

PENTURNING PRIMER • TURN A MULTIAxis CHILI PEPPER BOX • TURN A TAPERED-STAVE BOWL

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## TURN A WINDSOR-STYLE FOOTSTOOL

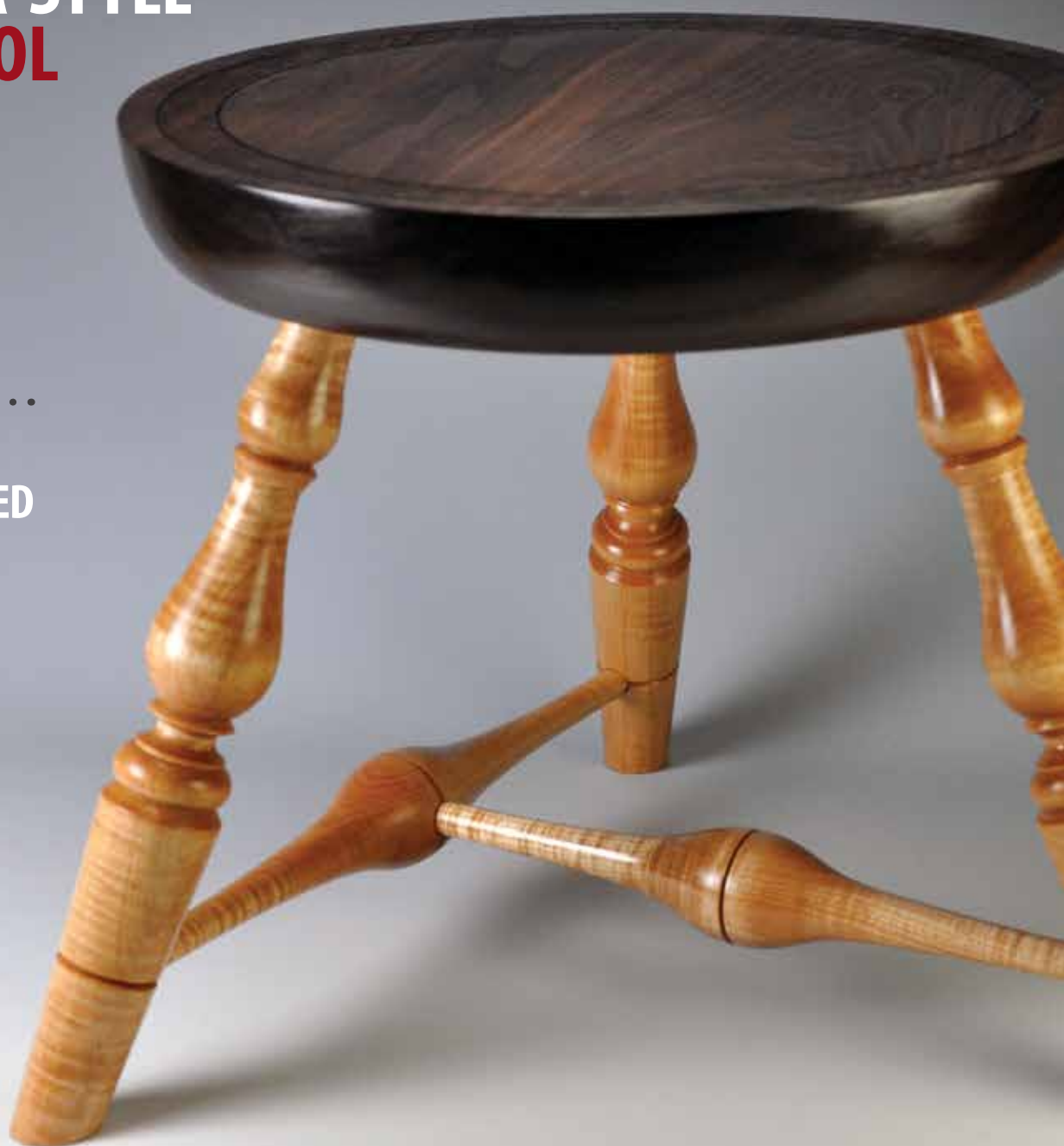
**NEIL SCOBIE**  
A TURNER  
FOR US ALL

.....

**PHIL BROWN**  
ON UNTRAVERSED  
SLOPES

.....

**TURNING  
TUBES**



# MIRIAM CARPENTER PENNSYLVANIA



Pieces begin as sketches on old envelopes or printed emails of commission requests. From these quick sketches, I create detailed full-scale templates or drawings.

*Bliss*, 2014, Turned, carved, and bleached ash, whitewash, liming wax, 4" x 9" (10cm x 23cm)

Photo: Christian Giannelli

I cut little strips of abrasive and taped them to my fingers for sanding the inside contours of *Bliss*.



I would not say at this point in my career that I could call myself a "turner." Someday, I hope that to be true. As I step to the plate, my armpits begin to sweat and I immediately have to pee. Nonetheless, I am compelled to use the lathe. I approach it with respect, curiosity, and delight in the opportunities it provides for experimentation. I have always had an affinity for things that have sensuous sweeping arcs and curves, and nostalgia for the vessel and artifact.

After designing a piece, I like to keep my mind open when making it, to imagine the ways in which the piece could evolve beyond the original concept. Once I have spent some time creating an object with my hands, I have a deeper understanding of its unique characteristics, capacity, and potential. I can then be more thoughtful in how I bring the piece to completion.

*Concentra* began as an exercise in flipping an object back and forth on the lathe to create a wave cross-section. *Bliss* followed with a tighter ripple and evolved once I had taken it off the lathe and realized I had no way of showing both sides other than presenting it on edge. I began to cut and carve, which led me to bleach, whitewash, and buff with liming wax.



*Concentra*, 2008, Mahogany, 4" x 13" (10cm x 33cm)

Photo: Christian Giannelli