



VOLUME EIGHT—ISSUE 2

October, 2005

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## NEXT MEETING

**October 26, 2005**

Sapperton Pensioners' Hall  
318 Keary St., New Westminster.  
Meeting starts at 6.30

### Forum on Form & Finish:

Bring in a completed piece and receive valuable input from other turners.

### Focus on Fundamentals:

Sharpening III—Fingernail Profiles & Sharpening Jigs—Al Koehn.

Shop Ergonomics—David Wagner

### Main Event:

Steve Hansen & Larry Stevenson—The Lost Shop Crawl. Larry & Steve will be presenting a session on making your own tools for minimal dollars from stuff you may have lying around.

### October Food Providers:

Alan Spencer, Larry Stevenson, Harry Taylor, Robert Turrell, Dave Urquhart, Lucinda Van Valkenburg

## PRESIDENT'S COLUMN:

*Bruce Campbell*

The season started very well. We had fifty-six people join/renew at our September "sign-up" meeting. Thanks to Larry and Merv the sign-up was really well organized. While we got signed up Marco, Dennis and Kerry made chips on "open" lathes and encouraged folks to join in. Thanks to them.

The main program was given by our own Ross Pilgrim who gave an excellent overview of the complex topic of Segmented Turning. Thanks, Ross. I think we now all have a much better understanding of this complex field of turning.

There were lots of great entries in the President's Challenge of a usable drinking vessel. Well done all. Don't forget the challenge this month - a musical instrument. And for November the challenge is to make some kind of turned toy.

This month we had several activities in the build-up to the Cloverdale show and the West Coast Woodturning Competition. The long-awaited awarding of the Laguna bandsaw took place and the lucky winner was George Leroux. Many thanks go out to Ross Pilgrim for his coordination efforts with Laguna, and Jay Mapson and John Weir for their tireless work on the project.

We had a wonderful wood auction as another fundraiser for the competition. Lots of great wood got sold at bargain prices and all proceeds went to the competition. Many thanks to Rocco Cenzerio of Specialty Woods for his major support of the competition this year.

Before we meet again the annual Cloverdale Wood Show will be over we will have had the Turning Competition. I hope everyone takes the time to be a participant either as an entrant or a helper at the show and booth (or both). The success of the competition depends entirely on the volunteer efforts of the club members, you. Please help out as much as possible.

Finally, a sad note. I send out condolences to Don Hoskins, one of our charter members and our first treasurer, who lost his wife and dearest friend, Dawn this month after a long and painful illness. Don, our sympathies are with you and your family.

## SEPTEMBER'S MAIN EVENT: ROSS PILGRIM ON SEGMENTED WORK

*Kerry Deane-Cloutier*

If you had to sum up the talk in one word, that word would be precision. Ross cuts the pieces of the ring slightly oversize with a mitre saw using a zero clearance jig, then uses a disc sander with 80 grit sandpaper and an angle jig to make it precise. He uses a modified allen wrench to hold the pieces to spare his knuckles during sanding. After sanding, the pieces are clamped up and held to the light to check for gaps. If you want to grain match, make sure you number the pieces as you go.

To do the glue-up, put down two pieces of masking tape, sticky side up, one on top of the other. Place a straight edge behind, then lay down the segments, hard against each other and hard against the straight edge. Ross uses Titebond original glue and applies enough that there is some squeeze out. Use a veneer spacer in between two pairs of segments 180 degrees apart, and do not glue those segments. For the piece Ross was demonstrating on this was segments 4 and 5, and 12 and 13. Use a hose clamp around the ring, clamp two discs on either side of the ring, then really clamp down on the hose clamp and remove the two discs. When it is dry, the ring will come apart at the veneer spacers. Touch it up lightly to remove any high spots, then glue and clamp it up.

Thin accent rings are made by slicing up a 1" ring. Glue the whole ring onto the piece, then part it off.

Ross builds a piece in two sub-assemblies, from the top down to the top of the accent ring (so you cannot see the joint), and from the bottom up to the top of the accent ring. Before a ring is added the surface is trued by holding a 60 grit wood block against the rim. The bottom assembly is turned on the inside first. If it was turned on the inside last it would be too thin and a catch might blow it apart. At each joint a careful measurement of the inside diameter is made to ensure that the size is right.

The two sub-assemblies are pushed together to allow the outside to be shaped. Oneway sells an adapter for the tailstock that allows a face plate to be attached. After the outside is shaped, take the two sub-assemblies apart and hollow the inside of the top section.

When gluing the two subassemblies together, use masking tape above and below the joint to catch squeeze-out. Glue it on the lathe, but don't distort the piece by squeezing it too hard. Use a scraper to remove the glue line from the inside.

Ross' final points were to use sharp tools, and to cut thin walls. If you are going to spend that much time on a piece, you want the final product to be a piece to be proud of! Thanks for an interesting talk Ross.

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## REMINDER - MARILYN CAMPBELL

Art Liestman

Marilyn Campbell, a professional woodturner from Kincardine, Ontario, will be here on Saturday, November 12<sup>th</sup> for a demo and on Sunday, November 13<sup>th</sup> for a hands-on class.

Marilyn is one of the most creative people working in the woodturning community. Her pieces are turned, cut apart, and recombined with epoxy components. For more information on Marilyn, please see her website at <http://www.marilyncampbell.ca>.

On Saturday, November 12<sup>th</sup>, her demo will be held at the Sapperton Pensioners Hall from 9:30 am to approximately 4pm. There is a \$25 charge to attend the demo.

Marilyn will teach a hands-on class on Sunday, November 13<sup>th</sup> at Island Woodcraft in Coquitlam from 9:30 am to approximately 4pm. (Please show up around 9 am so that the class can begin promptly at 9:30.) The class fee is \$150. The class is currently full, but please contact Art Liestman ([artliestman@shaw.ca](mailto:artliestman@shaw.ca) or 604-939-3843) to be put on the waiting list in case a space should open up.

In February (exact dates still to be determined) we will host a demo and class by Trent Bosch (see [www.trentbosch.com](http://www.trentbosch.com)). We are also planning a demo and class by Andre Martel (see [www.public.netc.net/martel](http://www.public.netc.net/martel))

## WOOD TURNER MICHAEL HOSALUK - 29TH RECIPIENT OF SAIDYE BRONFMAN AWARD

Gatineau, Quebec, September 30, 2005 - Michael Hosaluk of Saskatoon Saskatchewan, one of Canada's most highly respected wood turners, has been named the 29th recipient of the \$25,000 Saidye Bronfman Award. The announcement was made yesterday by Stephen R. Bronfman, on behalf of the Samuel and Saidye Bronfman Family Foundation, at a gala award ceremony at the Canadian Museum of Civilization. The Samuel and Saidye Bronfman Family Foundation, the Canadian Museum of Civilization and the Canada Council for the Arts are partners in the Award. It was also announced that the Canadian Broadcasting Corporation will continue its affiliation with the Saidye Bronfman Award, through the creation of a documentary on contemporary Canadian craft that will be produced to coincide with the 30th anniversary of the Award in 2006.

In bestowing this year's award, the Saidye Bronfman Award peer assessment committee wished to recognize Michael Hosaluk's outstanding career as a pioneer in the field of woodturning and his contribution to the development of fine crafts in Canada. "Michael Hosaluk's idiosyncratic turned-wood objects are recognized throughout the world for their inventive spirit and technical mastery. His ability to communicate his personal aesthetic and technique has made him one of the most sought after instructors in his field. In addition to teaching and writing, Michael Hosaluk was also instrumental in the formation of the American Association of Wood Turners, the Furniture Society and a five-day symposium held at Emma Lake, Saskatchewan, every two years which attracts leading artists from throughout the world."

Michael Hosluk's work has been exhibited throughout Canada, and the United States, England, Germany and Japan. Hosaluk's pieces can also be found in the permanent collections of Her Majesty Queen Elizabeth II at Buckingham Palace; Zhao Xiu, Governor of Jilin Province in China; the Idemitsu Corporation in Tokyo; the Los Angeles County Museum of Art; the Detroit Institute of Arts; the Yale University Art Gallery; the Minneapolis Institute of Arts; and the Royal Ontario Museum. He has lectured and demonstrated extensively throughout Canada, and the United States, Australia, New Zealand, Great Britain, France, Norway and Israel.

In 2004, Michael Hosaluk was awarded the Saskatchewan Lieutenant Governor's Award for Innovation in the Arts. Hosaluk is a member of the Royal Canadian Academy of Arts and, earlier this year, became an Honorary Lifetime Member of the Saskatchewan Craft Council. Hosaluk is the author of *Scratching the Surface: Art and Content in Contemporary Wood*, released in 2002 by Guild Publishing. His work was featured in a 2003 publication, *Wood Art Today: Furniture, Vessels, Sculpture*, by Dona Z. Mailach, and most recently in *Teapots: Makers and Collectors*, 2005, also by Dona Z. Mailach.

The exhibition *Saidye Bronfman Award 2005: Michael Hosluk* will be on display at the Canadian Museum of Civilization from September 30, 2005 to April 2, 2006. It will feature works drawn from various stages of Michael Hosaluk's 30-year career. An additional highlight will be an exquisite video produced by the Canadian Museum of Civilization that profiles Mr. Hosaluk at work in his studio.

For further information on the Saidye Bronfman Award and profiles of previous recipients, visit <http://www.civilization.ca>

Michael's website is: [http://members.shaw.ca/nstout/Michael\\_Hosaluk/michael\\_hosaluk.html](http://members.shaw.ca/nstout/Michael_Hosaluk/michael_hosaluk.html)

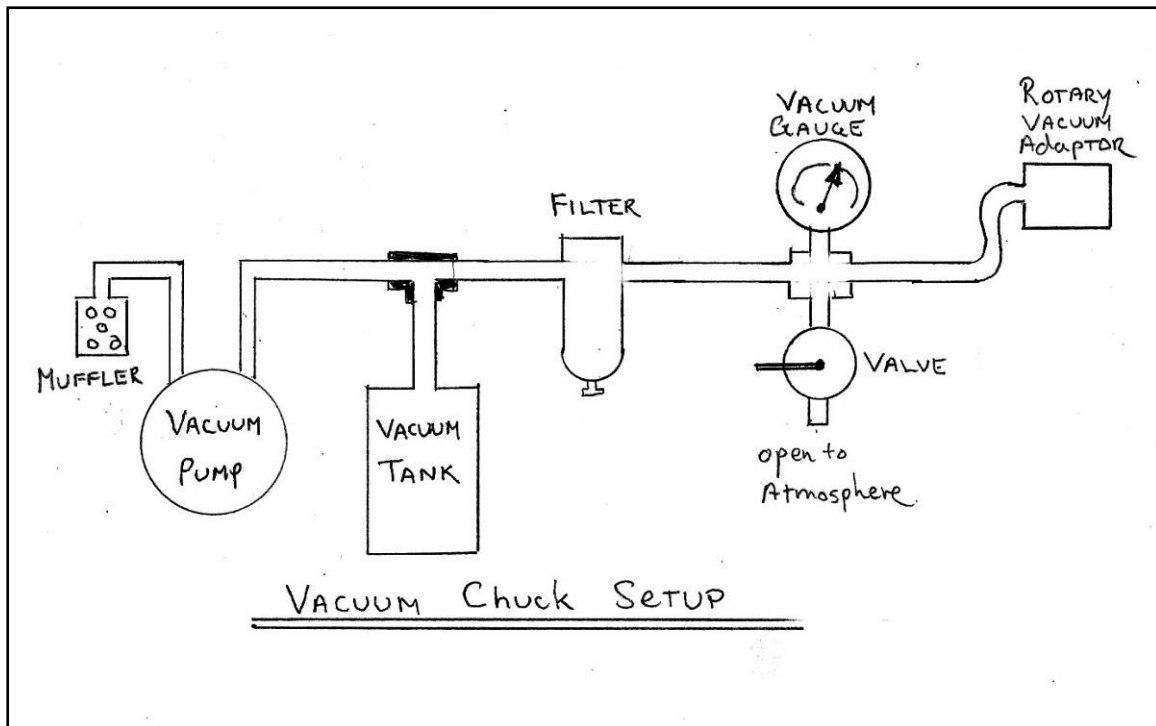
## VACUUM CHUCKING SETUP FOR THE WOOD LATHE

Larry Stevenson

Setting up a vacuum chucking system for your lathe isn't a difficult process and can greatly add to the versatility of your lathe. Not only does a vacuum chucking system make it easy to finish off the bottom of a piece, you can also use it for offset turning projects, or chucking up a distorted dry piece to round up the tenon before starting second turning. The possibilities are only limited by your imagination. What you need to do is understand how it works and a how to physically put it together.

Let's look at the setup that I use first of all.

Not too fancy a drawing, but it should be good enough to get the point across. The main components of this sys-



tem are:

1. Vacuum Pump
2. Vacuum Tank or reservoir
3. Filter
4. Vacuum Gauge
5. Valve
6. Rotary Vacuum Adaptor

There are various types of vacuum pumps on the market and they are available used. There are carbon vane pumps, diaphragm pumps and oil filled pumps, to name a few that I can think of. I have seen them at KMS in the used section at the back of the store and if you do a search on Ebay you'll find many for sale. You do not have to spend big bucks to get a good unit. If you want a new unit phone around to places like EB Peerless or try the refrigeration suppliers. The next unit I show in the diagram is a reservoir. I am a firm believer in this as it provides

## VACUUM CHUCKING SETUP FOR THE WOOD LATHE (cont.)

*Larry Stevenson*

a damping effect as some pumps produce a pulsating vacuum and this smooths out the vacuum pressure. It also provides a vacuum reserve if for some reason the pump fails or there is a power failure. If the unit fails it will give you enough time to stop the lathe and rescue your piece before it flies off the lathe and is destroyed, or worse, hits you on its journey into the wall. I have used a piece of 6" ABS sewer pipe for mine with caps on both ends, however I have set up some for other members and used an old 20 lb propane bottle. You can get these at any gas station that has old expired tanks that are destined for the bone yard. Open the valve of the empty tank and allow it to vent outdoors for a day or so. Use a pipe wrench to remove the valve and wash the tank out. They will stink for a few days so allow the tank to vent out. Put in a 6" by 3/4" NPT nipple and a Tee fitting. This will allow for two hose fitting to go in and allow you to connect hoses to the tank. Remember to use Teflon tape or pipe dope when putting pipe fittings together. The filter provides a method of cleaning the air being removed from the vacuum chuck. There are small amounts of sawdust that are sucked through the system and this removes it before it can cause damage to the pump. I have used an inexpensive air filter that I bought at KMS in the air tool section and have had no problems with it. You could from this point put on a length of hose that goes from this section to your lathe. You want to have the vacuum gauge and valve up at the lathe where you can see it. Vacuum gauges are available at Princess Auto at a very reasonable cost. The valve is used to provide a leak so that you can vary the amount of vacuum you are applying to the vacuum chuck, and also to break the vacuum when you are finished so that you can remove the piece. I am not going to go into making vacuum chuck adaptors as you can do a search on the web and find many different ways of making your own. I purchased a Oneway vacuum adaptor and it is an extremely good unit, well worth the cost. Give David Wagner a call at Island Woodcraft and I'm sure he can help you.

Vacuum chucks may be purchased or made. They are easy to construct and not expensive. I would recommend that you get a couple extra faceplates and have a couple of different sizes on hand. I have one made from a 4" ABS plumbing coupling and another from a piece of plywood so that I can hold onto a plate or large bowl on its rim.

Here are some basic vacuum chucks:



These are commercial chucks by Oneway Manufacturing. They do not show the threaded fitting that goes on the spindle threads.

If you make your own like many of us have done, you need to make a hole through the homemade chuck and seal the chuck with glue or whatever so that you are not sucking air through the wood. I have used a thin piece of closed cell foam between the faceplate and chuck as a gasket. This is the material that electronic equipment comes wrapped up in. It is thin enough that it doesn't allow any flex in the vacuum chuck. Seal all the wood in the chuck and then glue or stick on a piece of rubber or closed cell foam on the face to provide a seal to the piece that you are going to hold.

The basic idea of a vacuum chucking system is to remove the atmospheric pressure from the inside of the chuck so that atmospheric pressure will exert a pressure on the outside of your piece and hold it in place. Basically all that holds the piece in place is a pressure differential. How much of a pressure differential you need depends on the

## VACUUM CHUCKING SETUP FOR THE WOOD LATHE (cont.)

Larry Stevenson

area of the sealing edge of your chuck. The larger the chuck the less vacuum pressure you require inside the chuck. Atmospheric pressure at sea level is about 14.7 PSI. I have made a table here to illustrate the point. This table is calculated at sea level with an atmospheric pressure of 14.7 PSI.

Diameter in Inches	Pressure @ 30 in Hg	Pressure @ 25 in Hg	Pressure @ 20 in Hg	Pressure @ 15 in Hg
1	11.545353	9.61327352	7.68904802	5.764822519
2	46.18141201	38.45309408	30.75619208	23.05929008
3	103.908177	86.51946168	69.20143218	51.88340267
4	184.725648	153.8123763	123.0247683	92.23716031
5	288.633825	240.331838	192.2262005	144.120563
6	415.6327081	346.0778467	276.8057287	207.5336107
7	565.7222971	471.0504025	376.763353	282.4763034
8	738.9025921	615.2495053	492.0990733	368.9486412
9	935.1735932	778.6751551	622.8128896	466.9506241
10	1154.5353	961.327352	768.904802	576.4822519
11	1396.987713	1163.206096	930.3748104	697.5435248
12	1662.530832	1384.311387	1107.222915	830.1344428
13	1951.164657	1624.643225	1299.449115	974.2550058
14	2262.889188	1884.20161	1507.053412	1129.905214
15	2597.704425	2162.986542	1730.035804	1297.085067
16	2955.610368	2460.998021	1968.396293	1475.794565
20	4618.141201	3845.309408	3075.619208	2305.929008
24	6650.123329	5537.245548	4428.891659	3320.537771

The numbers in the various columns are the pressure in pounds of force exerted on the piece at the various vacuum pressures. You can see that with a large vacuum chuck the pressures are extreme and it would be easy to destroy your piece with too much pressure. I once cracked a bowl which was too thin for the vacuum pressure I was using to hold it. I keep that piece in my shop as a reminder. You can also see that holding small pieces will require a high vacuum level and a very gentle touch as to not have the piece fly off the lathe.

Wood is a porous material, so each species behaves differently. Oak is much more porous than maple and you will not be able to achieve as high a vacuum on the piece. As you sand the piece you will notice the dust being sucked into the pores of the wood.

I'm trying to keep this article brief, and I think that I have rambled on long enough. If you have any questions, please ask me to address them as I may have missed something or made some assumption that you are not aware of. Happy vacuum chucking.



# INSTANT GALLERY



Dancing Pair, Maple, 12' High  
Art Liestman



Hollow Vessel, Maple & Ebony, 6"x 3"  
Art Liestman



Medium Bowl, Acacia Burl, 10"x 5"  
Neno Catania



Vase, Spalted Butternut, 6"x 6"  
Allan Cusworth



Hollow Vessel, Red Cedar & Soap Stone, 12"x 5 1/2"  
Larry Stevenson



Vase, Monkey Pod, 12"x 10"  
Al Koehn

INSTANT GALLERY (cont.)



Bowl, Acacia, 6"x 2"  
Merv Graham



Bowl, Cherry  
Doug Schop



Bowl, Fir, 12"x 2"  
Colin Delory



Bowl, Yellow Cedar Burl, 7" x 3"  
Al Koehn



Boxes, Cherry  
Kerry Deane-Cloutier & Dennis Cloutier



Computer Key Board Brush, 2" x 7"  
Bob Macgregor



## PRESIDENT'S CHALLENGE—DRINKING VESSELS



Collapsible Cup, Vine Maple, 3"x 1"  
Larry Stevenson



Goblet, Alder, 2 3/4"x 7"  
Marco Berera



Martini Glasses, Yellow Cedar, 4 3/4"x 3"  
Bill Kennedy



Milk Shake Container (c/w turned straw!), Yellow  
Cedar & Dogwood, 5"x 8", Tom Kilgor



Tea Cup Set and Tray, 10"x 16"  
Mitchell Visser



Wine Goblet, Maple, 3"x 8"  
Anne Rostvig

**CLASSIFIEDS:  
FOR SALE**

**Delta DL-40 wood lathe.** 1 ¼ HP variable speed DC motor, 53" bed, 16" swing between centers, 24" diameter outboard. Two inboard banjos and one outboard banjo. This lathe has had the cabinet severely modified to provide a very stable lathe with minimum vibration. Cabinet with drawers and cupboard between headstock and tailstock for all your accessories. There is an extra DC speed controller power box and an extra operator control box with digital speed read-out. This is a must see unit. \$2500 OBO Ask me about it at a meeting. Larry Stevenson 604-438-3947.

**Mahogany,** 30 board feet, blocks ranging from 4x4x35 to 2x2x35. Negotiable target of 30% retail. Contact Vic Marr 604 327 9344.

**WANTED**

**Wood Lathe** - 10-12" swing by 36". Contact Gord Bednard 604-980-9862.

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