



**Saving the frame meant copying the original detail with a mold, then casting it to replace a missing or damaged section.**

tional that was needed to make new parts. The mould material required a short curing time and was easily removed for the next step.

We created our wood epoxy casting compound. Then we placed portions of it “as-needed” in the newly formed inner detail sections of our various moulds. Within a few minutes, we placed the filled moulds into the voids on the frame that were in need of new parts. These steps were completed within a few minutes so that the wood epoxy’s thermal curing could create adhesion to the frame’s bare areas. The curing of the fill within each mould can connect in the sections marked as bare areas in need of new design.

Within an hour, all missing sectional designs of the damaged frame had a blue mould in position with a thermal filled adhesion. When the fills were fully cured, the blue moulds were gently pulled away from those areas of the frame. This revealed hard brown solid forms of matched detail designs flowing within the original portions of the frame.

Some hand-smoothing and hand-painting of liquid fills primed over these newly formed sections aided to blend any connecting joins or voids. This process was brushed or airbrushed on for leveling. Repeated hand-polishing was done between several applications to achieve a final surface ready for the next step. This processing changed the brown colorations of new sections into a white primer stage.

To match the unusual mix of gold hues, the newly formed white primed sections required a layer of deep blends of brown tones airbrushed on. These tones were airbrushed on as the first underneath coatings in at least two variations to differ some brighter areas to darker ones of the frame’s original patina.

With the base colors of brown cured, the next step required

a clear glaze in several batches of varied tones that included different color dry powder pigments with Roman leaf powder. These different mixes were then airbrushed over the same newly formed areas to achieve a blended match to the rest of the original frame.

Once the final colorations of gold hues had been achieved on the restored areas, some hand-polishing was done to lightly burnish the gold leaf powder to achieve an overall desired balance. The print had been conserved and was added to the frame with a mat that complemented the print nicely. The effort resulted in a wonderful final look, to be enjoyed by the family and friends for future generations. ☞

*DiAnna Tindell is a master restoration specialist. She is the founder of TINDELL'S RESTORATION SCHOOLS in Nashville, Tenn., which offers training programs for techniques to restore vari-*

*ous frame types and oil paintings. Her website offers information from experts in various fields. Click on [www.TindellsRestorationSchools.com](http://www.TindellsRestorationSchools.com).*

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