

Textured Fills: Tips

DESCRIPTION: Textured fills are made from materials already widely used in conservation like acrylic paints, gloss/matte media, paper, textile, and/or nonwoven polyester. and integrated with surface casting techniques using silicone molds common in objects and paintings conservation. Molds of surrogate textures are easy to create from affordable two-part kits available in art supply stores. After carefully matching color and sheen, the acrylic media is layered on the mold to mimic the surface patterns of original surfaces like leather or cloth. Layer colors by adjusting hue, tint, and warmth to replicate complex original tones. Support substrates are integrated into the film layer when partially wet. After drying and removal from the mold, the thin but textured material bears a similar surface, color, and sheen to the original object and can be used as a fill repair with high aesthetic compatibility. Treatment uses for textured fills have been successful as a repair material for bound volumes, cased photographs, textiles, objects, and art on paper. Textured fills are faster, thinner, and visually more compatible than traditional fills made from leather or Japanese papers. They are not suitable for materials with a high nap or hair like suede or fur.

SILICONE MOLDS: Many varieties of silicone mold kits exist but the preferred kit is the *Smooth-On Rebound 25* platinum cured mold, an additive curing process. The *Rebound 25* mold has a significantly greater elongation at break (stretch) to aid clean-up and rolling away from the finished cast film. The higher tear strength of the *Rebound 25* will also allow for longer, more durable use. Do not use the *Oomoo 30* or other kits which may have similar preparation steps but undesired characteristics or are not recommended because the tin-cure process has a shorter usable lifespan.

Product	Color	A:B Mix ratio	Demold Time	Elongation at Break	Mixed Viscosity	Pot Life	Shore A Hardness	Tear Strength	Weight: in ³ /lb
<i>Rebound 25 (preferred)</i>	light orange	1:1 by volume	6 hours	690%	Brushable	20 min	25	102 pli	23.5
<i>Oomoo 30</i>	light purple	1:1 by volume	6 hours	250%	4250 cps	30 min	30	40 pli	20.6

TIPS & OBSERVATIONS

- Liquid silicone mold material may stain original surfaces, as a precaution take a mold only from surrogate materials.
- Prepare surface of fibrous surrogate materials like paper or textiles with a water-thinned application of Lascaux 498HV or Jade 403 PVA to fill the voids between fibers and aid capture of very fine details.
- Only use a clean, dry, and lint-free mold. Dust and lint will become embedded in the dried acrylic film.
- Clean used molds in warm water, resting to swell stubborn acrylic films and stretching the mold to encourage removal. Avoid scrubbing or picking at the surface texture to prevent abrasions and gouges.
- Place and pull an even layer of the acrylic mixture across the mold surface with a broad icing knife, spatula, large fan brush, mat board scrap, or plastic palette knife. Avoid using tools that will scratch the surface.
- If adding a support layer, drop and ensure contact with the acrylic mixture by gently brushing the verso with a broad dry brush or the back of your hand. If necessary, minimally spray or humidify a paper support before or after dropping to ensure full contact. Avoid completely wetting the support material since excess water will ruin the film formation. Extend the support material (paper) over the mold edges to aid removal and clean-up.
- The sheen of the dried acrylic film is impacted by the texture of the mold. Create a reference set of the Heavy Gel media (gloss, semi-gloss, matte) for each textured mold.
- As needed, alter the final surface of the textured fill during treatment with local application of dilute, water-thinned media to match desired color and sheen surface characteristics.

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