

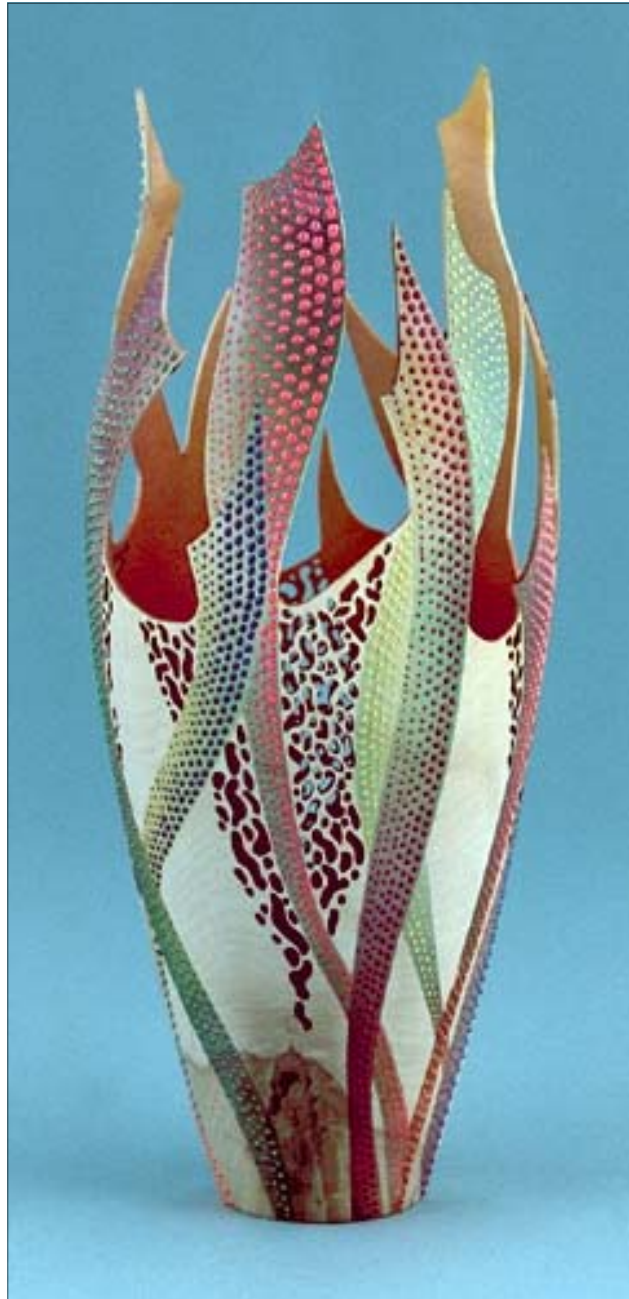


# *North Carolina* WOODTURNER

**Journal of the North Carolina Woodturners Association**  
*A Chapter of the American Association of Woodturners*

Volume 9, Number 7

July, 1999



*Burch Vessel*  
*By Frank Sudol, Saskatchewan, Canada*

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## The President's Message

### By Edgar Ingram

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I am sorry to have missed our June meeting; I understand that Tony's presentation on sandpaper was very informative, however, I took advantage of the opportunity to combine a vacation with the AAW symposium in Tacoma, Washington.

As usual, there was an outstanding schedule of demonstrations which made it difficult to choose what to attend. I finally chose finishing, tool sharpening, vacuum chucks and natural edge bowls. Attendance at the symposium was 930 registered and over 1000 attended the banquet and auction.

The creativity of the world of woodturning was showcased in the gallery. There is no limit to forms and designs that are produced on the wood lathe, with the work of beginning and hobby turners being just as well done and creative as that of the professionals.

The auction was an exciting event with 86 pieces being sold for \$44,000. The proceeds of the auction go into the AAW Scholarship Fund, which offers scholarships up to \$1,000 to attend workshops or schools such as John C. Campbell or Arrowmont.

There were several of our members at Tacoma, but I anticipate that many more of our members will be able to attend next year since it will be in Charlotte. There will be lots of opportunities for participation in the meeting at all levels. Let us know if you want to help as we get closer to June.

Attendance at the AAW symposium provides inspiration and challenge to strive to improve our level of turning, but so does our own local chapter. We have outstanding programs scheduled for the rest of the year plus our own mini-symposium in November. I anticipate that our symposium will be just as inspiring and challenging as the AAW with the only difference being that it is two days instead of three. I want to encourage everyone to plan your schedule to be in Statesville on November 6 and 7.

To repeat the first verse of the same song, bring some of your pieces for the instant gallery, even if you are just beginning; be proud of what you have accomplished and show it off. For those who can turn two or more objects to look alike, the July Challenge is your chance to strut your stuff.

Good turning and I hope to see you in Hickory July 10. Oh, don't forget, BRING SOMETHING FOR THE GALLERY. Edgar

## NORTH CAROLINA WOODTURNER

### Journal of the North Carolina Woodturners Association

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Route 7, Box 137, Hendersonville, NC 28791

**Editor: Bonner Guilford**  
1371 Perth Road, Troutman, NC 28166  
(704) 332-2149 bguil@bellsouth.net

**Contributing Editor: Mark Sakatos**

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#### Treasurer's Report

Beginning Balance.....	\$3,395.68
Income.....	1,935.28
Expenses.....	2,910.40
Ending Balance (June, 1999).....	\$2,420.56

#### Library Notes

By Mary Bachand

All rentals will be due at the July meeting or, if you won't be there, please mail them to me. Remember that June was a rent-free month. Of course, there are several who have had rentals out since March, April, and May. They will be responsible for paying for those months.

I have ordered the new video, "Woodturning Masters Series Video-Vol. 1-Rude Osolnik" and "Introduction to Bowl Turning" by Rus Hurt. Hopefully they will arrive before our July meeting.

For our new members, Rude was our first all-day demonstrator and became the turner on the journal masthead. He remains interested in the progress that NCW is making and is looking forward to the Symposium 2000.

## Coming Events

By Dick Nielsen

**July Program.** Trent Bell will present a program at the July meeting in Hickory starting at 1:00pm. Trent will demonstrate how he makes craft items and how his business of woodturning functions. When he retired from General Electric, Trent decided he was too young to “set and rock”. He and wife Betty figured they would pursue a future in what had been a life-long love of working with wood. Their business, MOSTLY WOOD was formed to make and sell hand-crafted items. They now concentrate on woodturnings. Join Trent and learn something of the practical side of woodturning.

July 10, 1999	1:00pm	Turned Craft Items	Trent Bell
August 14, 1999	1:00pm	Making an Hourglass	Dean Amos
September 11, 1999	1:00pm	Multiple Axis Turning	Talmadge Murphy

*Note: There may be changes in the program schedule for August and September. Be sure to check next month's schedule in the Journal.*

## Gallery Notes

By Dean Amos

The gallery was a little sparse this month, partially due to the conflict with AAW in Tacoma. However, the items which were shown were excellent in quality, ranging from segmented turnings to large open forms to urns. Well done(s) to Don Olsen, Anatoly Tsiris, Harold Lineberger, David Bowers, Dwight Hartsell and Mark Sakatos. Keep the turnings coming.

## Challenge Project

By Dean Amos

**June Challenge.** The June challenge was canceled due to lack of appropriate pieces.

**July Challenge.** So how is your skill at turning two or more objects that look alike? It doesn't sound hard, but it is. An example is salt and pepper shakers, or maybe candlesticks, or two or more of anything you want to turn. Our international judges will be splitting hairs on this one. Best twins win.

**August Challenge.** Let us go back to yesteryear for our August work in progress. We would like to know how you started turning, in a different way. We would like everyone to recreate their first turning. Whatever started you in this craft, we want to see. Only this time, you should be able to do it better. Turn a copy (no doubt improved) of your first lathe project which you kept. Be as close to the original as possible in materials. Extra credit will be given if you also bring in the original first project for comparison.

## October Challenge.

### NCWA October Collaborative Challenge

For our challenge in October, we plan something a little different. We would like to promote collaboration among our members in the following contest. NCW members should gather in **teams of three or more** to produce a turned project of any type or design to which each team member contributes. Size of the finished item should be **no greater than three feet in any dimension**. Pick your partners carefully—there will be a **\$100 prize to the winning team** and the winning entry will be shown at the Symposium. High consideration will be shown to design and integration of individual contributions. How about a little good natured competition for this one? Time to get started.

Well, a small turnout is not all bad. I'm sure it helped me to be a double winner in this month's raffle winning both a gallon of Pentacryl wood stabilizer, which was donated by The Woodworking Shop, and an Ash bat blank donated by Mark Sakatos. Thanks also go to Carlos Kennedy for two large pieces of sycamore and to Don Olsen for his donation of a very nice cedar log cut “just this morning”. Next month you can look forward to a turning by Keith Rowley to be featured in the raffle.

## Raffle Report

By J.T. Barker

**Showtime:** As you may know, the White House Collection is no longer at the Mint Museum of Craft + Design in Charlotte. However, in late July it will be replaced by a glass exhibition featuring Dale Chihuly. Chihuly is one of the foremost glass artists in the world and will display a dazzling collection of his work in many forms. This is truly not to be missed. Some of these forms also lend themselves to turning. Don't miss it.

## A Very Special Raffle: Frank Sudol

As you can see from our cover photo, Frank Sudol was good to his word and returned a finished piece to NCWA. This piece will be the prize in a very special raffle to be conducted by North Carolina Woodturners. Tickets will be available at \$5.00 each to members of NCWA. Only 300 will be printed. This is your chance to own a valuable collector piece of woodturning by the master himself. A drawing will be held at our regular meeting as soon as the tickets are gone. Do not wait. Tickets are limited and the reward is high. Further details may be obtained by speaking with Dick Nielsen. The turning will be on display at our meeting in July.

### June Program Review

By Mark Sakatos

#### "Abrasives"

by Anthony Bradley and Klingspor Abrasives

Our June program was a return to basics for some. For others it was a journey to a higher, almost religious, understanding of the world of abrasives - Klingspor's world. If you were expecting a 3-hour infomercial you were dead wrong. Klingspor's own, Anthony Bradley, "Tony" to his good friends and "Mr. Bradley" to me, enlightened us on some of the historical origins of abrasives, the various substances used in sandpaper production, and finished with some specifics on why you might want to use one particular type of sandpaper over another. Tony has 30 years of experience in furniture making. For 15 years he owned and operated a 6-man 13,000 square foot high-end furniture shop in Hickory. He's been around so long that some believe him to have personal knowledge of some of the events that shaped the early development of abrasives. He can be heard telling tales about Moses having used "shamir stone", possibly emery as we know it today, to engrave the names of the Twelve Tribes of Israel in the breastplate of a high priest. Tony has further *recalled* - correction *related* - how "shagreen" or animal skins, were embedded with granular material (like seeds) and used as an abrasive. The English word "shagreen", the anglicized version of the French word "chagrin", means to "vex" or "annoy". While Tony occasionally pretended to read from some prepared text, we could all observe how easily the words flowed. It appears that Tony's memory, rather than history was the source of his script. If you haven't had the pleasure of meeting Tony, stop by the Woodworking Shop or introduce yourself during the break at our next meeting. He is a veritable fountain of



information and The Woodworking Shop is fortunate to have him aboard. In this review I will cover some of Tony's insights to some typical questions raised by woodworkers. You can view this presentation in its entirety by renting the video from our library at any regular meeting. Additional references include "Sanding and Planing" from The Workshop Companion Series written by Nick Engler, Rodale Press (1994); and "The Wood Sanding Book" by Sandor Nagyszalanczy, The Taunton Press (1997). Since the topic of sanding is so intertwined with finishing, I highly recommend reading "Understanding Wood Finishing" by Bob Flexner, Rodale Press (1994), and attending one of his presentations at "The Woodworking Shows" in Charlotte, Greensboro or Atlanta.

What type of paper should you use? Answering this question requires at least a fundamental knowledge of the various abrasive grains. **Garnet** has been used for the last 150 years in woodworking and was the most popular choice for hand sanding. This fragile, reddish-brown abrasive re-sharpens with use as fresh cutting edges are exposed. While it stays sharp during use, it lacks durability and wears out quickly. It has been replaced by aluminum oxide in almost all applications. **Flint** has been used for centuries. Flint paper (tan or off-white) has relatively dull

edges and also lacks durability. These factors and associated health risks expedited its retirement. **Silicone carbide** (“charcoal” for dry or wet use and “gray” for dry use only) has grain that is sharp and pointed. Therefore, it cuts the surface readily using light pressure. While the edges snag and break off on wood fibers, they stay sharp during the life of the paper thereby reducing heat. The sanded particles “load” the paper grain quickly, making silicone carbide ideal for sanding finishes rather than wood. **Aluminum oxide** is best suited for woodworking. The grain is tan or brown and its shape is more rounded than that of the taller more slender silicone carbide and garnet grains. With wear the sharp points tend to wear flat, heat increases and the efficiency of wood removal at the end of its life is diminished. However, the more robust shape of the grain allows the cutting surfaces to resist flattening long after garnet and flint papers have been tossed in the trash. It is this shape and durability that make aluminum oxide the preferred paper of woodworkers.

What grit paper should you begin sanding with? As any woodworking knows, you could begin sanding your project with 80-grit sandpaper. However, if the surface achieved straight from the tool or machine is adequate, why not begin with 100, 120 or even 180-grit sandpaper? Especially if you make your living from turning and cost is a factor. Unnecessary steps waste time and material. That translates into lost profit. Similarly, you *could* sand your project with each paper through 1000-grit silicone carbide, but do you really need to? What are you accomplishing once you pass 380-grit? Consider the question “why do you sand? Primarily, you sand wood to prepare the surface for finish. However, we all know that this is not the only reason we sand. There you are. You’ve been going at the inside of a lidded basswood box that you can’t quite scrape cleanly enough to avoid a small patch of tearout. Tired and distressed you reach for the 80-grit or God forbid the 36-grit paper. Rather than preparing the surface for finishing, you are removing wood just the same as you would with your scraper, albeit not as skillfully as you would have preferred. What about when you use grits higher than 380? Once you use 400-grit and beyond, are you still preparing the surface for finish? The answer could be “yes”, but only if you want the finish to adhere badly. Actually, once you begin using 400-grit paper you begin compressing the surface fibers. You are in effect burnishing the wood. This reduces the depth and therefore the surface area of the wood to the point that can make finish adhesion more difficult. The bare wood will attain a satin or even glossy sheen but the resulting finish will be less durable than it would have been with proper surface preparation. Generally, it’s recommended that the following grit guidelines be followed: Wood removal and refinement (80-grit and lower), finish preparation (120-380-grit), and burnishing (400-grit+) for special surface preparation (e.g.: no finish to be used or sanding between finish coats). (For an excellent chart on abrasive types, grades and applications see “Sanding and Planing” *ibid.* at p.44). Tony believes that it is generally not necessary to use each successive grit number on every project. The paper used need only be coarse enough to remove the scratches left by the preceding grit. He suggests that “once you reach 80-grit you *might* be able to skip every other grit (e.g.: 80, 120, 180, or 100, 150, 220). This will save your resources the least important of which is not your body strength and health. We should note that there is varying opinion on skipping grades suggesting that “the higher grit’s grain may be too small to level the preceding grit’s scratches without extra work. The resulting uneven scratch patterns only becoming evident once the finish is applied” (paraphrasing, see “Sanding and Planing”, *ibid.* at p.43).

Should you power sand or sand by hand? Should you sand “with” or “against” the grain? What about wet sanding? Well, as luck would have it a few weeks ago I attended a demonstration by Vernon Leibrand, “Turning a Foot and Drying Green Wood Bowls” at the AAW Symposium in Tacoma. He set up a 6’ tall easel to hold a small bucket of water, donned fisherman fowl weather gear, and siphoned water onto the bowl *while* he power sanded with a 24,000 r.p.m. disk sander. Did it work? Sure. But considering the risk inherent in using power tools in such proximity to water, why would anybody choose to sand with this method? He explained, (paraphrasing) “The water, similar to the process of using oil & water when sharpening on stones, carries the particles that are removed away from the surface and paper. Breathable dust and “loading” are all but eliminated (he brags that each grit disk lasts through 25 - 16” or larger green bowls) and the process keeps the surface cool while sanding to avoid cracks and warping.” Does he recommend this technique for everyone? No, he certainly does not. The only person that can answer the question “which sanding method *you* should use” is you. Your wood species, the surface desired, your experience, age, and your resources (both financial and bodily) will all lead you to your preferred method. Bob Flexner, furniture restorer and finishing expert teaches that “any finish can be applied in any method that gets the finish onto the wood (pouring, dipping, brushing or wiping)”. This reasoning can probably be applied



I love Sandpaper.

to the various methods of sanding (power, hand, lathe on/off, etc). So long as you use the appropriate type of paper for the job and the grits that achieve the surface texture you desire, it doesn't matter which sanding method you chose to get you there.

Should you sand with the grain all the time? You probably should not. Sanding with the grain is not the most effective method for removing wood. Rather, sanding at 60 degrees to the grain direction is the most effective angle for "stock removal". I want to repeat that, for "stock removal". When you begin to prepare the surface for finish, remember to sand the final grit (or two) *with* the grain. This should eliminate the irregular scratch marks from previous cross-grain sanding. When power or hand sanding on the lathe, an inverse speed relationship applies. When power sanding, run the lathe at slower r.p.m.'s and the sander at high r.p.m.'s. You'll likely be sanding end-grain and side-grain, but almost never "with the grain" as with board sanding but don't fret. So long as each grit removes the scratch marks made by the previous grit, a final sanding by hand shouldn't be necessary. Sanding will be aggressive, but highly effective. When sanding by hand, run the lathe at high r.p.m.'s and "keep your hand moving". If you don't, the imperfections of your paper and varying hand/finger pressure will be reflected on your work surface.

Our thanks to Tony and the Klingspor Abrasives for this fact filled and helpful presentation!

### A VISITOR IN THE SHOP

As a lad, Anatoly Tsiris grew up in Lugansk, Ukraine, a city with a population of about a half-million souls, which is about the same size as Charlotte, NC. He immigrated to Charlotte, NC via New York City in 1996. While in Gotham, he met and married Anna, a talented artist from Leningrad, Russia. She works as a designer of textile fabrics. Anna's hobby is the fashioning and painting of eggs.

For a person who has been involved in woodturning for less than two years, Anatoly has come a long way. No pun intended. He started turning with a Grizzly lathe in 1997. After very serious and critical research, he decided that he could no longer live without a Nichols. The entire basement of the Tsiris home at 2108 Emerywood Drive, Charlotte, NC 28210, is their shop and studio. Equipped with the Nichols made lathe and all of the Nichols made accessories, as its main machine, Anatoly has set aside one room as his woodturning area. Also, in his turning area can be found a belt sander, two grinders, and a chain hoist strong enough to lift a log weighing several hundred pounds, located over the lathe. In addition, a dust collection system, and more than three dozen turning tools are located at just the right places. Another room is set aside for the purpose of finishing his turnings. Yet another section of the basement is a well equipped general woodworker's shop. It is furnished with a mortising machine, dust collection system, table saw, chop saw, drill press, band saw, router table, planer, jointer and an air compressor.

Anatoly is hoping and planning and working to become a full-time woodturner. Less than a month after joining NCWA, he brought three of his turnings to display in our gallery. There are more to come.

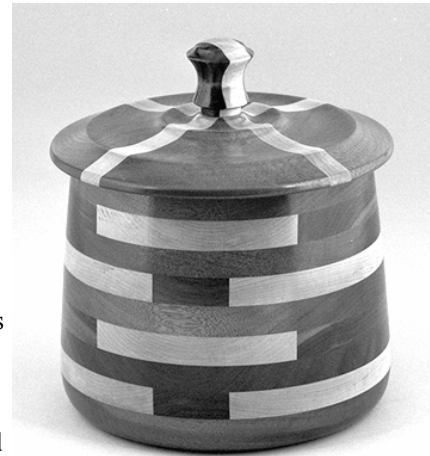
To Anna and Anatoly, welcome to the good ole U.S. of A., and welcome to our family of woodturners.

**Uncle Buford**, if you or anyone, wish to visit the Tsiris home and shop, call them at: (704) 553-2657. However, "Beware of the Dog".  
the visitor

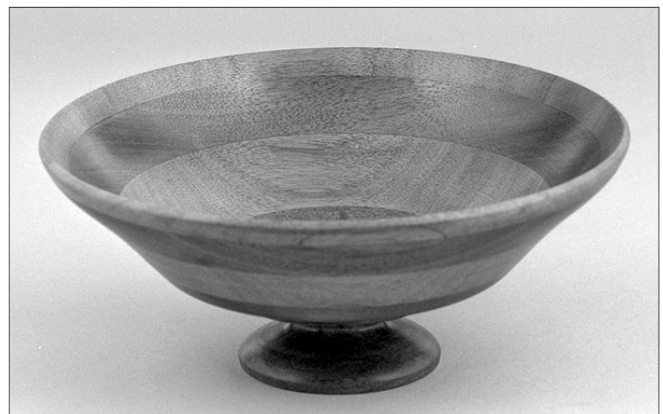
### AN AFTERTHOUGHT.....

While visiting in the Tsiris home, a thought came to mind. There are many NCWA members whose "better half" is talented and has a constructive hobby or hobbies which will be of interest to others. Therefore, members, please let me know in what hobby, talent or craft your spouse is active. Walking the family pet, reading, shopping, babysitting the grandchildren, (all of which are nice), don't qualify. What I am looking for are things like the various types of needlework, sewing, weaving, basket work, special gardening, painting, or blacksmithing. Let me hear from you and let us know how you feel about this.

Email address = ...woodturn@bellsouth.net



# NCW GALLERY



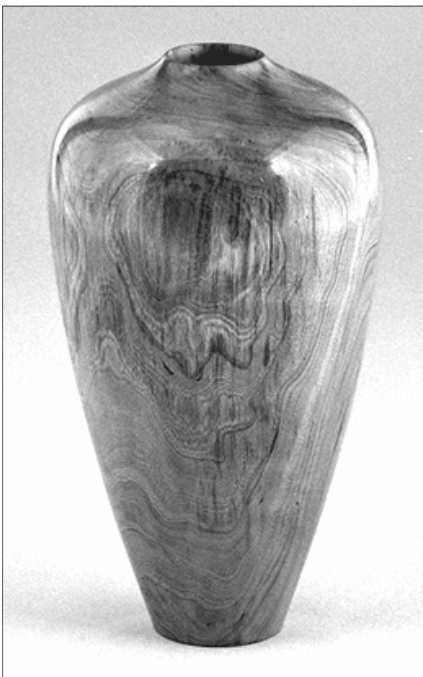
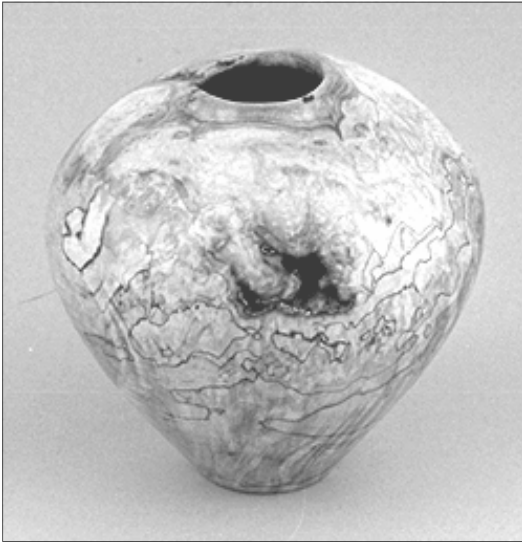
## GALLERY

Clockwise from top left

- Bobby Phillips
- Eddie Hollifield
- Anatoly Tsiris
- Harold Lineberger
- John Hill

*Photos by George Wunker*

# NCW GALLERY



## Gallery

Clockwise from top left

- Grant McRorie
- Jamie Timms
- Don Olsen
- Mark Sakatos
- Dwight Hartsell

*Photos by George Wunker*

