

THE
NATIONAL
GALLERY

GLAZING
FOR
PICTURES

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Introduction

The Gallery prefers to show its paintings unglazed when possible, chiefly because glazing is always an impediment to the public's full appreciation and enjoyment of the Collection. Even the most modern low-reflecting glass has a slight but perceptible effect on the colour of a painting and only reduces rather than entirely eliminates reflection.

However, glazing is sometimes necessary to meet security requirements, for the protection of vulnerable paint surfaces, and for other related reasons.

Policy

The main categories where glazing may be necessary are:

- All works on paper, except for oil studies on paper attached to canvas or on millboard, etc.
- Glue-size paintings.
- All paintings in rooms which are not continuously warded.
- Paintings which do not have barrier rails in front of them.
- Unlined, or particularly fragile paintings.
- Unvarnished paintings.
- Small and highly important loans, or loan paintings whose owners wish them to be glazed.
- Recent acquisitions which have attracted a lot of publicity, perhaps because a great deal of public money has been spent, and which it is felt might be the subject of vandalism.
- Famous paintings which attract so many visitors that they are difficult to ward.
- Paintings which the public have an impulse to touch.
- Loans from the Collection are glazed if the borrowing institution does not have barrier rails or sometimes for conservation reasons.