



Long Island Woodturner's Association
Newsletter

March Issue

Mar 18, 2023

Featured Speaker: Bill Juhl
Turning



LIWA is a chapter of the American Association of Woodturners. Our purpose is to foster a wider interest and appreciation of woodturning on Long Island and in the Metropolitan area.



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Crystal Ball: Upcoming Meeting Schedule for 2023.

All meetings run from 9:00 am to 12 noon on the 3rd Sat of the month. Dates subject to change. Live meetings are held at Northport High School (154 Laurel Hill Road, Northport, NY) and are also available via Zoom. Links will be sent to all members in good standing.

April 15: Allan Stratton, Inside Out turning	Sep 16
May 20: Les H	Oct 21
June 17	Nov 18
July 15: BBQ at Bob U	Dec 16
Aug 19: Party at Steve F	

Club Officers for 2023

President:	Barry Saltsberg	(516) 349-1914	woodartist@optonline.net
Vice President:	Paul Permacoff	(631) 261-7207	classakid@aol.com
Secretary/Newsletter:	Barry Dutchen	(516) 443 5342	bdutchen@gmail.com
Treasurer:	Mike Josiah	(631) 758-3309	mjosiah07@gmail.com
Chair of the Board:	Ken Deaner	(516) 239-7257	ggoosie@aol.com

Members at Large

Jodi Gingold (Photographer)
 Les Hoffman
 John Kowalchuk
 Bob Lee, Webmaster
 Jim Moloney
 Pete Richichi



Summary of March Meeting

Please visit our beautiful, revised website:

LIWOODTURNERS.ORG

Bob Lee has been doing an amazing job of updating and modernizing the website. One of the major features is a soon-be-available member's gallery. Bob has written a short intro to using the website, beginning on page 8.

Revised Newsletter: More pages, more information. Please let the Board know if there's something you would like to see in future editions.

One note, instead of doing a step-by-step review of our monthly presentations, we'll have a detailed photo essay courtesy of our club photographer, Jodi, with a link to the online recording of the presentation.

Deadline for submissions is the first of the month.

LONG ISLAND WOODTURNERS
Fostering the Art of Woodturning on Long Island

HOME NEW ITEM ABOUT THE LIWA CLUB OFFICERS 2023 MEETING DATES 2023 NEWSLETTERS VIDEOS
MEMBER GALLERY LIWA APPAREL

Welcome

3/11

The next club meeting is: Saturday, February 18th at 9am at Northport High School.

Les Hoffman - Topic TBD

I would like to welcome you to the website for the Long Island Woodturner's Association. We are a chapter of the American Association of Woodturners (AAW) for more than 25 years! We usually meet the morning of the 3rd Saturday each month. Our regular meetings resumed September 18th at a new location: Northport High School.

MEETINGS ARE HELD IN THE WOODWORKING SHOP OF NORTHPORT HIGH SCHOOL (EXCEPT JULY AND AUGUST)

154 Laurel H...
View larger image

154 Laurel H...
Northport, NY 11758
Check the Meeting Dates link:
Doors open 8 a.m.
Meeting start time 9 a.m.
End Approximately 12 p.m.

Treasurer's Report:

Please send your dues check to Mike Josiah at 1 Cedar St., North Patchogue, NY 11772

Welcome to Our New Members:

Rick Rosello
St. John Butvick



Good and Welfare

Joe Demaio's family sent a "thank you" note to acknowledge our gift on his behalf.

The Bob Storch Beginner's Workshop (for students in grades 9-12 and their parents will take place at the high school on April 22 (8am setup) from 9:00 to noon. The focus of this session will be on tool control.

We held a raffle, followed by Show and Tell.

This month, through the work done by Jim, Bob and Jodi, we now have a high-quality photo booth. Check out the newly photographed member projects.

"End Paper" (Member Vote)

Last Month's vote: tied 5/8" bowl gouge and the bandsaw

This Month: **Do you prefer to turn Bowls or Spindles?**

LIWA.Newsletter@gmail.com

If you would like to have your shop highlighted in a future edition of the newsletter, let us know at the next monthly meeting. Nothing must be changed (or even cleaned up). We can come to you to take photos, or just send your photos to us. We want to see big shops, small shops, purpose-built shops, basement shops. How you set up your shop. Creative ways you found to solve the space issues you encountered. Any questions? Talk to me at the next meeting or call or email Barry D (email address and phone number in the Board members list above).



A few words from the Chairman of The Board:

Turn Like a Virgin

Ken Deaner

Chairman of the BOARD not Bored.

Over thirty years ago I was a virgin. I did not know anything about woodturning. There was no internet, no CD's, and very few books on the subject. Most of the material available came from people who turned table or chair legs. The American Association of Woodturners (AAW) was just forming but I did not know that. How could I? Our Club was a fledgling member. I stood in my garage with a lathe and a leather strop and turned what I considered to be great bowls featuring torn grain and Woodturners finish. I was frustrated and knew I needed help.

I found a lumber yard that sold bowl blanks and exotic wood in Freeport. They told me about a club that were frequent customers. I got the telephone number of Bob Brady and it changed my life. Over the course of two years twelve members who were also struggling figured it out. Each member came to the club with different skills that they shared. We discovered the difference between honing and sharpening. We learned why new tools had to be shaped and constantly sharpened. We figured out how to attach a blank to the lathe. We experimented with new finishes.

Each of us, as uncertain and nervous, got up and demonstrated for the Club. We shared whatever skills attracted us to this hobby. We asked questions during the demos and shared our knowledge and experience.

I never complained about driving from Lawrence on the south shore to a meeting over an hour away. I visited members shops as far as the East End. We are here for you. Our shops are open for you. We will answer your questions if you ask. What do we want from you? We want you to share your skills and knowledge with us. You know things that other members may not know. We want you to volunteer to DEMONSTRATE just like the original founders of the club did. Don't tell us you are afraid, not a good speaker etc. We are not critics but rather friends who want to learn and need your input. THANKS in advance.

Ken Deaner

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## El Presidente - A Message from our President

Barry Saltzberg

As I write this, I'm looking forward to Totally Turning at Saratoga this coming weekend. Of course, when you read this, it will have already happened. Hopefully, many of you will have taken advantage of this opportunity to learn new techniques at the rotations, stock up on tools and supplies in the vendor area and get inspired by the exhibits at the instant gallery. Its not as big as the AAW national symposium, but its a lot easier to get to.



At our meeting on April 15th, anyone presenting a project for Show & tell will have the opportunity to have it critiqued by a senior member of the club. This can be done either as part of Show & Tell, which will give everyone the benefit of the crit, or it can be done in private after the meeting. In either case, the aim is not to tear the project apart, but to point out what could have been done better.

A week later, on April 22nd, we will have our second Bob Storch Beginners Workshop. This will be a little different than the first one, because the students will have a choice of either learning tool techniques and control by doing spindle work, turning a bowl or turning a pen. In either case, the students will be able to go home with a finished project.

There are still many wood blanks at Carl Saenger's house, and his daughter is again hosting a give-away after the April 22nd workshop. The address is 29 Maxwell Court in Huntington. This is a great opportunity to stock up on wood for future projects. It is all well seasoned and ready to work.

When you're working in your shop, please practice safe working conditions. Protect your lungs by wearing an effective dust mask or respirator, and protect your eyes and face with an effective face shield.

Finally, I'd like to give a shout out to Ed and Jim Maloney and to Bob Lee for the AV work, and to Ray Bohn, our in-house caterer. Also to Dave Storch for making our meeting place possible. Thanks guys!

Till the next meeting, happy and safe turning.

Barry

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The Website Demystified

By Bob Lee

To access the main menu, select the three bars if the menu is not shown. This will occur with phones, iPads and low-resolution systems. If shown, click any of the items to see the new material.



The home page slide show now contains pictures of pieces from most recent meetings show and tell.

The sidebar or footer depending upon what device you use to access has been updated to have next 2-3 upcoming events listed

Newsletters can now be found by date or by topic. Any suggestions on how to improve categories appreciated.

- Basic bowl turning
- Feature and finishing enhancements
- Multi-axis and off-axis turning
- Segmented turning
- Holiday items
- Pen turning
- Hollow form turning
- Other Specialty, intermediate and advanced turnings
- Multi-piece assemblies
- Material suppliers



Member Gallery now has pieces from show and tell starting in Feb 2023. When this gets too large, we can break it out to have a dedicated page for each member with 10 or more pieces presented over the various meetings.

LIWA apparel is a link to where clothes can be ordered. If there are additional options or things we would want to buy, they can be added.

Links and Video's will be merged and built out a bit further.

New members is a short summary for possible new or new members. This needs to have some visual content added. I'll rename to New turners as well.

Special events – currently the Storch workshop is highlighted. Any other thoughts?

Professional turners – links to websites of professional turners we have had since 2020

Member only area

The Members only area needs your input on what is of value. I have added a few thoughts below.

Current: Meeting videos

Possible Future:

Short term:

- What's new

- Member used equipment sales

- Training classes members would recommend

- Recommended reading

Longer term:

- Upcoming shows / conventions

- Shop overview link to newsletters

- Material supplier links?

- Page with separate password for board members

- Other?

Any suggestions for content or content can be sent to Bob at rlee@liwoodturners.org





The American Association of Woodturners

Each month we select an article we believe may be of interest to our club members. These articles were first published in American Woodturner magazine, the Journal of the American Association of Woodturners and are republished by permission of the Editor of American Woodturner. We greatly thank Joshua for allowing us to use reprints from the magazine.

We strongly urge you to consider joining the AAW. By supporting our national organization, you also help our club. Here is a link: <https://woodturner.org>

This month, *Organizing, Digitizing And Archiving Your Work*.

Next month, look for

We hope you will enjoy (re)reading this article from December 2022 edition of the American Woodturner.



ORGANIZING, DIGITIZING, AND ARCHIVING YOUR WORK

Sam Sfirri and Mark Sfirri

You're a wood artist, and over the years you have amassed a large collection of photos of your work and pertinent information about the pieces you've made. Organizing this material and keeping it safe is important to your legacy as a maker. Imagine that one day you will be out of the picture—who will know where to find your work and the information about it? And even if you're not thinking of the life of your work after you're gone, better organization of your records can make your life easier now. Having quick, easy access to images of your work, as well as details about each piece, makes sharing information painless and can even inform new work.

This article is divided into two parts. Part I offers the perspective of an archivist, and Part II, that of a wood artist.

Part I: Understanding Archives

Sam Sfirri

What Is an Archive?

The term *archive* has become quite popular in recent years. You've probably seen the word on the Internet, sometimes used as a verb to describe an action, such as archiving your emails. This usage suggests that it means *to back up or to file away*. Sometimes it's used as a noun to signify, for example, past publications on a journal website, suggesting that it means *a collection of documents*. Sometimes it even refers to a place, like the National Archives, meaning *a place where documents are stored*. But what does the word *archive* actually mean?

The answer is, all of the above! As confusing as it may be, the word *archive* is used to refer to an action, a collection of records, and a place where collections of records are stored. What all these definitions have in common is a vague reference to the idea of safely storing records for posterity. But how exactly do you know with certainty that your records are *safely* archived once and for all?

The answer is, you don't. Not to be pessimistic, but in the archival field, we use the phrase *long-term preservation* to recognize that nothing is permanent; and something is only preserved long-term if proper measures are taken regularly, over time. Giving your records the best chance of survival means taking care of those records like the living, breathing objects they are. And no, I'm not just talking things like paper, sketchbooks, and photographic prints, but also computer files, as well as the information about the materials in the collection.

The goal of this article is to provide helpful tips for the long-term preservation of your archive. First, it is essential that you link the contents of your archive to the description of those contents. Without this explanatory element, it will become impossible for anyone (even you, if enough time passes) to know what the materials are, the context of their creation, and why they are important.

Key terms

I'll use the term *archive* to describe the entirety of the materials you want to preserve. A *record* is simply any archival item—anything that provides evidence

of an event. For example, a letter provides evidence that correspondents have communicated with one another on a particular date.

The term *analog physical format* is just a fancy phrase referring to things like paper documents, photographic prints, and artwork. A *born-digital format*, which is always a computer file, refers to information that was created in a computer environment, such as an image file generated from a digital camera. However, *born-digital* is not to be confused with the concept of digitizing or scanning, which also deals with computer files. For example, if you take a photographic print and scan it using a photocopier or other scanning device, you may create an image file that you can view on your computer, but it is not born-digital because the photograph originated in an analog physical format. You would instead call this *digitized*, meaning the information contained on the original photographic print has been converted to a digital copy.

A good example of a collection that has both analog physical formats and born-digital objects will be outlined in Part II of this article. My father, Mark Sfirri, describes the results of his method of project creation as having three components: creating artwork, taking digital photographs of the artwork, and writing project notes. The collection comprises projects, and each project includes the artwork itself (analog physical format), digital photographs (born-digital objects), and project notes (metadata). *Metadata* is simply the description of

the archival record, which contains keywords to help identify the record and its context, making it accessible to anyone looking for it. Importantly, although my father may sell his artwork, the value of his projects is not limited to the piece of art itself. In fact, digital photographs and project notes can be just as important, if not more so. They afford him the ability to refer to past projects when embarking on new ones, to have accurate information about his work when he prepares for an exhibition, and to have a better sense of the value of his work in the marketplace over time.

Whatever form your archive takes, in terms of size, quantity, and diversity of formats, and however old or new the items are, the goal is to maintain control of the archive as a whole, where everything is documented and stored safely.

The 3-2-1 rule

Despite the reassuring feeling you might get from your digital photos and other files being stored *in the cloud* or *backed up on a hard drive*, the truth is that those files are completely

dependent on the health of the storage device where they are backed up. And yes, *the cloud* is just another storage device somewhere in the world, accessible to your personal computer by way of the Internet.

Trevor Owens, in *The Theory and Craft of Digital Preservation* (Johns Hopkins University Press, 2018), says that “technologies will not save you from needing to get your metaphorical digital boxes off the floor before the flood comes.” Understand that entrusting your valuable digital records to a single platform of any kind is risky business. What happens if an online storage company goes out of business and its website gets shut down? Even if your material is still intact somewhere, how will you access it? Similarly, it is not recommended to back up your computer files to just one external hard drive. If that device becomes corrupt, the data on it is more than likely corrupt, as well, with no recourse.

Assume nobody cares about your archive more than you do. Even if this isn't true, or won't be true in the future, you can't rely on others to have the same level of enthusiasm for the long-term preservation of your archive.

For digital records, the recommended solution is to have at least three total copies of your collection of digital records. American photographer Peter Krogh came up with the handy “3-2-1 rule” while writing a book about digital asset management, stating that you should:

- 3: Create one primary backup and two copies of your data
- 2: Save your backups to two different types of media
- 1: Keep at least one backup file offsite

This rule reduces the impact of a single point of failure, such as a drive error or stolen device. The “two different types of media” could be one external hard drive and one cloud storage.

**UNDERSTAND THAT
ENTRUSTING YOUR
VALUABLE DIGITAL
RECORDS TO A SINGLE
PLATFORM OF ANY KIND
IS RISKY BUSINESS.**

Environmental conditions

As a woodturner, you probably know that light, temperature, and humidity can cause dramatic effects on wood. Those conditions affect computer hardware, as well. Environmental considerations must be taken when considering where to store your external hard drives and your primary home computer.

Whatever materials you have in your archive, it is best to store them in a cool, dry, pest-free environment, with as little temperature and humidity fluctuation as possible. Use common sense when selecting a location for your archive; for example, keep your computer out of direct sunlight, and don't store materials anywhere near water or where a water source could affect the materials, such as under a pipe, or directly next to or on top of a heat source. It is best to have your archival material on a shelf or at least not sitting directly on the floor, especially if the floor is at or below ground level.

Papers should be housed in acid-free folders and boxes; photographic prints should be kept in mylar sleeves; VHS or other cassette tapes should be kept in appropriate archival boxes and stored vertically, to address the requirements of just a few common media. There is an enormous number of media types, so you will inevitably have to research the best storage solution for your archival records. A good place to start is Gaylord Archival (gaylord.com) or Hollinger Metal Edge (hollingermetaledge.com). ▶

Back up computer files



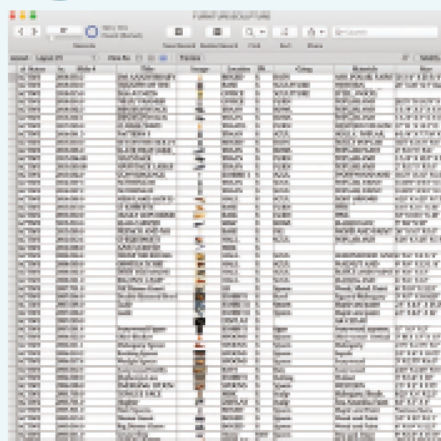
Redundancy is a good thing when backing up your files. Don't rely on just one storage device. Note: External hard drives should not be stored as shown here, as one can demagnetize another if they are stacked; they should be stored separately.

Keep original media



Even if you have digitized photographic slides and other analog media, it's a good idea to hang on to the originals. You can always re-digitize if necessary.

Digital records



The author uses FileMaker Pro software to enter, organize, and store metadata for each project. Labels and field sizes can be adjusted to suit the needs at hand.



Part II: Chronicling Your Artwork

Mark Sfirri

Project notes

When I make a project in my studio, I keep track of and note the time I put into it, the materials I bought to make it, the size of it, and any special techniques used. I include details about the finish, especially if it is one I had never tried before. If I am painting the piece, I make note of the colors I used. I also assign the piece a number. If it is the first piece I made in 2022, for example, the number would be 2022.001, the second, 2022.002. If I make three objects of the same design, each of the three gets assigned its own number. I record all of this information in a document and keep it in a folder labeled Project Notes.

This notetaking process is by now completely ingrained in me. I have chronicled every piece I've made since the early 1970s. Why? Project notes have been useful to me for reference. If I am commissioned to design and make a table, I can quickly refer to all the tables I've made and, for instance, get an idea of how long the new table might take to make. If there is a new piece I want to

finish with the same technique I used a decade ago, I can look up how I achieved that effect. I have used these notes often.

If you enter a piece in an exhibition or submit it for publication, the dimensions must be included. If you don't have the piece in your possession or if it is wrapped and stored and you don't want to unwrap it just to measure it again, you might have to estimate the dimensions. If you've kept notes, you can be exact, which is always preferable.

Photography

After completing a piece, I photograph it at high resolution so I'll have a visual record. I took photography classes years ago and enjoy the process of lighting, bracketing the images, figuring out a suitable f-stop and shutter speed, and composing shots. The AAW archives contain numerous articles about photographing turned work. I would only add that if you don't have a manual 35mm camera or don't understand some of its functions, it would be worth taking a course in photography or hiring or bartering with someone who is skilled and knowledgeable, so you end up with high-resolution, high-quality images of your work. A superior image of a mediocre piece is

more valuable than a mediocre image of a superior piece.

As a last step, I send my images to someone I know who is skilled in Photoshop. This person corrects for any perspective distortion, trues up the image to make it vertical, and replaces whatever was behind the piece with a white background. Very occasionally, I will use a black background if I think it enhances the piece.

My folder for digital images is broken down by category—furniture, 2D work, baseball bats, painted sculpture, non-painted sculpture, figures, etc. Each object within that folder typically has two images, an overall shot and a detail shot. There are two versions of each image, one high resolution (4 to 10MB) and one low resolution (300 to 500KB). The latter is used for email, PowerPoint presentations, and websites. The high resolution is for publications, posters, and other printed material.

Keep in mind you can always reduce the size of a high-resolution image for use on websites, email, and social media, but you can't increase the size of a low-resolution image without compromising its clarity. This means that if a publication wants to use one of your images

and you have it only in low resolution, they will either not use it or reduce the printed dimensions in order to include it. This would be a missed opportunity.

Note that if you have slides, it is not safe to assume that digitizing them makes it okay to toss the originals. It is possible an original slide could outlive the digitized version of it. If the digitized version is lost and the original was discarded after digitization, you would be left with nothing. If, however, you retained the original slide, it could be re-digitized. In this scenario, it is good to understand how the digitized copy was lost and reevaluate your digital-records strategy.

Record-keeping software

Historically, I have used an Excel spreadsheet to keep information about my work, with the first entry being “Active” (meaning available) or “Inactive” (meaning the piece was sold, donated, traded, or destroyed). The next entry is the item number, followed by the title of the piece, dimensions, and category. Subsequent headings include the price, the purchaser, and the sales venue. Excel allows me to sort by Active or Inactive first and then by number in decreasing order, allowing me to see the most recent piece first, down to the oldest piece I have in my possession. The Inactive list follows the same chronology.

One issue that bothered me for a long time was not having a corresponding

image tied to the spreadsheet. A colleague introduced me to FileMaker Pro and now I am a huge fan. I use it for my own artwork, my research, and my personal collection of other people’s work. I needed a little help getting set up but have found it intuitive and easy to use. Excel spreadsheets can be imported directly into FileMaker Pro. Each entry has its own page in “Form View,” which allows for the storage of much more legible detail than in a spreadsheet. For example, I can now list any exhibitions that the work appeared in and, if sold, who bought it and for how much. The entries can also be viewed in “Table View,” which looks similar to an Excel spreadsheet but with a thumbnail photograph. When you need to edit the record if, for example, you sell a piece, you can change the entry from Active to Inactive and the application automatically saves it to the correct category in chronological order. One disadvantage of this software is that it is a bit pricey.

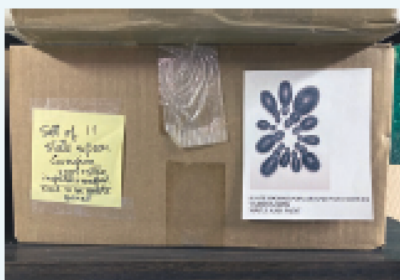
Because digital records are fragile, take the necessary steps to protect your files. For FileMaker Pro, I keep two sets of printed copies (one in my studio and one in my house). I update them yearly. I also save the file as a PDF every six months or so. To protect my FileMaker Pro files and digital images, I back up my computer monthly. I have also kept all of my external hard drives (and their corresponding cables), each labeled with their inclusive dates.

Lastly

A good record of my work is important to me while I’m alive, and it will leave a legacy of what I’ve done with my career after I’m gone. I suspect that my interest in organizing and chronicling my work might be unusual, but I recommend doing it. Artists need to be responsible for creating their own records. You are your own best advocate. Another person or organization isn’t necessarily going to have the resources, time, or interest.

There are, of course, organizations that keep records. It’s worth researching local organizations that you think ought to have information about your work. In my case, the James A. Michener Art Museum in Doylestown, Pennsylvania, set up a section on their website dedicated to artists in Bucks County, where I live, called Bucks County Artists Database (bucksco.michenerartmuseum.org/artists). In Philadelphia, the Senior Artists Initiative helps artists 55 and older learn how to organize and preserve their legacies, approach legal issues regarding their work with their estate, figure out what will become of their unsold work, and set up an oral history, which is preserved on the organization’s website (seniorartists.org). I also served on the steering committee of the Furniture Society, which led to an oral history that has been archived by the American Craft Council.

What’s inside?



When physical pieces are put into storage, the author affixes images of them, along with their object numbers, to the outside of the box or wrapping. This practice creates an efficient reminder of what’s inside.



Sam Sfirri is an archivist at the Kislak Center for Special Collections, Rare Books and Manuscripts, at the University of Pennsylvania. He specializes in born-digital and audiovisual preservation. Sam is also a pianist and composer who has performed and has had his music performed across the U.S., Europe, and Japan. For more, visit madacyjazz.bandcamp.com.

Mark Sfirri is a woodturner, sculptor, furniture maker, researcher, and writer living in New Hope, Pennsylvania. His specialty is multi-axis turning, which he started exploring nearly fifty years ago. For more, visit marksfirri.com.

Shop of the Month

This month, with the help of Bob Lee, we visit Jim Cleary's basement shop.



Lathe in basement shop. Homemade tail stock mobile base and wall mounted tools. Mobile cart with chisels and other lathe accessories.



Grinder with wolverine grinding system. Table saw with sled.



Ceiling mounted clamps. Warning: Shop is not optimized for tall people.

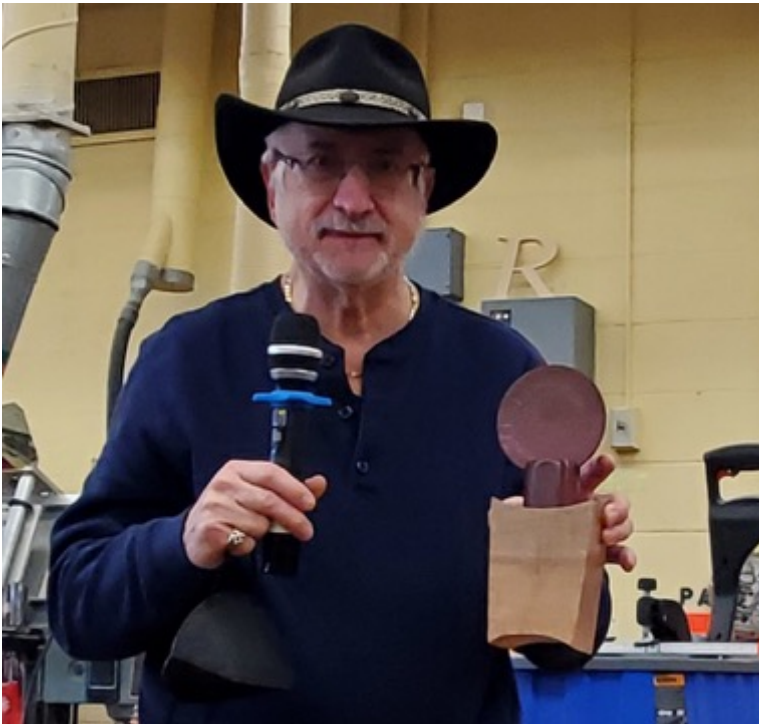


14" bandsaw and compound sliding miter saw.



Show and Tell

Our club members continue to create amazing pieces of art! Please bring in your projects (finished or unfinished) and ask our experienced turners for advice on any aspect of turning.





























Main Event

Featured Speaker: Bill Juhl

To watch the entire presentation at liwoodturners.org, go to the Links page. Check your recent email from Jim for the password. At the Links page you can view all the recordings.

As a bonus, Bill provided the following added information (on next page):





Reverse Chucking of Bowls

A Catalog of Options

By Bill Juhl

Presumption: Reverse chucking comes into play as close to the last stage of work on the lathe. It assumes the interior of the bowl is entirely shaped, the exterior nearly entirely shaped.

The benefit? If you are the master of all of these methods, then you can proudly march into Starbucks and with three one dollar bills you can have an Espresso!
But if you have these as potential tools for use, you are then ready to tackle challenges that you may have previously shied away from. So here we go.....

Why Reverse Chucking?

- It's the last step to remove the tenon or recess that was used to hold the piece while turning the interior of the bowl
- otherwise "finish" the bowl bottom removing any marks, shapes, or evidence of how it was held in the lathe
- Remount a previously finished bowl to repair, or to create a new tenon
- Create a tenon on a section created as an interior core

Key issues of Reverse Chucking

- Typically the work is nearly finished, and the goal is to not damage the finish
- Usually the hold or grip is more fragile than earlier
- Two parts of the puzzle to consider
 - Holding the piece against the headstock safely
 - Transferring the rotation of the lathe to the piece without slippage
- Padding is often used either as a seal or to prevent marring
 - Using the minimum amount of padding possible will keep the work from flexing
 - Any flexing in the chuck can provide the opportunity for a catch, potentially tearing the piece out of the chuck
- Different shapes and forms of bowls need different approaches –
- Generally, the most secure and safest hold will come from providing contact at the widest radii possible.
- Some of the methods do not require the tailstock to stay in place. Those methods allow for finishing the bottom of the bowl entirely while on the lathe and eliminate the need to complete the work by hand off of the lathe.
- HOWEVER, if the tailstock is removable ultimately, a best practice is to keep it in place as long as possible for safety reasons.
- In making the cuts to remove a tenon:
 - apply the force of your cut *parallel to the lathe bed, toward the headstock* (not perpendicular to the lathe bed)
 - make small gentle cuts ... 1/4" spindle or bowl gouge use here is a good practice
- Speed of turning needs to be considered ... as the grip on the piece being turned is more fragile it is far easier for it to come loose from the lathe. Slow down the rotation.