

FOREWARD

The second volume of *Postprints* to be published by the Objects Specialty Group presents the papers on loss compensation from the OSG session of the 1994 AIC Annual Meeting. The topic of loss compensation was chosen for the session because it gave us an opportunity to explore numerous approaches to a common problem that is shared by conservators with different objects specialties.

While most objects conservators practice loss compensation, their philosophies of treatment and the techniques they employ can vary depending on the material substrate, the object context, and the goals for the treatment. The following papers illustrate how a range of compensation approaches may be necessary for related objects made from the same materials. By contrast, the same compensation technique, one that uses tinted tissue paper fills, is presented for use on very diverse objects for different reasons. It is also noteworthy that conservators presenting evaluations of past compensations on Roman marbles, Islamic ceramics, French gessoed and gilded wood, and European stained glass all asked related philosophical questions. Three of the papers describe the role of native consultants or living artists in establishing the extent of compensation for loss; interestingly, consultants' participation resulted in increased parameters for consideration rather than a single directive. We think the papers that follow contribute a great deal to the lively debate about when, why, and how to compensate for losses.

The papers are organized in the order presented at the 22nd Annual Meeting. The paper presented by Jack Soultanian is not included in these proceedings. Groups of talks were followed by discussions, which were lead by Terry Drayman-Weisser, and which are summarized here by Harriet (Rae) Beaubien. We thank both Terry and Rae for their able contributions. Rae's summaries do not record the discussions verbatim, but instead provide a valuable overview. Additional acknowledgements are due to George Lonsdorf, Coordinator at The Cloisters, and to John DiClemente at The Brooklyn Museum, who shared their computer graphic skills.

The OSG *Postprints* is a non-juried compilation. Only minor editing was performed by the compilers. Authors are encouraged to submit papers presented here for publication in the *Journal of the American Institute for Conservation*, or in other juried publications. Individual authors retain all rights to their papers.

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