

CONSERVATION: Technical Notes and Information

Non-Glare Glass

The Environment and Deterioration Research Division, Canadian Conservation Institute, recently received a research request from a museum about the deteriorative effects of non-glare glass on prints, manuscripts and paintings. As some readers will know, the "non-glare" effect is achieved during the manufacturing of glass by two principal techniques: the first is an etching process using acid, the second, a rolling process. The museum curator's concern was that there might be an acid residue after manufacturing that would adversely affect the work of art or archival material displayed underneath this glass.

Ray Lafontaine, the conservation scientist who undertook the research in response to the request, began by contacting four glass manufacturers. He reports the following findings:

- The Chicago Dial Company of Illinois, a subsidiary of 3M, produces non-glare glass by the etching process, and states that there is absolutely no possibility of any acid residue on the glass. Chicago Dial claims therefore that putting artwork behind the non-glare glass is no different from putting it behind the surface of clear glass. Furthermore, the company said that they had no reason to believe that any other manufacturer's product would cause artwork to deteriorate.
- Pilkington Brothers Limited of England indicated that their "diffuse reflecting glass" is chemically identical to ordinary glass and that their process involves passing the glass through rollers to achieve the non-glare effect. They pointed out that they do not employ an acid etching process, consequently there is no risk of chemicals damaging the artwork.
- Neither Corning Glass Works in New York, nor Canadian Pittsburgh Industries (CPI) produces non-glare glass.

It would appear, therefore, that it is extremely unlikely that any acid residue or other harmful chemical might be left on the surface of non-glare glass which would accelerate the deterioration of a work of art or a manuscript. In addition, non-glare glass does not screen out ultra-violet rays. Jack Taylor of the Chicago Dial Company, in an article entitled "How to Judge the Quality of Non-Glare Glass" (*Decor Magazine*), states that "non-glare glass permits the passage of all light rays." Therefore, in mounting any manuscript or print for exhibition using non-glare glass, the curator would be wise to watch both the light level and the type of light. Of course, for those institutions that can afford it, and are prepared to take the special cleaning precautions required, UF-1 plexiglass used in place of any glass over a print or manuscript ensures considerable protection under most lighting conditions.

University of Alberta

Two new half-courses have been announced by the University of Alberta. The first half-course for three credits at the University of Alberta, School of Library Science, will be in Archive Management. The course will be offered in the fall term (September to December, 1977) and will include a series of conservation lectures and demonstrations. Another three-credit course in Records Management will be offered during the winter term (January to April, 1978). Gloria M. Strathern, who coordinates these courses, states that:

Our [University's] present policy is to offer the summer programme [in Archives] every second summer if there is sufficient demand. In other years we will offer the [fall and winter] term courses . . . in Archive Management and in Records Management. . . . These will be in three class hours a week plus lab time. Our idea is that by staggering the programmes, we can meet the needs of different people. Also, we should be able to develop a variety of teaching methods.

Further details on the Summer School for 1978 and the fall and winter term courses for 1977-78 may be obtained from Gloria M. Strathern, Associate Professor, School of Library Science, University of Alberta, Edmonton, Alberta, T6G 2E1. (403) 432-5314.

Acid-Free Photograph Envelopes

Dave Dickie, Manager, Canada Envelope Limited, 3421-8th Avenue S.E., Calgary, Alberta, T2G 3A4, has announced that the company now has three standard sizes of acid-free photograph envelopes in production. Further information can be obtained by contacting either Mr. Dickie or John Halford.

New Conservation Magazine

A new magazine which appeared in the past year occasionally has items of interest to archivists. *Technology and Conservation* 3 (Winter 1976), has a particularly relevant article on "Restoring and Preserving Architectural Drawings" by Warren A. Seamans. As well, an article on "Neutron Activation Analysis" is of interest to those concerned with photographic conservation techniques. In addition to these articles—and advertisements—of interest, the magazine boasts an excellent feature—it is free! Further information may be obtained by writing to The Technology Organization Inc., One Emerson Place, Boston, Mass., 02114, U.S.A. (617) 227-8581.

National Endowment for the Humanities Grant

The Committee for the Preservation of Architectural Records, Inc., of 15 Gramercy Park South, New York, N.Y. 10003, U.S.A., has recently received a grant from the National Endowment for the Humanities to establish a clearing house on architectural records and related conservation efforts. The Committee publishes a two-page newsletter summary of activities.

Changes at the Canadian Conservation Institute

Brian Arthur, Director-General, Canadian Conservation Institute Headquarters, has left for French-language training; K.J. Macleod will be the acting Director-General during his absence. Roger Roche, formerly Regional Director, Atlantic Conservation Centre, will be the new Regional Director, Quebec Conservation Centre after 31 May 1977. R. Lynn Ogden, Regional Director, Prairie Conservation Centre will be Acting Regional Director, Atlantic Conservation Centre until a replacement can be found for Mr. Roche. As well as his duties at the Atlantic Conservation Centre, Mr. Ogden will continue to channel Prairie Conservation Centre work into Canadian Conservation Institute laboratories in Ottawa. All correspondence for Mr. Ogden should continue to be sent to the Ottawa office.

The Canadian Conservation Institute has recently issued the first volume of a new journal, *CCI*, which aims to disseminate information about conservation processes and research at the Institute. This publication will certainly be of interest and value to archivists. It is available free from the address below.

Enquiries or suggestions relating to any of the above items may be forwarded to R. Lynn Ogden, Canadian Conservation Institute, 1030 Innes Road, Ottawa, Canada, K1A 0M8. (613) 998-3721.

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Canadian Conservation Institute