



Just One More Cut



June 2013

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VOLUME 14 ISSUE 5

Central Florida Woodturners, a Star Chapter of the American Association of Woodturners. Central Florida Woodturners exists to encourage and assist its members in advancing their skills in woodturning, and to educate the public and promote among the public a greater enjoyment and appreciation of the art of woodturning.



July Calendar

Monthly Chapter Meeting and the demonstrator is Bill Smith

"My Best Selling Jewelry Stand"

When:

Thu, July 18, 7pm – 9pm

Where:

Woodcraft, 8155 S. Highway 17/92,
Fern Park, FL ([map](#))

Description:

The Central Florida Woodturners meets monthly to discuss business of the club, hold a show & tell, hold an auction, and view a demonstration. All are welcome.



June 28-30.

It was a great show! I (Bill Dalton) had a great time as did my wife, who enjoyed the craft options available to spouses. If you want to see pictures of the instant gallery take a look here:

<http://www.youtube.com/watch?v=zvzxyDgoUM&sns=em>

My pieces are on the second slide, where are yours?

WEDNESDAY NIGHT GROUP

Wednesday Night Woodturning
@ Danny's Hoffman

6:00pm -9PM EVERY Wednesday Night

Where:

4311 Golden Gem Rd,
Apopka, FL 32712

Goals of the Wed Night Group:

We meet with the idea of making sawdust and learning from each other. We have members from all woodturning levels, each wanting to improve and share their skills. Somebody always has a project that they would like to learn how to make, and we all are there to help.



The AAW project is done, delivered and on display!! We didn't win but we made a great showing!

SHOW AND TELL



Dave Barriger - Sumac – Lacquer Finish



Dave Barriger – Camphor Platter - Lacquer



Jim Pinckney – Pecan – Pierced, burned, painted - Lacquer



David McCoy – Rosewood – Polyurethane



Tom Roach – Camphor - Lacquer



John Russell – Cherry, Maple, Walnut – Lacquer



Tom Roach – Camphor - Lacquer



John Russell – Weeping Cherry – Lacquer



Tom Roach – Camphor - Lacquer



Bill Smith – Cypress - Lacquer



Bill Smith – Bay – Lacquer



Not sure who brought this



Kevin Obrien – Camphor - Lacquer



Kevin Obrien – Camphor - Lacquer



Bill Smith – Oak - Lacquer



Bill Smith – Oak - Lacquer



Nice Pens!

If we missed anyone please be patient with us as we transition to new folks working on the newsletter. We will try to have tags that can be photographed with the items next time.

AAW SYMPOSIUM – WHAT I GOT OUT OF IT:

One of the presentations that I found useful at the symposium was, Warren Carpenter's

[What's in the Crotch of a Tree?](#)

Warren showed many uniquely shaped bowls that can be found in the crotch of a tree and included discussions and demonstrations starting with getting the blanks out of the tree crotch and ready for the lathe. Thinking outside the box on how to get the most out of your tree crotch blank was discussed at length. To get the most feather to show in the bottom of your "bowl" don't cut the crotch in half as this gives you minimal access to the feathering in the bottom of the bowl and most of the time it gets turned away. Cut the crotch off center and get one good blank with the best features of the wood. He also showed the results of turning a bowl by cutting the crotch upside down.



I have a crotch with 3 limbs that I'm going to try this on.

His finish technique is also easy and looks great. Warren uses Liberon Finishing Oil which is a Tung oil with a resin drying agent. Liberon states that it is food safe. He applies the Liberon oil using Liberon steel wool. Liberon steel wool is finer than the 0000 steel wool one can purchase at Lowe's or The Home Depot. In addition, Warren uses less oil because steel wool does not soak it up the way a paper towel would. He applies a generous coat which he lets soak in for a few minutes. After a few minutes he wipes off the excess and immediately applies Renaissance Wax. The wax is left on the piece overnight. The purpose of leaving the wax on overnight is that it holds the oil in the wood pores. This eliminates the polka dot effect that is created as the oil comes out of the pores and sits on the surface. If the piece is sticky the next morning, he lets it dry longer. If it is dry, Warren buffs the piece with Liberon steel wool to remove the wax from the surface and then buffs it with a soft cloth.



<http://www.woodworkingshop.com/>

Don't forget that you can get a 10% discount at Klingspor's Woodworking Shop online store above by signing in. We provide member information to Klingspor each year and they give club members a nice discount when they sign in. Oh and they carry the Liberon Finishing oil and steel wool.

If you have an aha moment from the AAW Symposium let me know and let's share it with the rest of the club. If you have an aha moment from some other source let's share that as well. Let me know.

Below is the information I shared with the club demo in June. I'll print up the additional information in the August newsletter.

Thanks, Bill Dalton

Gesson Primers, Grounds & Molding Paste

GOLDEN's Gessos and Grounds offer artists a variety of ways to prepare materials for acrylic paintings or other art media such as oil, alkyds, charcoal, pastels and even watercolor!

- **Absorbent Ground** - For watercolor-like effects! - Absorbent Ground is an acrylic liquid surfacing medium that dries to a porous, paper-like surface. Applied over gessoed canvas, it

allows for raw canvas like staining and watercolor effects. Lightfast, permanent and flexible. Health Labeled (HL) Product. Not for use by children.

- **Acrylic Ground for Pastels** - Provides a tooth similar to papers designed for pastel and chalk. - This acrylic ground is for the preparation of canvas and other supports for pastels. To increase tooth, add GOLDEN Fine or Coarse Pumice Gel. The product can be blended with GOLDEN Acrylic colors for colored grounds.
- **Gesso** - The bridge between the surface and the paint. - Gesso is designed to penetrate a material and provide a surface for the adherence of paint. Proper preparation of the support with GOLDEN Gesso can increase the life span of the artwork. This Gesso is formulated to be flexible and is highly pigmented for excellent opaque coverage. Allows artists to prepare materials for acrylic paintings or other art media such as oil, alkyds, charcoal, pastels and even watercolor. Available in White and Black.
- **Sandable Hard Gesso** - GOLDEN Sandable Hard Gesso is formulated with 100% acrylic dispersion polymer and can be sanded to provide surfaces that are smoother and more even than those created using regular gesso. GOLDEN Sandable Hard Gesso is formulated with 100% acrylic polymer emulsion. It contains high levels of titanium dioxide, calcium carbonate and talc to produce an easily sanded surface. NOTE: This product is designed for rigid substrates only and is NOT to be used on flexible materials, as cracking may occur.
- **Molding Paste** - GOLDEN Light Molding Paste was originally developed for an artist who needed to support sculpted canvas forms arising from the surface of her paintings. Using normal Molding Paste to fill the large voids resulted in incredibly heavy paintings. We were requested to make a material that would have the support capability of Molding Paste, but at a reduced weight. Even though the resulting product is only 1/3 the weight of its heavier cousins, it will hold peaks that are much higher and more detailed than either the Molding Paste or Hard Molding Paste. It has a consistency between cake frosting and shaving cream and can be shaped quite readily. As with the other Molding Pastes, shrinkage is minimal due to its high solid load. Light Molding Paste dries to an extremely flexible film, which can be rolled without cracking. It is also very absorbent and works exceptionally well as a ground, to create stain effects using thinned acrylic colors.
- **GOLDEN Molding Paste** *dries* a great deal harder than Light Molding Paste. It will dramatically increase the stiffness of a flexible support and provides a harder surface to work against. Unlike Molding Pastes from most other manufacturers, it can be rolled without cracking. It dries to a light gray finish and is not as opaque as the Light Molding Paste, so less color is

required to overcome its tinting ability. The surface of Molding Paste has a fair degree of absorbency which will allow for the application of stains of thinned down color. It also provides great adhesion for subsequent coats of acrylic colors. Molding Paste will not hold high peaks unless puddled in large quantities.

- ***GOLDEN Hard Molding Paste*** was developed for artists who wanted to sand down the acrylic paints. Anyone who has ever put sandpaper to acrylic paint knows the frustration of trying this. The paint film begins to heat and soften because of the friction, quickly gumming up the sandpaper. Hard Molding Paste can be used to modify acrylic colors, making them more readily sanded. When used by itself, Hard Molding Paste can be sanded to an incredibly smooth, almost glass-like surface. Among other things, this allows an artist to prepare a variety of surfaces for drawing techniques. In addition it can be shaped with a knife, carving tools, electric sanding equipment and drills. This allows for subtractive techniques when working with the dried paint. Typical acrylics are much too flexible for carving and tend to bind even the sharpest razor blades and knives. Hard Molding Paste dries to a light gray color. It is quite absorbent like the Molding Paste and will accept over-painting readily. However, it forms a more brittle film and, unlike the other Molding Pastes, if this product is applied to a flexible support, it should not be rolled. Cracking will potentially develop if used on an unsupported flexible substrate. Hard Molding Paste has self-leveling qualities not found in other Molding Pastes. High peaks formed in application will settle out before it is completely dry.

Types of Paint

Acrylic – water based – for all indoor and textile usage – use for indoor & practice

Urethane – solvent based – Fumes are very bad. Use on outdoor project

Opaque

Semi Opaque

Transparent – Reflect Light

Candy – Refract light or tint – appear black in bottle - light passes through them and then tint the color of light reflecting back on the background. Candy has not color on a black background.

Transparent base.

Can you use regular craft acrylic paint in an airbrush? Comment on cost and usability, the answer is yes.

Use water, alcohol (be sure to have ventilation), Windex (don't use with white, will color white, bluish tint, only use water or alcohol). 25% paint to 75% water or alcohol. Some say 10% paint 90% reducer. You can also use Pledge floor finish for tile and vinyl. Replaces 25% of water. Reducer can be purchased but distilled water works fine, Windex or Pledge floor finish can be added.

Keep tip clean to avoid splatter. Acrylic is sticky and does build on the tip.

15 psi is usually the place to start with an airbrush.

Airbrushing Model Horses: THINNING PAINTS FOR AIRBRUSH USE

I often mention that I thin my paints, even the ones made specifically for the airbrush, before I use them. I have indicated that I like my paints really thin for a number of reasons:

- Fewer clogs
- I can use lower pressure and therefore get closer to the model for tiny details
- Reduces/avoids graininess
- Mistakes are more easily corrected

But as I got to thinking more about the subject of thinning paints, I realized that there are actually two types of thinning when it comes to readying paint for the airbrush. They are:

- Reduce Pigment Load/Increase Transparency
- Reduce Viscosity

When you thin to reduce pigment load (and increase the transparency of your paint), you are not always reducing viscosity. Huh?

For example: My favorite paints to use through the airbrush are Golden Airbrush Colors. Even though they are made specifically to use through an airbrush and CAN be used straight out of the bottle to airbrush with, they still are a bit too thick for my taste. So, of course, I want to thin them.

Golden recommends that their airbrush colors be thinned with Golden Airbrush Transparent Extender. BUT! According to the Golden Paints website, "When you blend Transparent Extender with the Airbrush Colors, the only thing you change is the amount of pigment." Essentially, Transparent Extender is airbrush paint, but without any pigment in it (i.e. the fluid medium sans pigment).



"A 100% acrylic designed to increase transparency and film hardness of Golden Airbrush Colors. Features excellent spraying properties, minimized tip buildup, clogging and other surface defects."

Hmmmm.....while that is OK, that is NOT what I really wanted to do. What I really want to do is reduce the VISCOSITY of the paints so that it flows better.

That means in order to do that, I have to use something other than the recommended Transparent Extender (notice that it is called Extender and not Thinning Medium).

What can I use? Well, there is water, of course. When I do use water to thin the viscosity (and, as a result, decrease the pigment load) of my paint, I use *distilled water*. By using distilled water, I know I'm not mixing my paints with anything BUT water (no chemicals or minerals that might be in regular tap or even bottled water that could affect adhesion).

But when you thin with water, you're not only decreasing the viscosity and the pigment load, you are also reducing the overall integrity of the paint. Too much water and your paint will have a very precarious hold on your model (if it sticks at all and doesn't simply run off the horse).



One alternative to water is Golden Airbrush Medium. The medium is thicker than water but thinner in viscosity than airbrush paints or airbrush extender. Even though there is an FAQ on the Golden website that states, "You do not want to add Airbrush Medium to the Airbrush Paints, as you will have an overload of retarders, resulting in a slow drying film", the bottle itself states, "Designed for modifying the Golden Fluid Acrylics or Airbrush Colors for airbrush use. Effectively decreases clogging during spraying. Reduces tack and increases dry film hardness, allowing for easier frisket applications."

Of course, my bottle is old and the new bottle doesn't mention anything about Airbrush Colors. Despite the warnings that using Airbrush Medium with Airbrush Colors will give me a slow drying film, I've used Golden Airbrush Medium with my airbrush paints and have not had a problem with drying time.



Liquitex Airbrush Medium isn't as thick as Golden's Transparent Extender or Golden's Airbrush Medium but I found it doesn't play nice with the products I used to seal my models (Krylon products, Dullcote). The model would eventually turn shiny and very sticky. Therefore, I no longer use Liquitex Airbrush Medium. That's too bad because I really liked it

Createx recently came out with a new line of paints called Wicked Colors. When I first was introduced to airbrush paints, it was the Createx line I started with. The color selection wasn't too bad but oh my, did they dry TACKY. Yes, I could "fix" that with matte sprays, but meanwhile, I had to handle a sticky model. The Auto Air line wasn't too bad sticky-wise, but overall I wasn't all that thrilled with Createx paints. I got rid of them.

But when the new line came out, I was intrigued, especially by their Wicked Detail Colors, which are supposed to dry with a flat finish and are designed for airbrushes with smaller needle/nozzle combinations (like my Iwata HP-A's). Of course, I had to try them. And, of course, you should thin them with the medium designed for the Wicked Colors line, so I ordered some of that, too.



While the paints are not my favorite (colors separate and need almost constant remixing, which is a real PITA while airbrushing), I was super pleased to discover that Wicked W100 Reducer is a lot like water! Not only is it clear like water, the viscosity is just like (or darn close to) water.

Being the brave (stupid?) person I am, I had no qualms about using Wicked W100 Reducer to thin other brands of paints. Then I thought I maybe should research using it with other paint brands safely and found this information on the Dick Blick website: "Wicked W100 Reducer works well with any waterbased paint for improved flow and atomization when airbrushing." Phew! I sure hope they are right because I've been using Wicked W100 Reducer, along with water, to get my airbrush paints to the thin viscosity I desire.

There are airbrush artists that use alcohol and/or Windex (or similar) products to thin their paints. WHY? I don't get that at all. Why would you use products that make the paint dry faster (and therefore encourage more clogging and tip dry)? Airbrush paint manufacturers purposely add retarders to their emulsions (and mediums) so the paint stays wet long enough to get out of the airbrush and onto the surface you are painting. Airbrushing can be challenging enough without adding stuff to the paint that actually encourages it to wreak havoc in your airbrush.

So far I've only discussed thinning airbrush paints. But what about thinning other paints, such as Golden Fluid Acrylics or Golden Soft Body Acrylics? Or tubed acrylics? Or any other thick acrylics?

I personally don't use those through my airbrush (except for some colors of the Golden Fluid

Acrylics), but I would start to thin them with Golden Airbrush Medium (NOT the Transparent Extender, which is made specifically for the Golden Airbrush Colors) and then further thin them with water and/or Createx Wicked Reducer until you get the consistency you like.

Homemade Reducer



When using water-based paints for airbrushing a quality reducer can make or break your results.

Browsing around the Internet there are hundreds of home-brew recipes for water-based paint reducer. I've tried a few and had mixed results, some better than others. The recipe I've come to use through experimentation is as follows:

- 3 parts Distilled Water
- 1 part Denatured Alcohol
- 1 part Ammonia Free Window Cleaner (Clear is best)
- Drops of Glycerin (see notes)



You can get all of the ingredients at Wal-Mart (in the USA).

It's important to use the proper ingredients to get the best results. I constantly see people posting that they tried the formula and didn't like the results etc, and almost every time it

comes down to them not using the correct ingredients.

Distilled Water is important to keep minerals and added chemicals out of the mix, its also better for your airbrush keeping water deposits at bay.

Denatured Alcohol is not the same as Isopropyl "Rubbing" Alcohol. They are different types of solvents and you will not get good results using Isopropyl. Using Isopropyl will cause adhesion issues, the denatured alcohol is a stronger solvent and helps with the adhesion of paint to surface.

Clear Ammonia Free Window Cleaner is preferred as Ammonia has been rumored to attack the chrome on airbrushes. I use Eagle 20/20, but there are numerous brands out there. The key to look for is Isopropanol based cleaners. Try and avoid products with perfumes or tints to them.

Glycerin is a surfactant. It breaks the surface tension of the water used in the reducer. This allows it to stay atomized and not "stick" to the needle as much. They break this surface tension by absorbing the water in the air around it. This breaks down that "skin" on water that forms between air and the water under the skin. If you've ever seen those bugs that skate around on the water, they do so by taking advantage of surface tension. If you were to add a few drops of glycerin to their water source, they would poke through the water instead of ride on it.

The glycerin is a surfactant. It causes water to absorb water in the atmosphere around it vs holding the surface tension. This causes the water to atomize finer, and not build up a "drop" on the needle then blow off.. Water w/o glycerin wants to bind to itself and form drops using surface tension. This is a negative for us, as we want the water to not bind to itself, and to flatten out, and atomize into smaller "drops". If you add too much glycerin to your mixture, you will cause your paint to not dry or dry very slowly. This is because it will keep trying to absorb water from the atmosphere, and not evaporate fully. I've found 10 drops to 20oz of reducer to be perfect for me, but I live in the land of dryness... anywhere from 6-10 drops in a more humid environment might be best.

I think its helpful to understand what each chemical in your reducer does for you so you can make informed decisions on how to use it.



I usually make up 20oz of reducer at a time and my measurements are:

- 12oz Distilled Water
- 4oz Denatured Alcohol
- 4oz Window Cleaner
- 10 drops of Glycerin

I use this reducer on all my water-based paints such as Auto Air, Createx, Jacquard, Faskolor, and even helps with flow on the cheap craft paints. I've had no adhesion issues using this reducer formula painting helmets, helicopter canopies, plastic models, foam, metal, fiberglass, and RC lexan shells.

Here is the price breakout for AutoAir Reducer cost vs. Homemade... you may be surprised!

	Gallon	Quart	Pint	4oz	1oz
Auto Air 4011 Reducer	\$175.00	\$47.00	\$25.00	\$6.50	\$1.63
Homemade Reducer	\$9.22	\$2.30	\$1.15	\$0.29	\$0.07

Hope this little bit of information helps you get finer lines, less tip dry and better results. Enjoy!

Jason Jones

Another Recipe:

For cleaning the airbrush use the following mix;

Airbrush Cleaner:

- 1 cup Windex
- 1 cup simple green
- 2 cups distill water

To thin paint (water based only) I use a 1 to 1 mix (more will make it transparent, less will just thin, play with it, whatever works for you):

- 1 cup alcohol (isopropyl alcohol)
 - 1 cup glass cleaner (Windex, fantastic)
 - 4 cups distill water
 - 5 drops glycerin (the glycerin is a solvent for mixing)
- Make as much or little as you need but keep the ratio the same.

I have even used acrylic wall paint for a mural but I always run my paints through a paint strainer (size 100) that I got from Dick Blick Art Supplies (I'm sure there are many Art Supply Stores that have them).

One of the members suggested that you use the paint that they plan to use on their work, even to practice with. I agree.