are unconnected, meaning visitors view the space in separate cordoned-off areas. Guides also emphasised the lack of space for conducting tours.⁷² Whilst Currie suggested that the viewing areas are not large enough for school groups.⁷³

Conclusion

Social inclusion is at the heart of Glasgow Life's ethos. In turn, Glasgow Museums seek to further this aim by making their objects as available and intellectually accessible as possible, to as many people as possible. Evidence of visitor reactions suggests that the Rooms are indeed of interest to visitors, more so than staff might believe, a bias that may have lowered priority for improvement. Using Glasgow Museum's definitions of access, the Rooms are not accessible physically, visually or intellectually because of lack of circulation space, the visibility of objects and missing interpretation. Furthermore, a lack of atmosphere has been caused by the many conservation measures implemented to protect the collection. These access issues will be evaluated against conservation issues in the next chapter in order to determine whether a better balance is possible.

⁷² "Burrell Guides Focus Group of Hutton Castle Rooms" (Burrell Collection, 26 February 2016). See Appendix 7.

⁷³ Currie interview.

*'[I]f an object's been damaged, then it comes off display, or there's preventive measures put in place. If it isn't actually getting damaged, then although we may not like it, it does get left there. But as I say, if the object's suffering, then the access is restricted.'*⁷⁴

Chapter 4: Conservation and the Hutton Rooms

While the last chapter discussed how access issues impact visitor experience, this chapter will discuss conservation in the Hutton Rooms. By evaluating Glasgow Museums' conservation ethics, this section will analyse the role of the Hutton Rooms in the Museum and determine how this relates to conservation. It will then evaluate the past and current conservation issues for the Hutton Rooms, and assess whether conservation or access has greater priority within Glasgow Museums. This section will conclude by defining those conservation-access issues which this dissertation will pursue in greater detail in the following chapters.

Glasgow Museums and Conservation

Glasgow Museums' 'access ethos' is mirrored by a less well-understood 'conservation ethos'. Informal conversations with conservation staff at the Burrell revealed that Glasgow Museum's conservation strategy was a slippery concept, standing in contrast to its access strategy, which, as previously noted, is easily repeatable. Quinton suggested that semantics may play a part in this: in Museum

⁷⁴ Anonymous.

documents, conservation may be termed ‘care of collections’, and according to Quinton, ‘our duty to care for the collection [is understood], but isn’t always down explicitly as ‘conserve’ [or] ‘conservation’.’⁷⁵ This is not say that object preservation is not considered important: as Quinton states, ‘we know we have this long term duty to look after the objects’.⁷⁶

Purpose of Hutton Rooms

In staff interviews, there was a general consensus concerning the role of the Hutton Rooms within the Museum: that they evoked a connection to Burrell as a person and collector, showing how he lived with his collections and demonstrating his taste. Dobbie also suggested that part of the role of the Hutton Rooms is to offer a window into a past aesthetic and culture: a cluttered room, something that is becoming more foreign to modern visitors.⁷⁷ The final consideration cited was the Rooms’ relationship to the Bequest. However, the Bequest is the reason for the Rooms’ existence rather than a story to tell visitors. Arguably, the role for the Rooms within the museum should be more than the Bequest’s stipulation of their inclusion. However, this is the only hint of a role on the Rooms’ interpretation board, and does not mention the supposed primary role of the Rooms: Burrell’s relationship to his collection (Figure 16). Instead, the Bequest appears to colour how the Museum views the Rooms, which may explain its difficulty in presenting a clear role within the Museum.

⁷⁵ Quinton interview.

⁷⁶ Ibid.

⁷⁷ Dobbie interview.

THE HUTTON CASTLE ROOMS

Ranged around three sides of this Courtyard are reconstructions of the Dining Room, Hall and Drawing Room from Hutton Castle, Sir William Burrell's home near Berwick-on-Tweed.



Hutton Castle

Hutton Castle, spectacularly situated in a commanding position overlooking the river Whitadder, has the colourful history typical of so many Border fortresses. When Burrell purchased it in 1916 the house consisted of a medley of 15th and 16th century structures, together with some later features. Burrell commissioned the distinguished architect Robert Lorimer to make various alterations, but the work was only completed in the late 1920s, when Hutton Castle was re-furbished internally with medieval fireplaces and chimney pieces, antique furniture, oriental carpets, and stained glass. The most important of the rooms were the Dining Room, Drawing Room and Hall, and it was Burrell's express wish that they should be reproduced in the new building which was to house the Collection.

The fabrics and other fittings provide a suitable back-drop for the antique contents of the rooms, which

underline Burrell's particular interest in the Late Gothic and Early Renaissance art of Northern Europe, together with his taste for oak furniture.

The **Dining Room** is chiefly notable for its carved panelling of c. 1500 which was originally made for the Copley family, whose arms appear over the fireplace. The windows contain English shields of arms.

Heraldic glass can also be seen in the **Hall** windows facing into the Courtyard. Several roundels come from Cowick Priory in Devon, and the others are said to have belonged to Nonsuch Palace in Surrey which was built for Henry VIII (1509-47). The large panels in the south window are German and date from the late 15th and early 16th centuries. The furniture in this room is dominated by the 20 ft long Elizabethan oak table.

The **Drawing Room** is the largest of the suite and was the main display area at Hutton for tapestries and stained glass. The latter is mainly English, but with some French panels, of the period c. 1320-1520. The tapestries are chiefly Franco-Flemish and date from the late 15th and early 16th centuries.



Figure 16: 'The Hutton Castle Rooms', Interpretation Board in the Burrell Collection's central courtyard. © Freya Gabbutt and courtesy of CSG CIC Glasgow Museums Collection.

As Graeme Scott stated, the existence of the Hutton Rooms is due to the Bequest, which imposed 'a fairly artificial kind of starting point' for the origin of the Rooms.⁷⁸ Scott suggests that the Hutton Rooms have long since lost their sense of purpose within the Museum. While the staff consensus is that role of the Rooms is centred on Burrell's relationship to his collection at Hutton Castle, the removal of smaller objects and lack of interpretative information does not make this clear to visitors. However, Burrell's insistence that the museum should be about the collection and not the collector may also help explain this lack of clarity.⁷⁹

Room Role and Conservation

This lack of definition of role makes conserving the Hutton Rooms much more difficult. As a representative for conservation in redevelopment meetings, Scott suggests the role of the Rooms is key to future conservation measures, stating that 'we can come up with a conservation solution which will work [...] but if the initial purpose is not clear, it is very difficult to come up with appropriate things.'⁸⁰

Currently, there is disparity between how the Hutton Rooms relates to the Burrell Collection, and how this is being portrayed. Indeed, Eastop discusses the need to ascertain objects' future roles for conservation.⁸¹ She argues that objects have multiple meanings, but that the display and conservation process fixes the object's role. As a result, conservation problem-solving cannot be successfully

implemented without understanding how object is supposed to be understood and

⁷⁸ Scott interview.

⁷⁹ Marks, 13.

⁸⁰ Scott interview.

⁸¹ Dinah Eastop, "Decision Making in Conservation: Determining the Role of Artefacts," in *International Perspectives on Textile Conservation: papers from the ICOM-CC Textiles Working Group meetings, Amsterdam, 13-14 October 1994 and Budapest 11-15 September 1995*, ed. Ágnes Timár-Balázsy and Dinah Eastop, 43-46 (London: Archetype), 43-46.

viewed.⁸² This concept can be applied to the Hutton Rooms as a whole: without a clear message of what the Rooms means to the Museum, a good conservation plan cannot be implemented.

Conservation problems

Different departments felt differently about the state of conservation in the Hutton Rooms. While non-conservation staff suggested that the Conservation Department was not happy, Dobbie felt that conservation of objects was generally good in the Rooms.⁸³ However, since the opening of the Burrell Collection, there have been a series of conservation issues that have been addressed:

Moths

The Burrell Collection suffered a moth infestation in 2009. In reaction, the carpets and tapestries were removed from the Hutton Rooms to protect the collection. The Conservation Department later found that the moths were eating the dust under the floorboards rather than the textiles. This allowed the tapestries to be rehung for the Commonwealth Games in Summer 2014. While traps in the museum do show some moth presence, the problem is considered to be under control. According to Child and Pinniger, clothes moth infestation has become a greater problem within the UK, as milder winters and warm, central-heated buildings help the insect breed.⁸⁴ Additionally, the reduction of available

⁸² Ibid.

⁸³ Dobbie interview.

⁸⁴ Robert Child and David Pinniger, "Carpet Beetles and Clothes Moths," 2012, <http://www.buildingconservation.com/articles/carpet-beetles-clothes-moths/carpet-beetles-clothes-moths.htm> (accessed March 5, 2016).

insecticides due to health and safety concerns make infestations harder to control.⁸⁵

Light

Light was often cited as a major issue for the Hutton Rooms. Conservator Lindsay Gordon maintained that the biggest conservation issue is 'light and light damage, but maybe that's at times where direct light is coming through to the Drawing Room.'⁸⁶ Another conservator stated that 'light is the biggest problem [...]. We've got no UV protection in those Rooms'.⁸⁷ Indeed, the natural light coming in from the courtyard is a particular issue in the Drawing Room (South-facing windows) and Hall (East-facing windows). This has been partly reduced by retrofitting blinds in the Rooms. In the Drawing Room, these were switched to secondary curtains to prevent the stained glass being obscured. These are adjusted by Visitor Services staff if light levels become too high, as Calhoun explains: 'if there was a shard of light, you'd give the curtain a wee tweak, you know? If the cloud rolls in a wee bit [...], we'll open them.'⁸⁸ While this helps reduce light levels for the collection, this causes risk to the original curtains, which still are at risk of light damage and of being touched during adjustment. On the other hand, the Dining Room has no soft furnishing and curtains, since these were removed during the moth infestation and have not been reinstated. This was in part due to concerns over light damage.⁸⁹

⁸⁵ Ibid.

⁸⁶ Lindsay Gordon, interview by Freya Gabbutt, Dissertation Interview, (2 June 2016).

⁸⁷ Anonymous.

⁸⁸ Calhoun interview.

⁸⁹ Anonymous.



Figure 17: Cream *secondary* Curtain protecting Hutton Castle curtains from light in Drawing Room.
© Freya Gabbutt and courtesy of CSG CIC Glasgow Museums Collection.

Dobbie affirms that, for the majority of the objects in the Rooms, the light is within conservation parameters: indeed, she states that ‘prior to hanging the tapestries, I did a month of daily light readings, and they were well into the parameters.’⁹⁰ She argues that because weather in Glasgow is generally dull, even with some sunny weather, cumulative light hours are below recommended levels. Tennant’s findings support this, which indicate that even on a sunny day, tapestries in the Hutton Rooms will still be 45 lux.⁹¹ However, this narrow focus does not consider the curtains located closest to the windows. In the Drawing Room, light falls on vulnerable silk velvet curtains from Hutton Castle. Their safety has been compromised in part because there was lack of agreement on whether they were ‘objects’, since they were not originally accessioned when installed in the museum.

⁹⁰ Dobbie interview.

⁹¹ Norman Tennent, “Glasgow's Burrell Collection: Experiences From Twenty Years of a New Museum,” in *Modern Art, New Museums: Contributions to the 2004 IIC Congress, Bilbao, 1-5* (Studies in Conservation, 2004), 2-3.

In the UK, such direct exposure can be up to 50,000 lux (Figure 17).⁹² Even on days of cloudy 'flat-light', light meter readings of 135 lux and 155 155 μ W/lm were taken on edge of the curtains, much higher than standard recommendations. Out of all natural fibres, silk is the most susceptible to light damage, causing yellowing, embrittlement and mechanical weakening (Figure 18).⁹³ Because of this risk, replica curtains were investigated, but the cost of the silk velvet material was prohibitively expensive.



Figure 18: *Signs of mechanical damage at curtain edge, where vulnerable to light and touch.*
© Freya Gabbutt and courtesy of CSG CIC Glasgow Museums Collection.

⁹² Linda Bullock and Helen Lloyd, "Light as an Agent of Deterioration," in *The National Trust Manual of Housekeeping*, 93-101 (London: National Trust, 2011) 99.

⁹³ Ágnes Timár-Balázs and Dinah Eastop, *Chemical Principles of Textile Conservation* (London: Routledge, 1998), 45-46.

Furthermore, the blinds installed to protect the collection from light were raised as a concern, since they could potentially create damaging microclimates between them and the stained glass behind.

Dust

Discussions with conservators revealed that, in the nineties, conservation staff deep cleaned the Hutton Rooms once or twice a year.⁹⁴ Gordon states that she used to clean the Burrell Collection furniture on Fridays, but does not have time any more. Currently, venue technicians and visitor assistants clean for an hour every other Friday. Calhoun states that this consists of a 'hoover and dust and a general tidy-up' and cleaning hard flat surfaces.⁹⁵ When asked if he noticed dust, he remarked that '[y]ou notice a layer of dust on the hard surfaces.'⁹⁶ Dust tests undertaken on objects next to and far away from the visitor route suggest that dust is a problem for the Rooms (Appendix 8), but low lighting in the Rooms may help hide this issue. Dobbie states that the upholstery was wiped with a microfibre cloth c. five years previously, and documentation reveals that the last known vacuum-clean was recorded in 1998. While the test revealed a volume of dust, if this is 18 years' build-up, this suggests dust levels are relatively controlled.

Security

In 2001, some smaller objects were removed after a security scare in the Rooms (Figure 19). Beam security systems originally installed in the Rooms stopped functioning, and there was not enough funds to replace them. Glasgow Museums is also reducing the number of 'visitor assistants' who patrol the Museum, which

⁹⁴ Anonymous.

⁹⁵ Calhoun interview.

⁹⁶ Ibid.

weakens security even further. Without an alarm system and only simple rope barriers, we can never know whether these measures are 100% effective at keeping visitors out of the Rooms. This impacts visitors, some of whom remarked that the Rooms had been previously fuller, and currently 'looked a bit sparse'.⁹⁷

Figure 19: *Hall with carpets and smaller objects.* © Courtesy of CSG CIC Glasgow Museums Collection (BC210108ED_11 Hall).

Touch

Touch was mentioned as a concern by Quinton, who notes that 'if you have things on open display, there's the risk of touch and damage.'⁹⁸ This has been controlled by way of barriers, object distance and removal. Objects that had been within reaching distance in the Rooms (such as a tapestry by the Hall door and some curtains in the Dining Room) have been removed from the Rooms. According to

⁹⁷ Social Marketing Gateway.

⁹⁸ Quinton interview.

Ponsonby, these precautions are prudent because textiles are particularly inviting to touch.⁹⁹ Currently the Rooms have barriers that allow visitors a little way into the Hutton Rooms, but keep objects out of touchable distance. It has been suggested that these were retrofitted, as the originally the Rooms did not have barriers. However, these are essentially velvet ropes, offering no security if a visitor is keen enough to cross them. One conservator felt these were perhaps not effective, as ‘I have seen bum impressions on the chairs [...and] damage that’s consistent with people sitting on the chairs.’¹⁰⁰ In dialogue with staff, no-one mentioned seeing visitors beyond the barriers, so at the very least, no visitors have been caught in the act. However, there are objects on the visitor route and less than one metre away which, without security systems, are easily ‘touchable’ (Figure 20).



Figure 20: *Objects inside and within touchable distance from the rope barriers.* © Freya Gabbutt and courtesy of CSG CIC Glasgow Museums Collection.

⁹⁹ Margaret Ponsonby, “Textiles and Time: Reactions to Aged and Conserved Textiles in Historic Houses Open to the Public in England and the USA,” *Textile History* 42, no.1 (2011): 201.

¹⁰⁰ Anonymous.

Access or Conservation: Greater Priority?

While attending a focus group for Glasgow Museum curators, one of the questions staff were asked to consider was ‘how you would deal with the necessary compromise between improved access & visibility, and care, conservation & security issues?’¹⁰¹ This shows that there is an actively perceived tension between conservation and access within the organisation. When discussing this tension with staff members, the consensus was that although conservation and access were ostensibly opposites that can sometimes colour staff thinking, generally there was a good compromise between the two within the museum service. As previously noted, its ‘conservation ethos’ is less readily articulated by staff compared to access. Yet it is conservation which has clearly been given much higher priority in the Hutton Rooms: light, physical access and removal of objects have limited access to such an extent that visitors cannot really see the collection.

Conclusion

This chapter has argued that a large cause of the conservation difficulties in the Hutton Rooms centres around defining what the Rooms’ role is for the Museum, something which the Bequest appears to hinder. Once this uncertainty is clarified, a better solution can be created for the redevelopment. Currently, light is the biggest unresolved conservation and access problem for the Rooms. Additionally, physical access is a significant unresolved access issue, but improvement should not come at the expense of dust and mechanical damage. In the following chapters, this study will focus on these two issues, as they epitomise the greatest tensions between conservation and access. Indeed, this tension is visible in one

¹⁰¹ Lindsay Gordon and Liz Hancock, “Furniture Study Day,” Burrell Collection (10 June, 2016).

conservator's belief that conservation is used as a 'scapegoat for not doing more' in the Hutton Rooms.¹⁰² This suggests that conservation is not the problem, but can be the solution in the Hutton Rooms.

¹⁰² Ibid.

*'[M]ake sure that we are definitely not getting the UV, definitely aren't getting the high levels, but we can also make sure then we're also not, by balancing it out, getting really low levels.'*¹⁰³

Chapter 5: Light

Light is the epitome of the tension which exists between access and conservation. Without light, visitors cannot see objects, but the smallest amount of light will initiate irreversible fading, loss of mechanical strength and ultimately, destruction of organic objects. There is a balance between visibility and vulnerability.¹⁰⁴ Ultimately, it is a question of balancing our generation's access with that of future generations.¹⁰⁵ This chapter will therefore explore the effect light has on visitors and objects, as well as critically analyse light exposure recommendations for object preservation and visitor access. This section will also compare light control measures in historic houses and museums, and using these, make recommendations for the Hutton Rooms.

¹⁰³ Quinton interview.

¹⁰⁴ Stefan Michalski, "The Lighting Decision," in *Fabric of an Exhibition: Preprints of a Conference Symposium*, ed. Edwinna von Baeyer and Linda Leclerc, 97-104 (Ottawa: Canadian Conservation Institute, 1997), 97.

¹⁰⁵ Stefan Michalski, *Agent of Deterioration: Light, Ultraviolet and Infrared*, 15 January 2016, <http://canada.pch.gc.ca/eng/1444925073140#dil1> (accessed July 4, 2016).

What is Light?

Light is a form of energy which is visible to the human eye.¹⁰⁶ Light is part of a spectrum called 'electromagnetic radiation' which varies in wavelength and energy. Daylight and other light sources discharge photons in the visible part of spectrum, but also emit invisible radiation in the form of ultraviolet (UV) and infrared radiation which exist just above and below the visible light spectrum.¹⁰⁷ Different sources of light emit different levels of UV and infrared.¹⁰⁸ For example, tungsten bulbs contain little UV and high infrared radiation, while daylight emits large amounts of UV.¹⁰⁹

Effect of Light on Objects

Light damage to objects is irreversible and permanent.¹¹⁰ While levels of susceptibility vary, organic objects and some pigments are most vulnerable.¹¹¹ This means textiles, paper, leather and wood, among others, will be damaged by light exposure¹¹² In sensitive objects, light causes photochemical changes to material. This leads to colour change (fading, but sometimes darkening) and weakens mechanical strength.¹¹³ This can happen even at low lighting levels,

¹⁰⁶ Bullock and Lloyd, 93.

¹⁰⁷ Michalski, Agent of Deterioration.

¹⁰⁸ Stefan Michalski, "Damage to Museum Objects by Visible Radiation (light) and Ultraviolet Radiation (UV)," in *Lighting in Museums, Galleries and Historic Houses*, Bristol, 9-10th April 1987, ed. Museums Association, 3-16 (London: Museums Association, 1987), 9.

¹⁰⁹ Museums Galleries Scotland, "Advice Sheet: Conservation and Lighting" (Edinburgh: Museums Galleries Scotland, 2009), 6.

¹¹⁰ Susan Corr, *Caring for Collections: A Manual of Preventive Conservation* (Dublin: The Heritage Council, 2000), 22.

¹¹¹ Bullock and Lloyd, 93.

¹¹² *Ibid.*, 95.

¹¹³ Terry Schaeffer, *Effects of Light on Materials in Collections* (Los Angeles: Getty Publications, 2001), 12.

which, over time, will damage light-sensitive objects.¹¹⁴ Photochemical degradation is often wavelength dependent, since different media are sensitive to a particular wavelength on the spectrum.¹¹⁵

Ultraviolet and infrared radiation differ in their effects on deterioration.

Ultraviolet radiation is often described as the most damaging part of the light spectrum because it has a higher frequency than light.¹¹⁶ However, this is a slight misnomer, as materials have different sensitivities to different wavelengths.¹¹⁷

Unlike visible light, ultraviolet strength is constant regardless of distance.¹¹⁸ This can make it more difficult to control. However, glass can eliminate some wavelengths of UV radiation.¹¹⁹ Infrared radiation has a lower frequency, and is therefore much less damaging than UV.¹²⁰ However, a high infrared source can heat the surface of object,¹²¹ which can increase the rate of other degradation processes.¹²²

Standard Recommendations

Light for conservation is measured in lux (lumens per square foot).¹²³ In 1961, Thomson first suggested the standard levels of 50 lux for very light-sensitive

¹¹⁴ Norman Tennant and Joyce Townsend, "Light Dosimeters for Museums, Galleries and Historic Houses," in *Lighting in Museums, Galleries and Historic Houses*, Bristol, 9-10th April 1987, ed. Museums Association, 31-35 (London : Museums Association, 1987), 31.

¹¹⁵ Michalski, *Damage to Museum Objects*, 3.

¹¹⁶ Garry Thomson, *The Museum Environment*, 2nd Edition (London : Butterworth-Heinemann, 1986), 184.

¹¹⁷ Cuttle Christopher, *Light for Art's Sake* (Amsterdam: Elsevier, 2007), 39-40.

¹¹⁸ Bullock and Lloyd, 96.

¹¹⁹ Thomson, *The Museum Environment*, 2nd Edition, 4.

¹²⁰ Michalski, *Agent of Deterioration*.

¹²¹ *Ibid.*

¹²² Thomson, *The Museum Environment*, 2nd Edition, 43.

¹²³ Bullock and Lloyd, 93.

objects, and 150 lux for moderately-sensitive objects.¹²⁴ These were established in 1978 in Thomson's influential book, *The Museum Environment*, and in 1986, the second edition raised its moderately-sensitive recommendation to 200 lux.¹²⁵ These standards are still used, but the biggest change is in how they are applied. Increasingly, light levels are measured by annual dose, meaning institutions can divide the number of light hours on an object to give a standard light level. This works because light exposure is reciprocal; 1 hour at 100 lux is equivalent to 2 hours at 50 lux.¹²⁶ Figures set by individual institutions vary, although most appear to be based on Thomson's original figures. Glasgow Museums' annual light standards for textiles is 127,400 lux-hours.¹²⁷

The recommendations for controlling ultraviolet and infrared contrast. The National Trust states that the 'most appropriate level of UV is zero'.¹²⁸ This is because it is not needed to see objects. However, it is accepted that it is not possible to eradicate UV completely, and Glasgow Museums adhere to standard recommendations of 75 $\mu\text{W}/\text{lm}$ (microwatts per lumen, proportion of UV in visible light).¹²⁹ This is justified, as it is not visible to the naked eye, and has no damaging effects on objects.¹³⁰ In contrast, there is much less conservation literature

¹²⁴ Garry Thomson, "A New Look at Colour Rendering, Level of Illumination, and Protection from Ultraviolet Radiation in Museum Lighting," *Studies in Conservation* 6, no.2/3 (1962): 52.

¹²⁵ First edition: Garry Thomson, *The Museum Environment* (London : Butterworths, 1978).

Second edition: Garry Thomson, *The Museum Environment* (Sutton : Butterworth-Heinemann, 1986).

¹²⁶ Thomson, *The Museum Environment*, 2nd Edition, 20.

¹²⁷ Maggie Dobbie, "Hutton Rooms," Email Correspondance (18 July, 2016).

¹²⁸ Bullock and Lloyd, 96.

¹²⁹ Ibid.

¹³⁰ David Saunders, "Ultra-Violet Filters for Artificial Light Sources," (National Gallery Technical Bulletin) 13 (1989): 67.

describing measurement or control of infrared radiation.¹³¹ This suggests the field is not concerned by the issue. For example, there was no evidence of solar gain in the Handwell environmental data for the Hutton Rooms, suggesting that if this is taking place, it is not enough to affect Rooms' relative humidity and temperature.

Caple suggests it is easier to measure lux level at a fixed point than by the rate of damage caused by it.¹³² As light is deleterious at any level, this may suggest why these standards have not changed; there is no 'right' answer, but these offer a standard to uphold. It is important to remember that these levels are not 'safe': they are accepted levels of damage for display.¹³³

Effect of Light for Visitors

The original light recommendations were based on visitor perception, but new evidence suggests this was flawed. Thomson based his '50 lux' figure on studies suggesting this allowed visitors to distinguish full colour and contrast (the bare minimum for viewer comfort).¹³⁴ Less clear is how Thomson established his 150/200 lux standard. Henderson suggests the standard was increased because Thomson found visitors preferred 200 lux viewing conditions.¹³⁵

¹³¹ Cuttle, 40-41; 138-139.

¹³² Chris Caple, *Preventive Conservation in Museums* (London : Routledge, 2011), 302.

¹³³ Stefan Michalski, "The Power of History in the Analysis of Collection Risks from Climate Fluctuations and Light," in *ICOM-CC 17th Triennial Conference*, Melbourne, 15-19 September 2014, ed. Janet Bridgland, 1-8 (Paris : ICOM, 2014), 8.

¹³⁴ Michalski, *The Lighting Decision*, 99.

¹³⁵ Jane Henderson, "Opinion: Jane Henderson," *Museum Practice*, no.1 (March 1996): 13.

These levels present a series of issues for visitor visual access, suiting younger people more than older. Due to yellowing of the cornea, by 65, people need four-times more light than younger people.¹³⁶ Additionally, seeing is more difficult if the object is dark or has low contrast.¹³⁷ Lifestyles have also changed. Since the 1960s when these standards were established, lighting has improved, meaning modern visitors used to higher light levels.¹³⁸ Recent research into the human eye can also be used aid museum lighting. For example, the human eye can adapt to a large range of lighting levels, but it needs time to react: therefore, light levels should not change abruptly, as it takes longer to adapt from light to dark than vice versa.¹³⁹ Furthermore, people prefer natural light, as it gives better colour rendering and seems brighter.¹⁴⁰ As discussed in previous chapter, natural light can cause glare issues, as light streaming through a window in a low-lit room is uncomfortable to look at. This also cause high contrast, making dark areas appear darker.¹⁴¹

Solutions

The National Trust advocates three ways of reducing light damage: remove UV, reduce period of illumination, and reduce light level intensity.¹⁴² This section will

¹³⁶ Michalski, *The Lighting Decision*, 100.

¹³⁷ *Ibid.*

¹³⁸ Roger Moss, *Lighting For Historic Buildings* (Washington D.C.: Preservation Press, 1988), 12.

¹³⁹ Stephen Cannon-Brookes and William Allen, "Lighting a Great House and a Museum: Waddesdon Manor, a Case Study," *APT Bulletin* 31, no.1 (200): 33.

¹⁴⁰ M. Belcher, "The Use of Daylight as the Main Source for Lighthing Exhibitions," in *Ethnographic Conservation Colloquium*, Museum of Mankind, London 9-10 November 1989, 63(London: British Museum, 1989), 63.

¹⁴¹ Thomson, *The Museum Environment*, 2nd Edition, 26-27.

¹⁴² Bullock and Lloyd, 101.

analyse conservation tools to implement these recommendations to find solutions to improving light access in the Rooms.

Reducing Duration of Illumination

A simple way to reduce light exposure in the Hutton Rooms is to block light during closed hours. This is currently difficult to achieve, as the Hutton Rooms only have 'sun blinds' designed to let in some light for visitors to view objects, although the secondary curtains in the Drawing Room are more substantial. The blackout blinds could block light from the glass-roof courtyard, which is the Rooms' main source of light. These can be shut at visitor closing and opened just before visitors arrive, ensuring objects have minimum light exposure. By reducing total hours of exposure, overall levels of illumination can be increased during opening hours to stay within the 'light budget'.

There are other methods for reducing exposure time. Thomson suggests institutions can reduce hours of illumination by limiting how long an object is displayed.¹⁴³ We also know Burrell rotated objects as he collected them.¹⁴⁴ This may give scope for the Hutton Room collections to have higher light levels for shorter periods, rotating with other objects and then stored away from light. However, there is a caveat with this option: if Glasgow Museum is considering this route, future staff levels and demands on them would need to be assessed, as this will impact whether rotation is achievable.

¹⁴³ Thomson, *The Museum Environment*, 2nd Edition, 37.

¹⁴⁴ Hancock interview.

Reducing Level of UV Exposure

UV should be eliminated, as it not required for viewing objects. According to Tennent, when originally built, UV absorbing film was applied ‘internally to the south-facing windows’ of the Burrell.¹⁴⁵ When installed, this provided lower than the recommended level of 75 μ W/lm. However, twenty years later, Tennent states that the film no longer functions.¹⁴⁶ The film type used is not known, but this is a well-reported phenomenon: UV films degrade following light exposure, and needs replacing. Bullock and Lloyd suggest that their appearance can change over time, with reduced adhesion creating air bubbles, and embrittlement forming cracks.¹⁴⁷ Despite this, they suggest films usually remain effective for 10-12 years after installation.¹⁴⁸

UV readings in the Drawing Room were 155 μ W/lm, which suggests there is no UV control. As the light source is the glass-roof courtyard, UV could be controlled by varnishing or applying film onto the glass. However, this is large area which is difficult to access, and its exposed position makes it likely to degrade and require replacing sooner. Another option would be control UV through the Rooms’ windows. However, caution is advised in using these filters on older glass, because when these cease to be effective, they are removed by ‘applying chemicals and/or scraping to remove the old adhesive’, thereby risking the historic glass.¹⁴⁹ As these filters also darken the window, this would affect the appearance of the

¹⁴⁵ Tennent, 2.

¹⁴⁶ Ibid.

¹⁴⁷ Bullock and Lloyd, 98.

¹⁴⁸ Ibid.

¹⁴⁹ Meg Loew Craft and M. Nicole Miller, “Controlling Daylight in Historic Structures: A Focus on Interior Methods,” *APT Bulletin* 31, no.1 (2000): 56-57.

stained glass, potentially affecting the authenticity of the display.¹⁵⁰ Hampton Court Palace is currently testing 'smart' UV protective film on Grade I listed windows, which changes opacity according to UV levels.¹⁵¹ Such technology maybe worth investigating, however it is currently too early to tell if they are effective and conservation-suitable.

Staniforth suggests sheets of plexi-glass on the windows as an alternative to applied filters.¹⁵² One such product claims to provide '[c]omplete filtering of UV rays providing permanent protection', although this would need to be tested.¹⁵³ There is a risk this could form environmental microclimates which are damaging to the stained glass. Furthermore, they may also have a visual impact, as they are not in keeping with the original setting.

Reducing Level of Light

While light levels at windows often exceed recommended levels, this puts these areas at risk to photochemical degradation. Currently, this issue is addressed slightly differently in each Room: the Drawing Room has secondary curtains; the Hall has roller blinds; and the Dining Room has had all vulnerable objects removed. Blinds work well in some respects: when light levels are high, they diffuse the light evenly, making it less dazzling. However, when daylight is lower,

¹⁵⁰ Bullock and Lloyd, 98.

¹⁵¹ Alison Richmond, Letter to the Editor: 'Priceless Oxford Exhibits Fry Under a Clean Glass Roof', 2 August, 2016, <http://icon.org.uk/news/response-priceless-oxford-exhibits-fry-under-clean-glass-roof> (accessed August 3, 2016).

¹⁵² Sarah Staniforth, "Problems with Ultraviolet Filters," in *Lighting in Museums, Galleries and Historic Houses*, Bristol, 9-10th April 1987, 25-30 (London: The Museums Association, 1987), 26.

¹⁵³ Enonik Industries, "PLEXIGLASS® XT - UV 100," [https://www.plexiglas-shop.com/GB/en/category.htm?\\$category=4f8kuxsd74k](https://www.plexiglas-shop.com/GB/en/category.htm?$category=4f8kuxsd74k) (accessed July 7, 2016).

the Rooms become darker still, and the stained glass is obscured. The current arrangements could be changed by replacing these with more sheer blinds, giving visitors a better view outside and of the stained glass (Figure 21).

Figure 21: *Tea Room at Polesden Lacey National Trust Property, showing 'sheer' blinds.* © National Trust/Polesden Lacey

The type of blinds and curtains is only half of the solution; it is whether they can be implemented to benefit objects and visitor access. Calhoun identified an issue he found while moving the secondary curtains and blinds in the Hutton Rooms; there was little guidance on how this should be executed.¹⁵⁴ As Feller points out, the 'eye is a poor judge of the absolute level of illumination, for it can readily adapt itself to changes in intensity.'¹⁵⁵ As only way to get accurate levels of light exposure on objects is by using a calibrated light meter, visitor assistants should be provided with these and trained on how to use them. By using light plans, blinds can be set more accurately. The National Trust uses light plans: these take account of the most light-sensitive objects and divide their overall 'light budget' by

¹⁵⁴ Calhoun interview.

¹⁵⁵ Robert Feller, "Control of Deteriorating Effects of Light Upon Museum Objects," *Museum International* 17, no.2 (1964): 89.

exposure hours. By using a printed floor plan, objects in the Rooms that are known to be vulnerable and at risk from high light levels (such as those close to windows or lights) can be indicated as test points.. A maximum lux level can be set for that object, and blinds set to maintain exposure below that figure. This should help reduce damage to objects, while also ensuring that light does not fall below the level required for visitors' enjoyment.

Historic house institutions often use blinds because they frequently rely on natural light. However, the Hutton Rooms, as a museum reconstruction, affords more flexibility. Wilkinson suggests that electric lighting is attractive for conservation of light-vulnerable items because it is easier to control than the extremes of British weather.¹⁵⁶ The possibilities offered by the Hutton Rooms' redevelopment could mean daylight could be removed and electronic light used to emulate daylight instead. This would remove many of the difficulties in controlling daylight, including UV and lighting extremes. Abend *et al.* published on a 'electronic daylight' project in the Metropolitan Museum's period rooms, wherein fluorescent lighting was added to the replica windows with secondary lighting in the ceiling. The paper described these changes as more 'accessible and dramatic'.¹⁵⁷ A similar idea was proposed by Quinton, who suggested the Burrell display could 'start to play around with the lighting to emulate a day on a shorter time period, having an

¹⁵⁶ Martin Wilkinson, "Lighting Options: Daylight and Artificial Lighting," in *Lighting in Museums, Galleries and Historic Houses*, Bristol, 9-10th April 1987, ed. Museums Association, 58-65 (London: Museums Association, 1987), 63-64.

¹⁵⁷ Karen Abend *et al.*, "Conservation of Eighteenth Century Lighting Fixtures in The Metropolitan Museum of Art," in *The Artifact, Its Context and Their Narrative: Multidisciplinary Conservation in Historic House Museums: Joint Conference of ICOM-DEMIST and ICOM-CC Working Groups*, Los Angeles, November 6-9, ed. Malgorzata Sawicki and Kate Seymour, 1-11 (Paris : ICOM, 2012), 10.

electronic lighting design system'.¹⁵⁸ Electric lights gives more flexibility to the lighting, not simply to provide atmospheric lighting, but also settings for housekeeping.¹⁵⁹ Illumination could also be limited to only those times when visitor are viewing the Rooms by using motion sensors to further reduce exposure for objects.

Conclusion

Ashley-Smith states that damage from light is the easiest environmental factor to control.¹⁶⁰ However, in room settings such as the Hutton Rooms, light is especially challenging to control due to the reliance on natural light from the windows. This makes it difficult to balance sufficient light with keeping exposure to within appropriate levels.¹⁶¹ The solutions discussed propose to improve access primarily using the reciprocity principle: reducing light and unnecessary UV to increase illumination during visitor access hours. Implementing this strategy in its various forms will make the collection more visually accessible while staying within a 'light budget'.

While National Trust measures have been discussed to identify how to best control light in the Rooms' current configuration, the redevelopment offers a dramatic change in lighting. Artificial light could offer an increase in overall luminance,

¹⁵⁸ Quinton interview.

¹⁵⁹ For further discussion, see: Linda Eaton, "Let There Be Light: Winterthur's Lighting Project," in *Textiles Revealed : Object Lessons in Historic Textile and Costume Research*, ed. Mary Brooks, 93-97 (London: Archetype Publications, 2000), 96.

¹⁶⁰ Jonathan Ashley-Smith, *Risk Assessment for Object Conservation* (Oxford: Butterworth-Heinemann, 1999) 226.

¹⁶¹ Naomi Luxford *et al.*, "Applying Preventive Conservation Recommendations for Silk in Historic Houses," in *Multidisciplinary Conservation: A Holistic View For Historic Interiors*, ICOM-CC Conference, Rome, 2010, ed. Elsje Janssen, 1-12 (Paris: ICOM-CC, 2010), 1-2.

removing those high levels detrimental to objects and providing greater flexibility in which objects have light exposure and when. Conservation lighting need not be dark: it can be controlled to allow better visual access for all visitors.

*'I suspect we'll never be able to do a full National Trust. Well, you could never have them fully walking through Sir William Burrell's Rooms, because it was quite a cluttered room, and we couldn't be able to meet our access guidelines in terms of people having to have mobility-aids [...]. I think we're always going to be slightly compromised about areas, even if they're not traditionally barriered.'*¹⁶²

Chapter 6: Physical Access

Hanson-Smith states that access 'can be tolerated just as long as it does not generate irreversible damage.'¹⁶³ However, for museums, access is not optional. Instead, careful management is needed to allow greater access while also protecting the collection. This chapter will discuss the effect of display types for visitors and objects, and put this into the context of the Hutton Rooms. This section will then compare solutions used in historic houses and analyse their potential application for minimising visitor impact on the Hutton Rooms while simultaneously allowing greater visitor access.

¹⁶² Quinton interview.

¹⁶³ Christopher Hanson-Smith, "The Open House: the Management of Visitors," in *Historic Floors: Their History and Conservation*, ed. Jane Fawcett, 198-204 (Oxford: Butterworth-Heinemann, 1998), 203.

Conservation Issues of Open Display

Conservation for objects on open display is a challenge, but particularly in a Room setting. Although traditional museum displays use glass cases, there has been an increase of open display in exhibitions. Quinton reports that Glasgow Museums believes putting objects on open display will improve visitor access, but will only do so if safe for the object.¹⁶⁴ Conversely, many museums are turning to open display for budgetary reasons rather than visitor appreciation, especially for short-term exhibitions.¹⁶⁵ However, official advice remains that the best way to care for objects is in well-sealed cases.¹⁶⁶ This ignores the difficulties of historic Room displays, where open display is often the only option. Ward states that historic rooms are particularly difficult to display, as there is a need to balance historical accuracy, visitors routes and the preservation of objects.¹⁶⁷

Objects on open display are at risk of uninvited touch; whether deliberately or inadvertently, visitors do touch objects.¹⁶⁸ Shackley suggests that historic house objects and their room settings are more at risk, as a room environment is less 'museum-like', which makes visitors consider touch to be more acceptable.¹⁶⁹ In interviews, Gordon explains how much visitors like to touch objects, but was

¹⁶⁴ An example of this was the exhibition 'A Century of Style: Costume and Colour 1800-1899,' Kelvingrove, September 2015 to 2016, where costumes were on open display. See Quinton interview.

¹⁶⁵ Bhavesh Shah *et al.*, "Dust to Dust. Access to Access.," *Conservation Journal* Spring, no.59 (2011): 19-20.

¹⁶⁶ *Ibid.*

¹⁶⁷ Gerald Ward, "Period Room Architecture in American Art Museums," *Winterthur Portfolio* 46, no.2/3 (2012): 209.

¹⁶⁸ Helen Lloyd and Katy Lithgow, "Physical Agents of Deterioration," in *The National Trust Manual of Housekeeping*, ed. National Trust, 55-68 (Swindon: National Trust, 2011), 57.

¹⁶⁹ Myra Shackley, "Visitor Management," in *Heritage Visitor Attractions: An Operations Management Perspective*, ed. Anna Leask and Ian Yeoman, 69-82 (London: Thomson, 1999), 76.

worried about risks to objects, such as rings scratching the wood.¹⁷⁰ The damage of touch is cumulative, since repeated touching of one area gradually wears the material, ultimately causing instability, such as tearing textiles.¹⁷¹ Additionally, touch can cause soiling through transfer of oils and dirt from skin.¹⁷² Conservators cite the acceleration of loss to an object once deterioration starts to show: Burnham-Stähli states that a loose thread on a textile seems attract people to pull it, making the problem worse.¹⁷³ Ponsonby suggests showing signs of wear makes objects more vulnerable, as it signals it is less worthy of care.¹⁷⁴

Another conservation concern is dust caused by the visiting public. Most dust comes from visitors, as they are the source of organic matter such as clothes, skin fibres and other small particulates attached to them.¹⁷⁵ Dust comprises particulates varying from 100 microns to around 0.01 microns.¹⁷⁶ Visitor movement, heat and low humidity move these particles from visitors' skins and clothes to their surroundings.¹⁷⁷ These lightweight particles are then moved by air movement, and distributed over the room.¹⁷⁸ These land, depending on the

¹⁷⁰ Gordon interview.

¹⁷¹ Lloyd and Lithgow, 57.

¹⁷² Alexandra Palmer, "Untouchable: Creating Desire and Knowledge in Museum Costume and Textile Exhibitions," *Fashion Theory* 12, no.1 (2008): 32.

¹⁷³ Eva Burnham-Stähli, "Textile Problems in Historic Houses and Buildings," *Studies in Conservation* 25, no.1 (1980): 149.

¹⁷⁴ Alison Lister and Jo Banks, "Unlimited Access: Safeguarding Historic Textiles on Open Display in Public Buildings in the UK," in *Conservation and Access*, IIC London Congress, 2008, ed. David Saunders, Joyce Townsend and Sally Woodcock, 156- 161 (London: IIC, 2008), 157-158.

¹⁷⁵ Peter Brimblecombe *et al.*, "The Cementation of Coarse Dust to Indoor Surfaces," *Journal of Cultural Heritage* 10 (2009): 410.

¹⁷⁶ Richard Kibrya, "Surveying Dust Levels," *Museum Practice*, no.12 (1999): 34-36.

¹⁷⁷ Young Hun Yoon and Peter Brimblecombe, "Clothing as a Source of Fibres within Museums," *Journal of Cultural Heritage* 1, no.4 (2000): 445.

¹⁷⁸ Lloyd and Lithgow, 63.

size, on horizontal - but also vertical - surfaces.¹⁷⁹ Heavier particles are brought in on feet, distributed close to the entrance and floor. Yoon and Brimblecombe suggest more dust comes from shoes than clothing fibres.¹⁸⁰ Dust layers are not just visually obtrusive: they contain damaging pollutants, and dust's hygroscopic nature can lead to strong adhesion to the object in high relative humidities.¹⁸¹ Dust can also be a food source for pests; the moth infestation in the Burrell was nourished by dust under the floorboards.

Proximity and Barriers for Visitors

While a large amount of literature exists on how museums can increase physical access, much of it centres on touch. Primarily emanating from the material culture discipline, this literature argues that touch provides greater understanding and engagement for visitors than established visual focus exhibits.¹⁸² Although Glasgow Museums does follow trends, such as providing handling kits for local groups, these cannot be applied to the whole collection.¹⁸³ As access literature focuses on extremes, there is little information available to support ideal distances for visitors. In terms of visitor perception, most literature simply criticises dominant display practices. For example, Roppola argues visitors can experience a cognitive barrier from glass cases, thus preventing engagement with the exhibit.¹⁸⁴ Quinton suggested glass-protected room displays had mixed responses; some

¹⁷⁹ Kibrya.

¹⁸⁰ Yoon and Brimblecombe, 452.

¹⁸¹ Kibrya.

¹⁸² Peters and Romanek, 1.

¹⁸³ Rachel Erickson, "The Open Museum in Glasgow, Scotland," 16 November 2015, <https://inluseum.com/2015/11/16/the-open-museum-in-glasgow-scotland> (accessed 18 July, 2016).

¹⁸⁴ Tina Roppola, *Designing for the Museum Visitor Experience* (London: Routledge, 2012), 103.

visitors didn't 'see through' the glass, while others liked them, as they allowed more objects to be displayed.¹⁸⁵

In historic house settings, it is argued that conservation measures such as barriers and druggets (heavy-duty wool carpets with polyester underlay) can undermine authenticity.¹⁸⁶ On the other hand, the National Trust *Manual of Housekeeping* notes that barriers 'allow everyone an uncluttered view of a room'.¹⁸⁷ Scott states the benefits of barriers and glass signals a 'look but don't touch' attitude towards objects.¹⁸⁸ However, this seems optimistic, and likely works by physically barring the objects. This was mirrored in discussions of Glasgow Museums' use of 'psychological barriers', which Dobbie believes visitors see as 'lit up steps to get onto the exhibit' rather than barriers.¹⁸⁹ Similarly, Lithgow notes the new National Trust policy has been difficult for visitors, who find knowing what they can and cannot touch confusing.¹⁹⁰

Solutions

As dust and physical damage is caused by large numbers of visitors, one way to prevent these issues would be to control visitor flow. The National Trust advises dust and damage can be controlled by setting visitor number thresholds for the

¹⁸⁵ Quinton interview.

¹⁸⁶ Myra Shackley, "Visitor Management," in *Heritage Visitor Attractions: An Operations Management Perspective*, ed. Anna Leask and Ian Yeoman, 69-82 (London: Thomson, 1999), 76.

¹⁸⁷ Lloyd and Lithgow, 60.

¹⁸⁸ David Scott, "Re-Presenting Mormon History: A Textual Analysis of the Representation of Pioneers and History at Temple Square in Salt Lake City," *Journal of Media and Religion* 4, no.2 (2005): 104.

¹⁸⁹ Dobbie interview.

¹⁹⁰ Lithgow, 137.

safety of their properties, and by using timed tickets.¹⁹¹ Another option is to limit what visitors can bring in, such as big bags.¹⁹² Both these are ideas would be difficult for Glasgow Museums to implement, as they run contrary to the service's inclusive attitude to visitors. Instead, the following sections will suggest other ways to protect collections while allowing visitors greater access.

Barriers

Barriers have been the primary method used to reduce visitor touch and lower dust levels in room displays in museums and historic properties. While there has been a trend towards the removal of barriers, it is too early to tell whether tighter conservation controls will be reinstated in National Trust properties. In interviews, National Trust-style access was not considered possible for Glasgow Museums. For Hutton conservators, rope barriers have been an effective way to protect collections, although this has meant significantly reduced visitor access. To improve this, there are two possible options: glass floor-to-ceiling barriers which would allow more objects to be displayed (example shown in Figure 22); or allow visitors greater access into the Rooms via furniture rearrangement and possible through-access. The first suggestion would prevent the dangers of touch and dust from objects, and while it could improve access to the amount of objects on display, it will not improve physical access for visitors. If Glasgow Museums does choose this option, it would be important to ensure the Rooms are not sealed off and forgotten, and regular checks for insects and dust are continued.¹⁹³

¹⁹¹ Helen Lloyd, "Opening Historic Houses," in *National Trust Manual of Housekeeping*, 670-685 (Swindon: National Trust, 2011), 676-682.

¹⁹² Fonda Ghiardi Thomsen, "Problems Created by Visitor Use in Historic House Museums," *Studies in Conservation* 25, no.1 (1980): 47-48.

¹⁹³ This need for vigilance was discussed in the Quinton interview.

Figure 22: Example of floor to ceiling glass barrier around the State Bed at Calke Abbey, National Trust Property. ©National Trust Images/Dennis Gilbert

Alternatively, implementing ‘through-access’ would allow greater physical access for visitors into the Rooms, but would need careful planning. The addition of an extra door in the reconstructed Drawing Room suggests the designers originally intended a through-flow. For this to be possible, distances from barriers to objects should be kept to reduce dust and touch. Dust levels have been calculated around visitor routes: these reduce by half every half metre, with lowest rates after 2 metres.¹⁹⁴ Nightingale argues objects on open display should be ‘as far from barriers as possible’.¹⁹⁵ This has led to suggestions that barriers should be at least 1.5 metres from objects: far enough to prevent visitors touching the object.¹⁹⁶ It should be noted that this would not remove dust from objects further away; dust

¹⁹⁴ Lloyd and Lithgow, 63.

¹⁹⁵ Catherine Nightingale, “Designing an Exhibition to Minimise Risks to Costume on Open Display,” *The Conservator* 29, no.1 (2005): 39.

¹⁹⁶ *Ibid.*

tests noted similar dust levels on far-away objects (Appendix 8). Although none of these distances take into account visitor experience, additional access through the Rooms would offer improved object access. It is worth noting that in the Drawing Room, which has been criticised for poor physical access, some objects and tapestries are only 40 cm from the visitor route.

Further protection could be afforded by the used of solid barriers, such as Perspex® or glass around 1m high.¹⁹⁷ The most visible dust type, textile fibre, will land between 0.8 – 1.5m from the ground, with coarser dust from shoes not travelling higher than 0.3m from the floor.¹⁹⁸ A solid half-barrier could reduce coarser dust levels, and also block some light dust. Equally, a solid barrier could remove some concerns that people are stepping over the barrier, allowing the smaller objects to be returned. However, this would remove any potential for route flexibility through the Rooms, and eliminate the possibility of rotation as a way to reduce levels of dust and touch endured by objects.

Carpet Protection

Carpets are a particularly vulnerable area in historic rooms. While traditional advice advocates preventing historic carpets being walked over, this was their original purpose. Unlike furniture, this is difficult to avoid without removing the object, restricting visitors, or disrupting the appearance of a room. When the carpets were displayed in the rooms, they were positioned away from the visitor route. However, this may have limited how many carpets were displayed and how

¹⁹⁷ Ibid.

¹⁹⁸ Lloyd and Lithgow, 63.

Figure 23: *Carpet layers with protective druggel on top.* ©National Trust Images/Ian Shaw

Figure 24: *Houghton Hall, Saloon, full Eyemats® carpet. The has allowed shards of light to fall on the carpet without conservation concerns.* © Eyemats®

accurate the Rooms replicated Hutton Castle, which were described as having carpets piled on top of each other. Barriers and carpet placement prevents carpet use, since there is potential for further abrasion caused by sharp dust and grit brought in by visitors.¹⁹⁹

As the removal of carpets seriously changes Rooms' authenticity, there is a variety of ways carpets can be protected to allow greater visitor access. Quinton suggested one possible option is for carpets to be placed in glass cases on the floor, although she felt this may not be affordable.²⁰⁰ To allow greater access, the National Trust advise using druggets to protect carpets (Figure 23).²⁰¹ The inauthentic appearance of solid coloured druggets over carpets has led to an increased use of Eyemats®. These are printed copies of the *in situ* carpets being protected, and is used like a drugget.²⁰² While druggets would allow visitors greater access to the Rooms, they can cause carpet movement, flattened pile and small amount of fibre breakages.²⁰³ This may be a concern for Glasgow Museums, since theirs is a particularly important collection of carpets. This may also be a motivation for increased use of sacrificial or replica carpets which provide a similar 'feel' without damaging 'real' objects. In Houghton Hall, Norfolk, full Eyemats® were used to allow visitors access to the previously cordoned-off

¹⁹⁹ Sheila Stainton, "The Care of Floor and Floor Coverings," *Studies in Conservation* 25, no.1 (1980): 45.

²⁰⁰ Ibid.

²⁰¹ Heather Tetley, "Underfoot and Overlooked: Conservation Treatment of Eighteenth- and Nineteenth-century British Carpets in Historic Houses," *Studies in Conservation* 57, no.1 (2012): 296.

²⁰² Knole Conservation Team, "The 'Eyemats' Have Arrived," 28 March 2014, <https://knoleconservationteam.wordpress.com/2012/03/28/the-eyemats-have-arrived/> (accessed July 25, 2016).

²⁰³ Tetley, 300.

Saloon (Figure 24).²⁰⁴ Although there is staff concern about replica inauthenticity, full Eyemats® of actual collection carpets could be used along Hutton visitor routes to increase authenticity by having more ‘carpets’ on display. This would allow visitors to look more closely at other objects in the Rooms, and protect original carpets whilst retaining the original ‘feel’ of the Rooms. Although this may be cheaper than ‘floor cases’, it should be noted Eyemats® are likely to wear with use, and would need replacing.

Conclusion

This chapter has discussed the lack of information available on optimal display distances for visitor perception, although a large amount is available on distances for preservation of objects. It has been argued that while glass cases can provide better protection for objects, they can also create a psychological block for visitors. However, there are greater associated risks from open display: wear from touch and dust. If altered open display is continued in the Hutton Rooms, dust levels will need to be monitored and surface cleaning undertaken, particularly on upholstered furniture which is more vulnerable because of its textiles and flat surfaces.

Conservation can shape safe visitor access by implementing this existing knowledge of barriers, distances and security systems. This would then allow the return of smaller objects and carpets, which would bring ‘atmosphere’ back to the Rooms. Together with controlled visitor access, this can then increase visitor understanding of the Hutton Rooms.

²⁰⁴ “Gallery”, Eyemats Ltd., <http://www.eyemats.co.uk/gallery.html> (accessed July 18, 2016).

Conclusion

The Hutton Rooms have a place in the new Burrell Collection as a representation of William Burrell as a man and collector; how he displayed his collection and envisioned it to be displayed going forward. The inclusion of three Hutton Rooms is the result of Burrell's Bequest, and this artificial starting point is likely to blame for the difficulty in maintaining a role for the Rooms in the Museum. While interviews emphasised the Rooms' relationship to Burrell's collecting, this is not clear to outsiders. This has arguably led to issues for conservation and access, as the Museum was not clear what it was trying to achieve with the Rooms. This uncertainty still haunts the Rooms, and needs to be clarified prior to redesign for successful display. The lack of role for the Rooms is a crucial lesson for future conservation: without a clear brief, accessible conservation solutions cannot be implemented. The organisation's structure may have also had an influence on issues of 'roles' that have arisen therein. Responsibilities for collections in Glasgow Museums for curation and conservation are divided by type of object. For the purposes of collection care and intellectual understanding, this makes sense: expertise is divided. However, for a mixed collection within a room setting, this is problematic, since there is no single responsible curator ensuring a 'purpose' for the Rooms. As Quinton states, 'there's been a general ennui about the whole Hutton Rooms.'²⁰⁵ The Rooms need a champion to lead its display.

This dissertation has argued that access is intrinsically concerned with making museums visitor-focused; something Glasgow Museums is passionate about achieving. While access trends in the field have been focused on physical access to

²⁰⁵ Scott interview.

objects, the long-term viability of this approach is unclear. Staff interviews made it clear that this was not a conceivable option for the new Burrell, given the significance of the Hutton Rooms' collection, and that good long-term conservation solutions are needed to protect these collections. While Glasgow Museums seek to make its objects as accessible as possible, this is currently not being fulfilled in the Rooms, with access being sacrificed to conservation. Whilst this is good for objects, visitors have restricted physical and visual access caused by barriers and poor lighting, and many objects have been removed from the Rooms for their protection. Missing interpretation makes the Rooms still harder for the visitor to engage with. While conservation is mostly of a good standard, many conservation issues overlap with access: light exposure for objects; touch and dust, which is limited by barriers.

This dissertation has focused on the visual and physical access of visitors to the Hutton Rooms, which is currently restricted. Conservation measures used by historic houses, such as reduction of exposure using blinds, UV filters and object rotation can create an increase of overall light exposure for visitors. Similarly, tools for control of physical access and dust have been proposed by advising barrier implementation and distances for visitors for objects on open display. These could allow greater physical access for visitors within the Rooms, but also allow objects that were removed to be returned. While the scope of this study does not permit more detailed discussion of the following factors, it is important to remember the indirect environmental effects these can have on objects: degradation processes do not happen in a vacuum. Environmental factors such as temperature and high relative humidity can intensify the effects of dust or light

exposure on objects. Additionally, due to the focus on visual and physical access, this dissertation has not discussed other ways of improving access, such as the use of digital interpretation, which would allow visitors to get 'closer' to objects without the associated risk. One conservator worried that increased access is 'not actually adding to people's enjoyment. [...] It's like chasing after the rainbow.'²⁰⁶ This dissertation does not argue that improved visual and physical access will solve the problem: rather, it needs to be used in combination with good interpretation and atmospheric recreation.

This dissertation has used relevant literature to provide solutions, most often from the heritage rather than the museum sector. This is in part because they are greater producers of literature, but is also because the Hutton Rooms have very similar conservation problems. However, the Hutton Rooms are in a Museum wherein staff perceptions of what a 'museum' should be may differ from historic house institutions. This attitude had undoubtedly contributed to conservation and access issues in the Rooms. Some of these ideas from these institutions (such as attitudes towards replicas) could help focus the role of the Hutton Rooms. While remaining authentic and truthful to visitors, the Museum must bear in mind what the real purpose of authentically reconstructed Rooms is in the first place. The emphasis National Trust puts on 'atmosphere' in its properties is an important one; its application in this context serves to bring the original appearance of the original Hutton Rooms to the fore. Dressing the Rooms using replicas, making them look more like the original Hutton Castle photographs, would provide

²⁰⁶ Anonymous.

greater understanding for visitors, as well as reducing potential risk for vulnerable objects.

In the Rooms, conservation and access issues overlap, revealing their inherently uneasy coupling. Conservation and access is often represented as a tension in the sector, without any real solution. However, these are the two reasons museums and heritage exist. It is important not regard them as being in conflict: indeed, this perceived conflict has hindered implementation of solutions. There is no one 'answer', because the answers are limitless. Despite past problems, visitors do engage with these displays, which shows their value for the new Museum.

Although the Hutton Rooms' placement within a museum has meant strategies used by historic properties have been controversial with staff, the biggest advantage of its position is the flexibility afforded by the Museum's redevelopment. This will allow for huge structural changes to improve access and conservation which would be impossible in a historic property: natural light can be removed, and glass barriers put in. The future management of the Museum will need to be considered: for example, will there be the necessary budget or staffing levels to rotate a collection or refresh conservation measures? In interviews, much emphasis was placed on how 'designers' solve these issues. However, no design will be successful unless the Museum can provide a good brief of conservation measures required. It is important to get this right now: as the Hutton Rooms demonstrate, retrofitted measures are less successful. The Hutton Rooms can be an engaging, accessible and conservation-friendly display, but need the will of the service for this vision to be revealed. It is the hope of this

dissertation that it has provided a starting point to open up discussions to realise Hutton Rooms' potential.

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Appendices

Appendix 1: Interview with Graeme Scott, Conservation Manager 3rd June, 2016

What is your job in Glasgow Museums?

Conservation Manager of Glasgow Museums.

How does your job relate to the redevelopment of the Burrell?

What stage is the redevelopment currently at?

So this means no major decisions have been made about the Hutton Rooms at this point?

So is this because the Hutton Rooms take up so much space?

Are there any core values going into the redevelopment? You mentioned accessibility - are there any others?

What do you consider to be Glasgow Museums' general approach to access?

In terms of conservation and access, do you think they are opposing...? Do you think they are opposites?

In your role, have come across any particular challenges caused by increasing access?

In terms of the redevelopments, who is part of the project team? How is it structured?

Have you personally had any dealings with the Hutton Rooms since you have been with Glasgow Museums?

What do you think the role of the Hutton Rooms is for the Museum?

Do you have any sense of what room would be kept if not all?

What are your thoughts on use of replicas in these rooms? There were strong opinions from other staff - do you know why that might be?

Do you have anything else that has occurred to you that you might like to add?

Appendix 2: Interview with Maggie Dobbie, Textile Conservator

2nd June, 2016

What is your job, and how does it relate to the Hutton Rooms?

What would you consider the conservation issues to be in this room?

How were you measuring the light levels of the tapestries?

How do you consider access issues in these rooms? Do you think the amount access the visitors have is good?

Do you think conservation and access are two opposing concepts?

And in Glasgow Museums, do you think conservation and access are seen as opposites?

At Glasgow Museums, what's the balance between conservation and access? Has one got a greater priority than the other?

You mentioned the handling collection... Would you consider the objects in the Hutton Room to be the other side of the collection?

Why do you think access is so important for Glasgow Museums?

Within the Hutton Rooms, do you think the balance is right in terms of conservation and access?

Ideally, with the redevelopment, what would you like to see happen with those rooms?

F: I guess you're creating more risk to the objects by people going into the rooms.

So you can't imagine either a glazed half-room, or letting people wander around as if it's a National Trust house?

Could you ever imagine, with smaller (or even larger ones), Glasgow Museums using replicas in that room?

Do you have any sense of why you think that is? Is it because it's a museum?

You mentioned that dust isn't an issue...?

Do you think dust could be a greater issue for the objects if you were allowing visitors greater access to the rooms?

Could you imagine the use of Eyemats® [a printed photographic drugget] in the rooms?

What do you think the role of the Hutton Rooms provides for the Museum?

Do you think the Hutton Rooms are doing that successfully currently?

Do you have a personal preference between the rooms?

Is there anything else that occurs to you about conservation and access in the Glasgow Museums/Hutton Rooms?

Appendix 3: Interview with Lindsay Gordon, Furniture and Frames Conservator

2nd June 2016

How does your job relate to the Hutton Rooms?

And preventive conservation, such as cleaning?

What do you think the role of the Hutton Rooms in the Museum is?

Do you think there is one room that does this particularly successfully – why or why not?

Do you think the role of the Hutton Rooms is successful at the moment?

What do you consider to be Glasgow Museums' general approach to access? There seems to be a bit of a philosophy of 'access' for their collections...

Do you think conservation and access are opposites? Why?

Within Glasgow Museums, are these perceived as opposites?

Do you think conservation can inform greater access to the Hutton Rooms?

In terms of the collections you care for, what do you think the biggest conservation issues are in the Hutton Rooms?

So if there were to be greater access in some form, would you consider that a greater risk than they are currently at?

Would you consider the use of replicas as a form of reducing risk to those collections?

Do you have any sense of what the future conservation plans might be for the Hutton Rooms?

Would it concern you as a conservator to allow visitors to have freer reign, as if they were in a NT property?

On the flip side, would having glass barriers be preferable for access and conservation?

Would you consider dust to be a greater issue if there were to be greater access?

Does it concern you that people might be close enough to touch the objects?

Is there anything else that occurs to you about your job, or the Hutton Rooms, or conservation and access that might be relevant?

Do you have a favourite room?

Appendix 4: Interview with Tommy Calhoun, Visitor Services

7th June 2016

How does your job involve you in the redevelopment?

How does your job relate to the Hutton Rooms?

So do you do any cleaning?

Do you have much sense of the dust levels being high in those rooms?

So, is that just an hour on a Friday morning?

Yeah.

And are you just doing hard surfaces?

Are there any times that you've noticed a layer of dust, or are you going through too quickly so you don't notice?

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And when you go in, are you checking if things are damaged?

What do you think the role of the Hutton Rooms in the Museum is?

From your role working on front desk, do you get any feedback from visitors?

You mentioned the rooms being dark and dingy... do you think that's the impression they're getting?

You mentioned opening and shutting the curtains... are you having to do that multiple times over the day?

And are you looking out for 'shards' of light coming in? Or just thinking that 'today's sunny, so we should shut them'?

What do you consider to be Glasgow Museums' general approach to access?

Do you spend a lot of your job asking visitors to stop touching objects?

What would you consider to be the access issues in this room?

Do you think the barriers in the room are against the Glasgow Museums' access policy?

As someone from a conservation background, I was wondering what your perception of conservation is like within Glasgow Museums?

Do you have any sense of what the conservation issues are in this room?

Do you think conservation and access are opposed to each other?

So does that mean you think conservation is a bit of a higher priority than access?

Ideally for you, in your job, managing Hutton Rooms going forward in the redevelopment, what would you like to see changed?

Are you imagining something a little like the National Trust, where you can wander around?

Would it concern you that people would be able to get closer to the objects and be able to touch them?

Appendix 5: Interview with Rebecca Quinton, Research Manager & Curator of European Costume and Textiles

7th June 2016

What is your job title?

How does your job relate to the Hutton Rooms?

What do you think the role of the Hutton Rooms in the Museum is?

Do you think your role will change within the redevelopment?

Do you think the Hutton Rooms is currently doing this successfully – why or why not?

Do you have any sense of visitor reactions to the rooms?

Do you think any of these rooms do this more successfully than others? Or do you know if any one in particular will be retained?

So, for example, do you think it could be half a room rather than a whole room?

What do you consider to be Glasgow Museums' general approach to access?

Do you know how that is this being applied to the new redevelopment?

What would you consider to be the access issues in this room?

Do you think the barriers in the room are against the Glasgow Museums' access policy?

What do you think Glasgow Museums' general approach is to conservation?

What would you consider to be the conservation issues in this room?

Do you think conservation and access are opposed to each other?

Do you think they are perceived that way within Glasgow museums?

*At Glasgow Museums, what's the balance between conservation and access?
Which is higher?*

Within the Hutton Rooms, what's the balance between conservation and access like? Which is higher?

Ideally, managing the Hutton Rooms going forward in the redevelopment, how would you like to see the Hutton Room conservation and access moving forward?

Where are the carpets - why are they not there at the moment?

Going forward, can you imagine visitors to be able to wander around the rooms a little like a National Trust property? Or will there still need to be barriers?

Is the hope the security systems would be better, so those smaller objects can be put out on display?

So would getting around that be having the room behind glass?

Last time we spoke, you were against using replicas and felt very strongly about not using them, and I was wondering why that was?

Appendix 6: Timing visitors in the Hutton Rooms

7th June 2016, 3-4pm: the author recorded the 'linger time' of visitors in the Drawing Room.

	Left Door (seconds)	Right Door (seconds)
	13	4
	15	5
	16	7
	20	12
	21	17
	24	21
	31	26
	97	29
	175	29
	177	30
	183	33
	230	37
		38
		40
		41
		43
		45
		52
		53
		60
		73
		118
		168
Sum	1002	981
Mean	83.5	42.65217391
Median	24 and 31	37
Mode	-	29

Timing of visitors in the Hutton Drawing Room. Door positions based on view from Ancient Civilisations Gallery.

Although there are two doors into the Drawing Room, it was the door closest to the courtyard (the right door) that was consistency used most often by visitors walking in either direction. From this door, visitors had times ranging from 4 seconds to 2 min 48. The mean time was 37 seconds, with most visitors lingering between 30-40 seconds. The other door had slightly longer 'linger times', with one pair of visitors staying 3 minutes 50, although it could be speculated that this was because they were chatting. This door had a mean

'linger time' of 1 minute 23.5 seconds, although this data may be less representative, since fewer visitors meant a smaller sample range.

This test was not undertaken with strict scientific rigour, and so should not to be read as statistically precise. However, as the room currently does not include any interpretation, the longer linger times are impressive. On the day of recording, it was overcast, which meant that the curtains were open and light was more diffused, which may have contributed to slightly longer linger times. The data does suggest that these rooms are of interest to visitors, and have the potential to be even more appealing.

Appendix 7: Summary of Volunteer Burrell Guides Focus Group on the Hutton Rooms

Held by Caroline Currie, Learning and Access Curator

26 February 2016

What works well in the Hutton Rooms?

- The opportunity to speak about William Burrell with a small group in the space available.
- Reflecting of how William Burrell lived and vision of Castle interior
- Sense William Burrell's taste
- The relative intimacy of the rooms; they feel like real rooms.
- Tapestries, furnishing and variety of objects
- Stained glass

What are the access issues in the Hutton Rooms? (Physical/intellectual/sensory)

- Physical limitations, especially in the Hall and Drawing Room.
- No information
- Badly lit
- Difficult to conduct large groups in these rooms – particularly walking in and out
- Difficult to see the furniture in the rooms
- No real access for wheelchairs.
- Rooms look unlived-in

What is your Hutton Room vision?

- Wagner carpet on display with interpretation: displayed virtually?
- Low-level lighting to see the stained glass
- Better interpretation of objects
- Courtyard integral part of where rooms are located. Please keep!!
- Much as possible to reflect Sir William's taste/interest. For example, put curtains and carpets back, china on table in dining room.
- Foamboard photo runners [Eyemats®] for Burrell's carpets

- Through-access: in one door, out the other
- No café in courtyard. Do not make it a 'multifaceted amusement centre'. Continue to be a place of peace and learning.
- Prevent tapestries being badly lit
- Better labelling explaining tapestry story

What are the key objects in the Hutton Rooms?

- Tapestries
- Stained glass
- Furniture
- Stone fireplace
- Doors in Drawing Room, and windows
- Carpets/rugs
- Panelling

Appendix 8: Dust Tests



Figure 25 (left): 14/44, tapestry weave chair by the visitor route in the Drawing Room. © Freya Gabbutt and courtesy of CSG CIC Glasgow Museums Collection.

Figure 26 (right): 14/83, tent stitch sofa, back wall in the Drawing Room. © Freya Gabbutt and courtesy of CSG CIC Glasgow Museums Collection

Surface cleaning test was carried out on seats of two chairs in the Hutton Drawing Room to determine whether more dust fell closer to the visitor route. Surface area was approximately 50cm x 50cm on both chairs. Used GS 777 Model Conservac, on lowest suction, using adjustable nozzle. Collected dust on muslin over the nozzle

Tested:

- Test 1: 14/44: Chair, tapestry weave, wool warps, wool and silk wefts, v. fine (9 warps per cm). Right of left door. Closest edge: 174cm to visitor route. Closest textile to the visitor route. (Figure 25)
- Test 2: 14/83: Sofa, tent stitch, wool and silk highlights. 420cm away from visitor route. (Figure 26)

Both files state 'vacuumed thoroughly through net nozzle with brush' (dated 9/12/98). Textile Conservation staff believed the chairs had been cleaned with a microfibre cloth approximately 5 years ago.

Although the room was low-lit, the area on 14/44 which had been vacuumed was visibly less dusty.

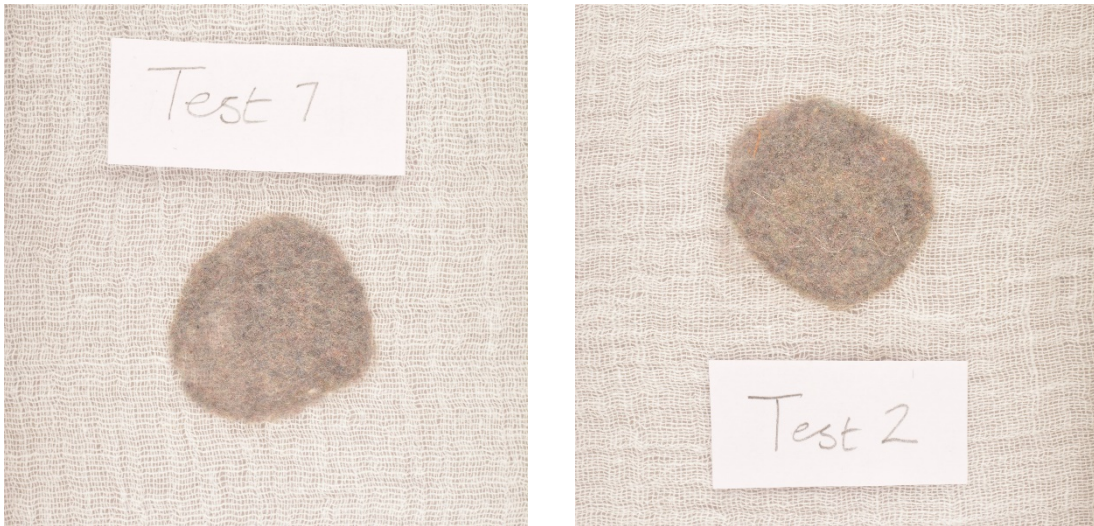


Figure 27 (left): *Test 1, dust sample from 14/44 © Freya Gabbutt.*

Figure 28 (right): *Test 2, dust sample from 14/83 © Freya Gabbutt.*

Results did not show any correlation between distance from visitor route and level of dust found, since there was slightly more dust on the sofa furthest from the route (Figure 27 and 28).

Both samples appear to comprise small particulate dust and textile fibres (Figure 29). Under microscope there was a variety of fibre types in different colours including wool, silk, cotton.

There is weakness in these tests, as it is impossible to know for sure when each item was last cleaned, and whether the objects have moved position. Additionally, it is unclear what effect different weave-types may have on dust removal.

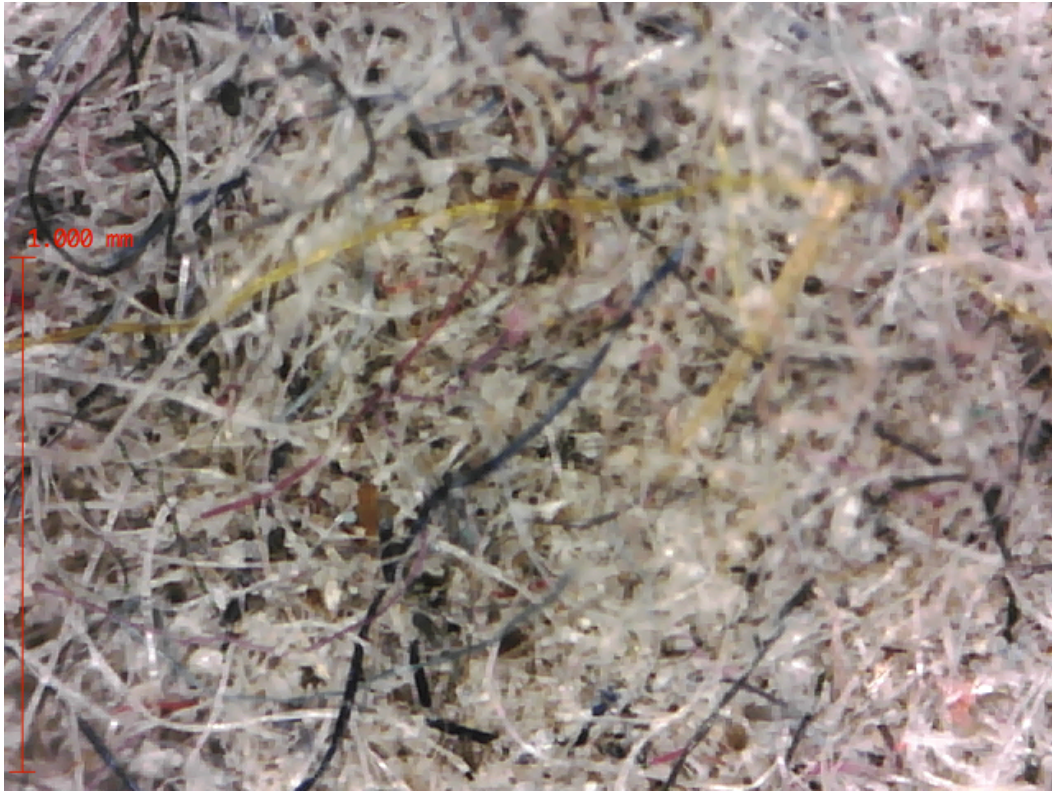


Figure 29: *Dino-Lite image of collected dust and fibres from test 2 © Freya Gabbutt.*