



The Turning Point

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Proud member since 2012

*The next meeting of The Nova Woodturners' Guild is at
Halifax Specialty Hardwoods
112 Bluewater Road, Bedford NS.*

Dec 10, 2012 6:30pm

Bring a chair, Bring some lunch to share,
Bring some loonies and try to win a prize.
But once you see, all the wood they have there,
You won't believe your eyes.

The Presidents Workshop

Dianne Looker

NWG President's report, November 2012 –

We did it! We are now officially a chapter of the American Association of Woodturners! It seemed like the process took forever, but we did it. The big benefit is the liability insurance it provides for our Directors. There are other advantages, including access to grant money for various projects. The executive and I will be exploring those options.

In other recent news, one thing the executive and I are actively exploring is creating greater cooperation with other guilds. We have been in discussion with the guilds in PEI and Newfoundland in the hopes that we can set up a system whereby we can bring in guest turners and share the travel costs among the three guilds, and enhance the opportunities of all three to bring in a variety of guests. I am in Newfoundland this coming week (the first week of December) for some other meetings, and have arranged to meet with the president of that guild while I am there.

This past week, I met with two members of the executive from the Ottawa guild (since I was in Ottawa for other reasons). We discussed various ways that our guilds could cooperate, including keeping each other informed of guest turners we are bringing in, especially those coming from some distance. Some turners, such as Graeme Priddle and others from Australia or New Zealand, might be interested in doing a presentation tour of eastern Canada, if we can coordinate it. If we are able to do this well, and within our limited budget, it can again open up exciting options for our members. The Ottawa folk were quite keen on our keeping in active communication, and pursuing possibilities for cooperation. They were also interested in the possibility of people from our guild coming there to do some demonstrations. So, if any of you are interested, let me know. I have already sent them contact information for Steven Kennard, who expressed an interest in going to Ottawa (in addition to doing some demonstrations for our guild here) when I wrote him to congratulate him about the fact that his work was covered in the recent issue of Woodturning Design.

So, I and others have been hard at work organizing and working behind the scenes to facilitate things for the guild. Now, I need to get back to the shop and get some more turning done! I am sure you are all busy doing just that. I look forward to seeing some of your efforts at the show and tell at our December social. See you there!

Have a wonderful holiday season.
Dianne Looker, President

We are now officially a chapter of the American Association of Woodturners! It seemed like the process took forever, but we did it.

The Secretaries Quill

Dave Duggan

I would like to mention the fine showings at our Guild meetings for October and November. We had more than 3/4 of our signed up members on hand. The opportunity to discuss wood turning and techniques, borrow from the library or just to say hello was tremendous. With numerous members standing up for show and tell, not only to show what they have turned but also what they purchased or made, and some members shared new ideas and recommendations. Excellent presentations were given on finishes, selection of woods and jigs. All of which shows a great need for the guild to remain strong.

So please attend the meetings and participate any way you can, even if it is just with a few questions or to buy a draw ticket or two.

Hope to see you in December for the pot luck at Halifax Speciality hardwoods....and bring along a friend.

...please attend the meetings and participate any way you can...

The Editors Desk

Norm Jolivet

Good Grief! December is here already? It seems like such a short time ago when we had our first meeting of the year.

Now that we, as a group, are a member of the American Association of Woodturners, the AAW, we may see more changes in the near future. It's exciting to consider the possibilities that may come of all of this.

Good Grief!

Shape Challenge – November 2012

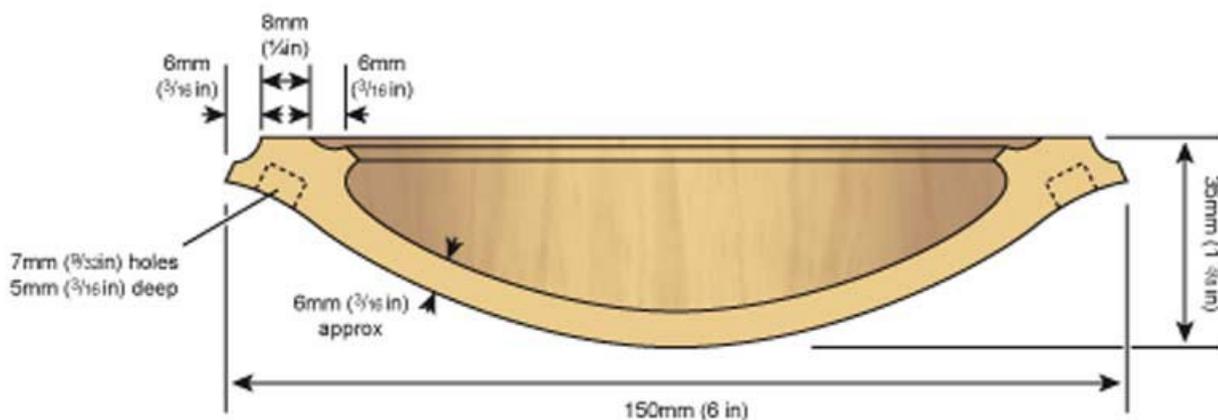
Pres. Dianne Looker

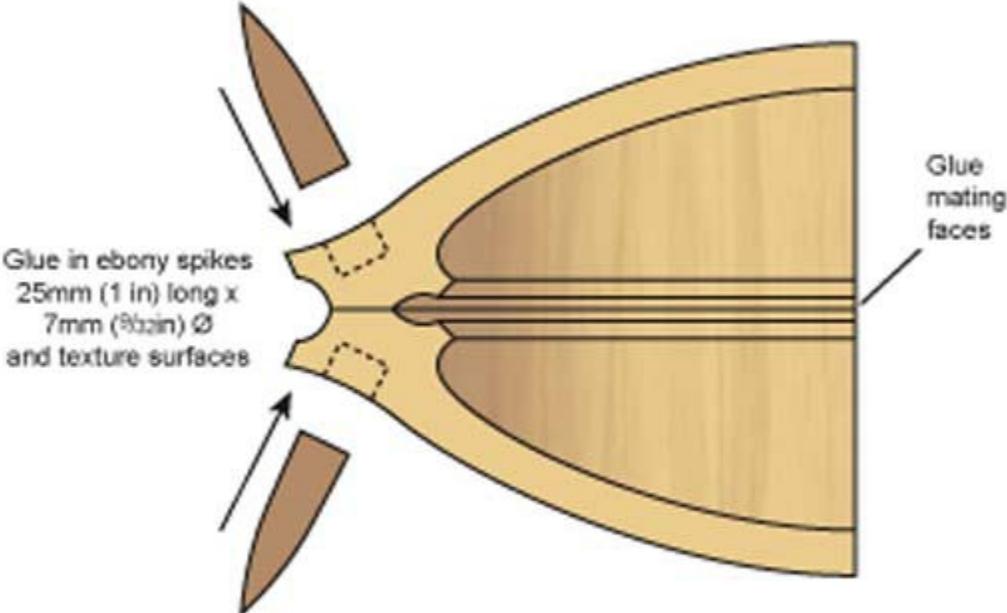
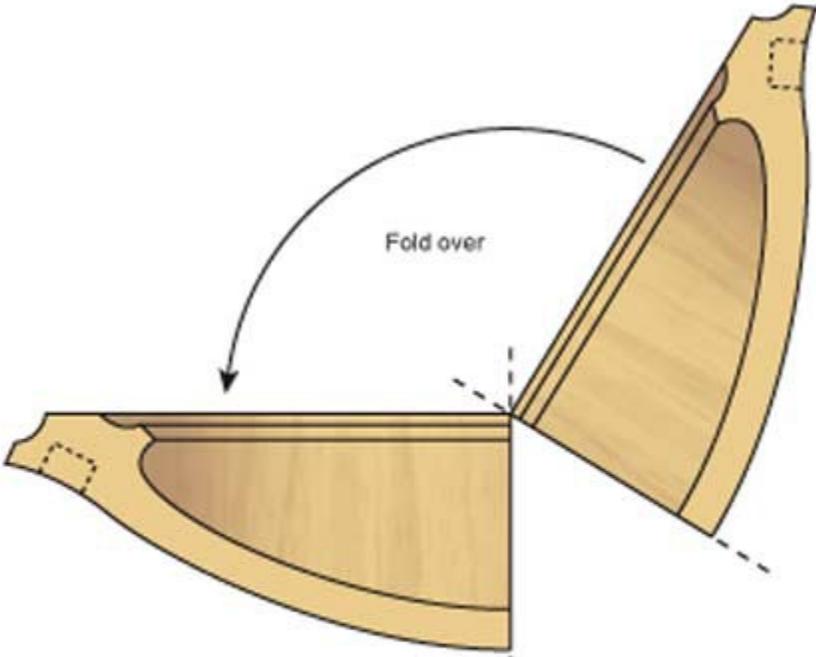
Shape challenge: Turn a bowl, cut it and reconstruct the “split bowl”.

The shape challenge is due at the January 2013 NWG meeting. Bring your contribution in a bag, so each can be revealed in turn.

Follow the idea of the shape challenge. You need not do exactly what others do, or follow a template (but you can if you wish).

The following examples are by Bob Chapman. The articles are from The Woodworkers Institute and can be found at <http://www.woodworkersinstitute.com/page.asp?p=1655>





Meeting Notes Nov. 19, 2012

Dave Duggan

Dianne Looker got things started right on time and introduced a visitor to the Guild, Dave Parsons joined us for the evening, maybe he'll sign on for the year. Dianne also mentioned that Steven Kennard has a featured right up in the current issue of Woodturning Design. Alan Hunt suggested inviting Steven down for a training day for the guild, excellent idea Steven does beautiful work, just check out the current issue of Woodturning Design.

December 10th will be our social evening at Halifax Speciality Hardwoods a great evening in store if last year is any indication. It's pot luck again this year so bring along something for the event. This is also an evening for guests so please bring your partner or friend and maybe pick up that special piece of wood you've been looking for. We had an offer for chairs but if each brings their own, we should be fine, thanks Edmund.

Dianne was very happy to announce that our by-laws have been approved by the Registry of Joint Stocks, now it's on to the AAW. *(Editors note: The AAW accepted our application on Nov. 21 2012. See the letter in this issue)*

Gary Landry mentioned the need for members to sign up for the booth at Lee Valley Wood Turning days, a chance to get our name out there so if you can make the time please sign up for a shift or two. All pieces still need to fit into a 12"X12"X12" box for display so keep your tape handy and put in an entry.

Jimmy Clewes will be joining us for a few hours on February 7th for a demonstration night.

Our next shape challenge is on the books. It's a "Split Bowl". You have to think out of the box for this one. There are lots of possibilities so check out

Marilyn Campbell at www.marilyncampbell.ca

Bob Chapman at http://www.bobchapman.co.uk/html/other_pieces.html

Stephen Hogbin at <http://www.stephenhogbin.com/works/1973>

and a couple others on the nights handout.

If you do what you've always done, you'll get what you always got.

Mark Twain

Those who believe they can do something and those who believe they can't
Are both right.

Henry Ford

Show and Tell

Dave Duggan



Alan Hunt started off with a beautiful spindle turned vessel from a log, he has tried to stop the cracking in the end grain by using epoxy. Made with maple a fabulous finish of 6-7 coats of epoxy poly applied while the lathe is operating at slow speed, great job

Robert Atkinson showed us a natural edge vessel made with maple he got from Dan's front yard. Yes Dan was aware of this and warns to be careful of those hidden screws in your local trees. (sounds like the voice of experience). Robert's vessel I understand was turned completely wet (no drying time at all may prove to have a definite slant to it in time) keep us informed Robert.



Doug McGuire brought in a salad bowl he made with yellow birch but Doug is determined to do more sanding on it. (Is anything really finished?) Doug also had a footed bowl of cherry that requires a small ding repair. The best suggestion was covering the dent with a small pad soaked in water covered again with aluminum foil. When heat is applied with a soldering gun, the steam should swell up the fibers.



Images courtesy of Chris Palmer, Guild Photographer.



Lowell Jenkins showed a square turned bowl or plate depending on how you look at it, made of red maple. Lowell also had a scalloped edge bowl of willow. Interesting sanding technique with an equally interesting result.

Dianne Looker showed us some candle holders made with cherry. A progression of changed designs and a technique of burning for design that looks great. Dianne used arborite for the burn.



A great discussion on safety during burning with wire took place. If your using wire be sure to use handles so you don't lose fingers. Watch the embers and keep a fire extinguisher at hand.



Gordon Marshall showed a small lidded bowl or vessel of chicozapote, just a beautiful finish but Gordon tells us it is extremely hard, 2750 on the wood scale (hard maple is 1450). The top was made of bubinga and was finished with boiled linseed oil.



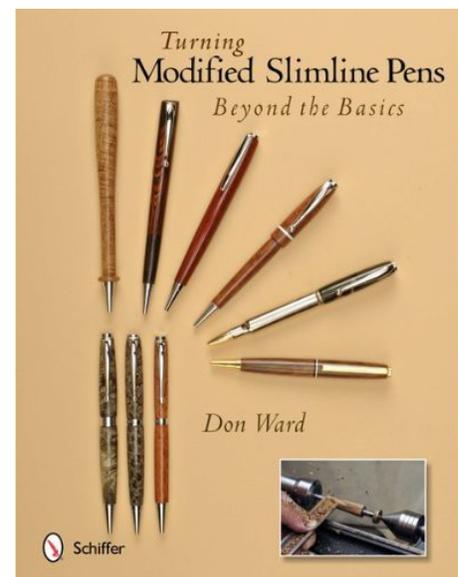
Ian Scott showed some slim line pens that also work as a stylus for tablets. Ian also brought a small pendent that could be used as a zipper grab, again with a stylus tip. Beautiful finish.

Dale Rayner brought in some of his mushroom ornaments made with maple and black walnut. They're going fast, only a few left.



Darrell Eisner finished things off with a book he has donated to our library. The book is called "Turning Modified Slimline Pens"

The author is a friend of Darrell's, Don Ward. It joins another book donated called "The Pen Turners Bible" by Richard Kleinhenz.



Dan Graham on jigs.Dave Duggan

Featured Speaker

Dan Graham was the featured speaker on jigs. Dan explained that jigs are mostly used for safety and repetitive work but also for stabilizing longer pieces. Wood Turning Design is a good reference for some jigs as well as the internet. Some jigs are made of items not associated with wood turning like the steadyrest Dan made using wheels from inline skates.



Dan Graham with several depth gauges.



Dan explaining the design and evolution of a tool rack



A lathe mounted disk sander.



Two Longworth Chucks.



Stuart Taylor noting the neck support.



The basic components of Stuarts' cleat system.



Robert Atkinson with a collet chuck for pendants.



Gordon Marshall and a chucking solution.



Darrell Eisner with a pen barrel sanding jig.



Darrell with the poor mans compressed air system.



Ian Scott showing how stylus tips are mounted safely. Richard Ford with a long, live tailstock center.

Images courtesy of Chris Palmer, Guild Photographer.

So many people brought in their favourite jigs there are too many to mention like the Longworth chuck that replaces jumbo jaws (Google it, honest). Depth gauges, pressing jigs, steady rests, a springed nut to hold hollow vessels. Miniature jigs, jigs of wood, metal, plastic. You really need to come to the meetings to see all this stuff. A great job, thanks Dan.

Raffle

Gordon Murray picked up a block of Lacewood

Ted Monk and Peter Nicholl each went away with a cherry burl

Thanks to the 26 members and 1 guest for attending.

Shavings

I hope none of you are suffering from this <http://en.wikipedia.org/wiki/Xylophobia>

I just found the word "xylophobia" in the page <http://en.wikipedia.org/wiki/Trypophobia>

which I got from some student who apparently doesn't like repeated holes.

I guess I should never give her a segmented turning with holes like the ones Gordon makes. :-)

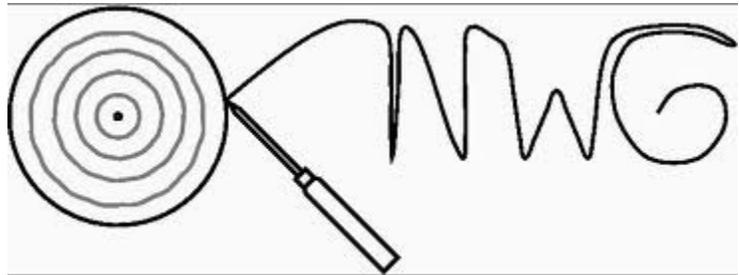
Cheers

Jim Diamond

Nova Woodturners' Guild - 2012/13 Executive

President: Dianne Looker dianne.looker@msvu.ca
Vice-President: Gordon Marshall gordonkim@eastlink.ca
Secretary: Dave Duggan d.jd@ns.sympatico.ca
Treasurer: Dan Graham djgraham@ns.sympatico.ca

Past President: Don Moore



Members At Large: Bill Luther, Gary Landry, Ian Scott

Committees

Library: Jim Diamond C, Richard Ford

Guild Photographer: Chris Palmer

Website: Ian Scott C, Norm Jolivet

Fund Raising: Norm Jolivet (Raffle Master)

We would love to see your name here! Contact any member of the Executive with your interest.

Nominating: Don Moore C

Membership & Promotion: Gary Landry C, Norm Jolivet

Newsletter: Norm Jolivet C

Events: Bill Luther C, Edmund Benoit, Calum Ewing, Gordon Marshall, Don Moore, Peter Nicholl

C - Chairperson

American Association of Woodturners

Let me congratulate you on the formation of the newest AAW Chapter. I'd like to welcome you and your fellow members.

Please let me know if there is anything that you need assistance with now or in the future with regards to your chapter, AAW chapter best practices, interface with other chapters, or other issues you think I can be of help with. If I am not able to help you directly, I'll do my best to connect you with someone who can.

Included with this email is a list of AAW symposium DVD's for you to select three for starting your club library. After you have made your selection we will mail you the DVD's, an AAW canvas banner, and local chapter certificate.

The AAW will be communicating with you and your chapter thru monthly emails. Your chapter will be listed on the AAW website at this link.

<http://www.woodturner.org/community/chapters/LocalChapters.asp> When there are any officer changes please send an email notice to Linda@woodturner.org

We will be sending you an insurance certificate to show coverage for your new chapter. At the beginning of each year we will have an insurance certificate mailed to the local chapter contact.

Best,
Kurt Hertzog
Chairperson - Membership and Chapter Liaison

kurth@woodturner.org

AAW Administrative Office 75 5th Street West 222 Landmark Center St. Paul, MN 55102

• Phone: 651-484-9094 • Fax: 651-484-1724 • Email: inquiries@woodturner.org • Web: www.woodturner.org

**Nova Woodturners Guild
Turning Competition Rules and Regulations
(Revised December 2012)**

Competitive levels

Novice
Intermediate
Open

Categories of Turnings

Spindle Turning
Face Plate Turning
Mandrel Turning

Rules:

1. Each competitor may enter 2 pieces per category.
2. Each piece entered must be accompanied by an entry form and the entry fee.
3. The entry fee is \$5.00 per piece for members and \$15.00 per piece for non-members.
4. Competitors are responsible for covering their signature and/or any identifiable marks and putting their Guild number on their entries. Non-members will have a number placed on their entries by the Events Committee.
5. Each piece entered must have been made by the signing turner within 12 months prior to the competition date.
6. The competitor is responsible for the packing, delivery and pickup to and from the competition location on the specified dates.
7. Each entry must be turned primarily of wood. Any material may be used for the Mandrel category.
8. Individuals with pieces in the competition shall not be involved with judging of pieces or the counting or tallying of the results.
9. The decision of the two score judges will be final.
10. A trophy will be presented for 1st place in each level. The trophy remains the property of the NWG but the winner gets to take it home for the year. Each year a nameplate with the winners name will be attached to the trophy, creating a history of past winners. Second and third place winners will receive special mention and photos in the newsletter and on the website.

11. In the event of a tie for 1st place the names of both winners will be placed on the nameplate and the possession of the trophy will be shared.

12. All pieces entered in the competition are eligible in the “Peoples Choice Award” which is determined by official ballots to be filled out by visitors to the competition. The winner of the Peoples Choice Award will have their name on a nameplate to be mounted on the Warman Castle Memorial Trophy. The winner gets to take the trophy home for a year.

13. The competitor’s level relates to his/her skill capability. Each competitor will determine their level of entry if they have never entered a competition before. The Events Committee will substantiate this level. The same level of turning will apply to all categories of turning.

14. Any concerns/complaints during the competition will be forwarded to the Events Committee. Their decision will be final and binding.

15. Spindle turning will be defined as when there is a definite grain pattern that is parallel to the lathe axis when it is being worked. All other pieces are to be considered as faceplate turning unless covered by one of the following statements.

a) Peppermills and wine stoppers will be classified as spindle turning regardless of grain orientation or material used.

b) Pieces that combine both spindle and faceplate turnings will be categorized as per the larger percentage as determined by the Competition Committee.

16. The size of the entry must fit into a 12-inch by 12-inch by 12- inch cube, orientated, as it will be displayed.

16. These rules are subject to review/change at the AGM.

Turning in Saskatchewan, July 2012

Dianne Looker

This summer I was lucky (or crazy) enough to get to Saskatchewan for a woodturning symposium put on by the “Hub City Turners” of Saskatoon in conjunction with the Saskatchewan Craft Council. This symposium was followed by a three day hands on class with Jimmy Clewes in Prince Albert – the real reason I made the trek out west. I thought I’d share some of my experiences there with you.

I’ll spare you the details of the emergency landing I had en route to Saskatoon. Suffice it to say it was very disconcerting and, while we landed safely and I was impressed with the flight crew, I was singularly unimpressed with how Air Canada staff in the airport handled it afterwards. (If you want more details, I’ll tell you over a beer.)

The symposium was really well organized. They had nine presenters, many of them guests from “away”. They provided two lunches as well as a supper. The symposium was held over two and a half days, with events two of the evenings. They held it at a local community college which had woodworking facilities. There were lathes in each demonstration room as well as overhead projection so you could see what the turners were doing – rather like they have at the huge American Woodturners Association meetings. But this is a small, local guild not unlike ours. So, it was very impressive. They didn’t have a “trade show” as such, but there were various people selling their wares, including Michael Hosaluk and his son. There was also a silent auction and I managed to get various “gift” certificates for a number of woodworking supply places – although so far I haven’t stayed put long enough to actually use them to order anything.

They had the schedule set up so certain presentations were repeated, and that helped as often there was more than one I wanted to see. Of course even still I didn’t get to them all, but that is ever the way. I had planned to list the websites for all the turners, so you could get an idea of what they do, but many seem not to have a dedicated website. I guess you will all just have to attend more

symposia yourselves...;-)

There were several I didn’t get to see. These include Mark Sfirri – who is famous for his off-centre turning, and who may be coming to Nova Scotia in 2014 (stay tuned!). Also Lyonel Grant who focuses on wood carving. Most of you know the work of Michael Hosaluk who was our guest turner this past year. (I got to spend some time with him this past March, for some one on one instruction. There may be hope for me yet...) Trent Watts makes “cow bowls” and did so – and showed everyone how. I love to see humour in woodworking.

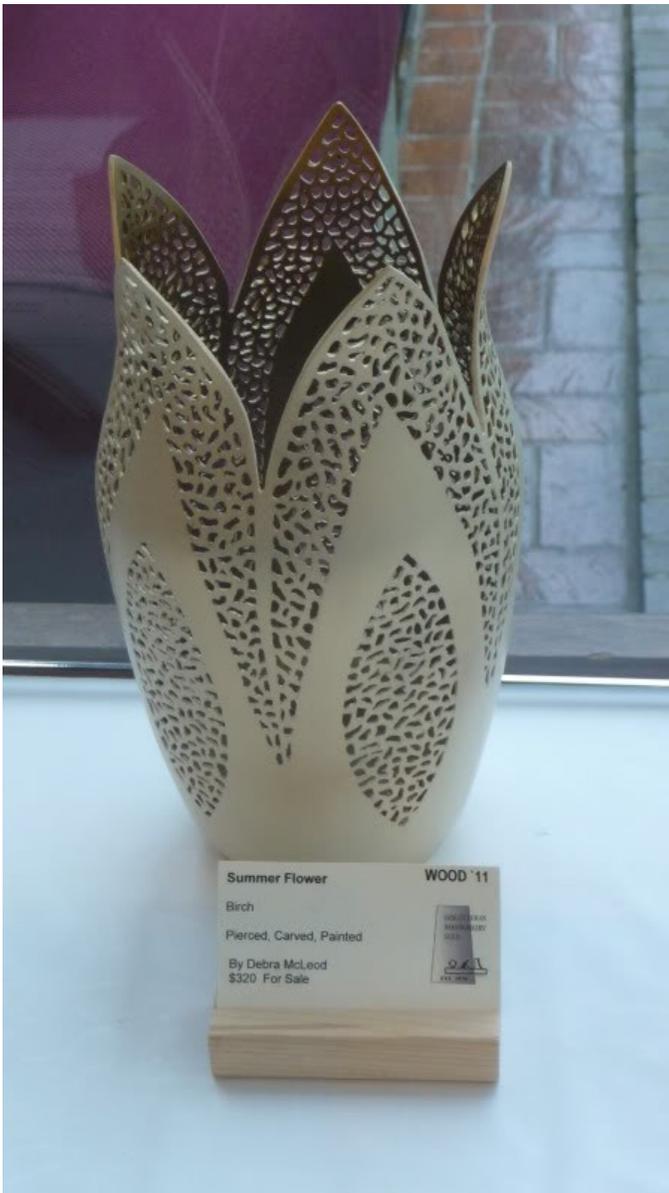


Trent Watts cow bowl.

I got to see Clay Foster <http://www.clayfoster.com/welcome.html> do his thing. It was interesting, partly because his theory was that you have the speed of the lathe as slow as possible - while Jimmy Clewes tells us to “turn it up!”. No one right way to do things, it’s clear.

I didn’t get to see Andrew Glazebrook, even though I had planned to. I misread my own notes (hey, it was 8 AM and I am not a morning person!) and was in the wrong room, and didn’t realize my scheduling error (I thought I was seeing him later) until it was too late. He has apparently developed a new tool that does chatter type work, but on any surface, and with a lot more control over the outcome. Stayed tuned for the announcement, which he said would happen within the year, for him to make the tool available for sale.

It was good to see some women as demonstrators. Deb McLeod had a number of her pierced and air brushed bowls on display, and she



Pierced bowl by Deb McLeod

showed us the air brushing techniques she uses. On the one hand, I'm not sure if I plan to get into air brushing, but her ideas and her designs certainly were inspiring and sparked some thoughts of possible future projects. Beth Ireland (who we would like to get here as a demonstrator some time) (see <http://bethireland.net/home.html>) certainly does a lot of "thinking outside the box". She does turning, for sure, but also band saw boxes with

inlays that are then turned and manipulated and cut and reassembled. My mind was on overdrive watching her. One of the things I found most interesting was her story of how she developed her band saw box technique – she came up with it after watching a person repair a torn piece of linoleum in a new house installation. (Check out the "Turning around America" link on her website where she talks about her mobile turning classroom.)



Beth Ireland with bandsawn bowl

In addition to the demonstrations and the sales and the silent auction, there was a supper for everyone, provided by a local group. At the end of the symposium there was a live auction and, as usually happens, on all the items in which I was even vaguely interested, the bidding quickly moved well beyond my mental limit for the piece. So, I settled back and watched the fun as some hot and competitive bidding went on.



Jimmy Clews showing us how it's done.

Once the symposium wrapped up, I went off with Deb McLeod and Jimmy Clewes and we got her truck and fifth wheel” (a large - very large - trailer) set for the road. Then we headed north to Prince Albert, which the locals know simply as “PA”. This is where Jimmy was having the hands on class.

I was very conscious of the fact that I had done very little turning since I had last seen Jimmy on the woodturning cruise in Norway last summer. I was afraid I had regressed and had even less confidence than usual (I am painfully aware of my lack of skill, especially around highly skilled turners). However, both he and I were pleasantly surprised to see how well, and how confidently, I turned once I got going.



Studiously taking notes.



Dianne trying to get it right.

There were eleven of us, all told, with varying skill levels. (And I was amazed that I was not, in fact, the least skilled or least confident). The days flew by, and I had a blast. We made a coloured

rim bowl, a “square” oriental style box with lid, and a lidded box. I took notes furiously as Jimmy was talking and demonstrating, and then went hard at it. I made my share of mistakes, some of which I shared with you when I did “show and tell” with the pieces I turned. But mostly I had fun.

As I indicated in my write up of the symposium, it has become more and more clear to me that different turners do the same thing in very different ways – and often the different ways all work. So, I realized I need to figure out one way to do something that works for me, and stick with it



Group photo.

until I conquer it. In my keenness to learn I have taken lessons from various people, and I think I mostly got myself well and truly confused. So, enough of that. I really like the way Jimmy Clewes teaches and plan to stick with his methods for a while – and will try and get myself as familiar with those techniques as I can. (i.e. I am plotting ways to take more classes with him). He explains things really clearly and takes them step by step, while creating lots of opportunities for more skilled turners to stretch their limits. I know you will enjoy him when he is here.

In short my trip was a marvellous experience all round, the emergency landing notwithstanding. I really recommend that those of you who travel hither and yon check into some of these symposia put on by other guilds and participate in them if you can. And maybe one of these years, we’ll be in a position to put on an “east coast symposium”. You never know...

Photographs provided by Dianne Looker.

Wood turners can, and do, use wood to create beautiful and useful things that other wood craftsmen would discard!

After all, who else can use green wood, that is wood from a tree cut hours before to create an object that can be considered an art form.

- wooden ship builders of old (War of 1812 on the Great Lakes)

Green wood is unseasoned wood. A rule of thumb is 1 year of air drying time per inch of hardwood plank thickness. Now here is a contradiction: I would not suggest to anyone to leave a nice piece of 12” wide, 4” thick Cherry, Oak, or Apple for 4 years so that it will be **dry**, because chances are you would have a badly cracked, checked piece of wood to try and work with. So how do we as wood turners get around this drying, checking problem?

Firstly, if we are going to make bowls out of dry wood we rough out the shape so that instead of drying the 4” thickness we are only working with, say an 1½” thickness of the wall thickness of the roughed out bowl.

Secondly, immediately after the roughing out is complete the bowl should be treated with end grain sealer, this wax-like product slows down the moisture loss from the end grain wood cells, this is the major cause of check formation.

Thirdly, store this roughed out, sealed bowl in a cool (unheated) area out of the sun’s rays for at least 6-12 months. Some would weigh the bowl at intervals to determine when it has stopped losing weight which is the moisture loss. Sounds like too much work for me. I’ve never done that.

There are several reasons for wanting to use green wood.

- price ...kiln dried very expensive
- often available, free for the work involved in getting it
- most important to me is the nice fresh colour, especially the contrast
- between sapwood and heartwood in woods such as Cherry, and Hackmatack
- ease of turning ...less turning time required and less fatigue on the turner
- virtually no waste from a plank length

Wood selection:

- visual appeal in finish form ...visual appeal involves the figuring as in Burl wood, the wavy Maple, Bird’s Eye Maple features, the medullary rays in Oak
- availability ...native species are relatively easily obtainable and in various dimensions as opposed to imported exotic wood which is definitely expensive and size options are very limited

- durability ...softwood i.e. White Pine, Poplar, Aspen may not be suitable for functional items
- suitability for your project ...because wood is organic and moves slightly as humidity changes wood for boxes needs to be selected with greater care. Material should be dry (several years), even grained and free of knots. As an example, I used Red Spruce when I made 4 spindle posts for the front of my house. The Red Spruce worked fine in this application, might be a poor choice for a salad bowl.

Native Species:

Black Cherry - First and foremost in my opinion. Cherry Burl, fairly common

- turns nicely, takes detail, tough, colour contrast if turned early



- | | | | |
|--------|-------|--------------------|-------|
| Beech | Maple | Ash | Aspen |
| Oak | Elm | Ironwood | |
| Birch | Apple | Poplar | |
| Spruce | Pine | Larch (Hackmatack) | |

A special mention about Hackmatack. Turn it green, before it starts to dry out. Tends to check and crack badly if left in planks and timbers. Not suitable for end grain turnings, such as end grain bowls. Very nice contrast between the sapwood and heartwood. Easily turned when green, turn to finish size of bowl 3/8" or thinner using a minimum of detail, wait a few days so that you can sand the sapwood. Again store in a cool dark place.

Processing Wood for Turning

The key thing is to avoid having the center of the tree in your turning blocks. When

processing a tree trunk for turning wood, I first cut the trunk into manageable lengths (straight), usually 8 feet. These logs are run through a sawmill to produce planks 3-6" thick depending on the original diameter of the tree. This process eliminates the center pith of the tree as this is generally unsuitable in turning. If only a block or two are to be processed this can be done using a chainsaw. Make the blocks the length of the saw bar, cut a thin slab off two opposite sides and make two cuts near the center to remove the pith. These blocks can then be sealed and stored in a cool area for a short time before the roughing out process is done.

Small Turnings Using Green Branch Wood

I want to speak a little about making small turnings using green branch wood or small stems, because this aspect of wood turning is what taught me about tool presentation. In 1998, shortly after my interest in wood turning started I realized there had to be more to it than bowls. Somehow it dawned on me that mushroom and flower shapes were virtually round and therefore could be turned. These shapes are only limited to your imagination and skill. I literally turned hundreds of mushroom and flower forms perfecting my tool presentation and control to produce a thin walled natural edge that needed a minimal of sanding. These individual turnings were then arranged in groupings to form as natural as possible a display. Some have sold very well.

These forms are all turned using green wood. Many were turned on Sunday after the tree was cut on Saturday. Winter cut wood will hold the bark to give a natural edge. Each piece is turned to size, microwaved until sandable, after sanding each is given a coat of tung oil sealer to move as it wishes. I never intentionally try to turn off the center wood on these turnings, and on the few occasions when a crack developed it added to the 'organicness' of the piece.

Woods used in these forms include Cherry, Hackmatack, Ironwood, Oak, Indian Pear, Hawthorn.

As far as the tool I use for these forms it's a 1/2" spindle gouge (American size) with a side grind, some call Irish grind, I couldn't do it with another tool. Of course the flower stems I use a 1" skew.

Hope this will encourage some more green turning.

Reading on Turning Green Wood

Turning Green Wood by Michael O'Donnel

-Published 2000, reprint 2001

-His guide for turning flower forms not exactly as I do mine.

Turned Bowl Design by Richard Raffan

-third printing 1996

-Has three relevant chapters: finding wood, converting wood, and rough turning and seasoning