

FOREWORD

This, the fourth volume of the *Postprints* published by the Objects Specialty Group, includes most of the papers presented during the OSG session of the 1996 Annual AIC Meeting in Norfolk, Virginia. The papers relate to the theme of "interprofessional collaboration and inspiration". The topic was chosen to highlight ways in which conservators can and do draw from other fields for assistance and inspiration, and to emphasize the benefits of collaboration. As an adjunct to this idea, a sub-theme dealing with the selection, use and evaluation of proprietary products for conservation purposes was addressed by some of the authors.

The morning session began with Nancy Odegaard's account of a collaborative investigation of an archaeological object and its reburial. This was followed by a paper by Eric Hansen and Rosa Lowinger on the roles of the conservator and the conservation scientist in research and in treatments. Sadly, this paper is missing from the *Postprints*. Scott Nolley presented a paper addressing the use of thin layer chromatography for identifying components of colored natural resin finishes. Chandra Reedy et. al. presented a paper sponsored by the RATS group on the systematic evaluation of the Oddy test and the potential use of related tests borrowed from industry. This paper is, alas, also missing from our publication, and I hope it will appear in print soon in a professional journal. Nick Veloz presented his experimental use of an airless sprayer for applying wax to outdoor sculpture, an example of an ingenious yet simple adaptation of technology from another field. Donna Midwinter discussed several collaborative treatments in addition to the development of the Australian Survey of Sculpture, Monuments and Outdoor Cultural Material.

Tony Rajer's paper on Howard Finster's Bible House highlighted the close relationship required between client, conservator and other professionals in a complex and fascinating treatment. Ingrid Neuman and James Martin focused on a joint project between a conservator and scientist in designing a treatment strategy and evaluating proprietary products. Ginny Greene's account of the mounting of ethnographic featherwork and other artifacts in dioramas using mannequins made for the purpose from live models is another supreme example of collaborative ingenuity. Barbara Mangum and Valentine Talland, in two joint papers, brought the session to an end with two insightful accounts of conservators collaborating with a wide range of other professionals including scholars, scientists, engineers, technicians and others.

This compilation of papers was only minimally edited for format and punctuation. This is not a peer reviewed publication. The authors are encouraged to submit their papers to a juried publication such as the AIC Journal; they retain all rights of reproduction of their text and images.

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