



Changes

Well, “when it rains it pours,” and I’m not talking about the weather, I’m talking about changes to our upcoming schedule of meetings.

First, due to a snafu beyond our control, BAWA has not been able to obtain the usual permit to hold our monthly meeting on April 8, and the campus is closed for Spring break, so we have re-scheduled our meeting to Saturday April 15 for Dave Bentley’s demo, The Hand-Pulled Top.

Second, we’ve learned that the woodturning studio, Room 108, is getting a new roof, which means that Room 108 will be unavailable for all of June and July. The BAWA board is working feverishly to re-juggle things so that we can all get together during those two months one way or the other. We are working on several options, including finding a different space for those events, and we’ll let everyone know as soon as we have some news. I simply ask for your patience while we put in place the best fixes possible. Bear with us.

In sum:

1. April demo has been rescheduled from April 8 to April 15.
2. June and July meetings are in flux and we will notify everyone as soon as we can.

Thanks,

Steve Griswold

BAY AREA



WOODTURNERS
ASSOCIATION
A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

April 2023

Volume 27 Issue 4

Dave Bentley
The Hand Pulled Top
April 15th, 2023
8:30 to 12:00



Dave is one of our club members who does a great deal in the background to help the club be successful. Dave can be found running the AV system at the club meetings. Dave also teaches, and provides assistance to the instructors.

For April, Dave will be demonstrating the making of tops. But not the small tops we are accustomed to seeing the demonstrators make. Dave makes wind-up tops, where the top is wound with a string and released.

In the April demonstration Dave will be showing us how to make a wind-up top which uses a handle to hold while the string is pulled. A very safe and effective method of spinning a larger top.

This should be another great demonstration and we look forward to seeing Dave's work.

Bio:

Dave Bentley retired in 2015 from a large construction materials manufacturer, Johns Manville. In 2002, Johns Manville was bought by Berkshire Hathaway and became part of a huge multinational company, where he continued to work until the beginning of 2015 when he retired.



After retirement, he joined the Bay Area Woodturners and began taking woodturning courses starting with Woodturning 101. To supplement his woodturning and find new ways to embellish his work he started woodcarving and taking woodcarving classes until the woodturning teacher Mike Budesilich retired. After taking 21 woodturning classes and numerous seminars he became a teacher's assistant in the woodturning group and a teaching position quickly followed. He developed classes in Top Making, and other subjects eventually taking over Woodturning 150.

Dave also teaches a series of classes under the Home Maintenance heading at MDAE, Maintenance and Repair for Home and Property, Electrical Outlet Repair and Drywall repair.

Growing up in Minnesota, Dave's grandfather, father, and uncles were all general contractors. As he grew up, he worked on construction sites and in a cabinet shop helping make furniture (more sanding than furniture making). He had a chance to use lots of equipment, some used in woodturning.

Dave is a past vice president of the Bay Area Woodturners Association and currently creates videos of club meetings and works with Jim Rodgers to make and produce training videos in woodturning. Dave has 147 active videos on his woodturning site.



He has always been fascinated by tops and Yoyos.

Links:

[YouTube Videos](#)



BAY AREA WOODTURNERS ASSOCIATION

A CALIFORNIA NONPROFIT CORPORATION
LOCAL CHAPTER AAW

Club Meetings

Club Meetings-

Meetings are held on the 2nd Saturday of each month. We meet in person. Meetings are held at the PHEC Woodturning Center at 1 Santa Barbara Road, Pleasant Hill, CA. The doors open at 8:30am. The meeting start time is 9:00am. See our website at bayareawoodturners.org for more information.

Guests are welcome to attend in person by request to: membership@bayareawoodturners.org.

See bayareawoodturners.org/ for club information.

BAWA Officers Meeting -

The Association's officer meetings are held each month. Contact Steve Griswold at: president@bayareawoodturners.org for more information.

2023 Event Schedule

April 15th	Dave Bentley The Hand Pulled Top 8:30AM-12:00PM
May-Site & time TBD	Michael Hackett Floating Wing Bowl 8:30AM-12:00PM
June 17th Loma Linda Adult Ed Center	Malcolm Tibbetts Segmented Turnings 8:30AM-12:00PM
July-Site & time TBD	Turn for Troops 8:30AM-12:00PM

The Bay Area Woodturners Association is a local chapter of the American Association of Woodturners. Our purpose is to provide a meeting place for local turners to share ideas and techniques and to educate the general public regarding the art of turning. The Association usually meets the second Saturday of each month. The Association periodically sponsors exhibitions and demonstrations by local and internationally known turners.

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Steve Forrest March Demonstrator Photographing Wood Turned Objects



Steve was our demonstrator for the club's March demonstration and discussed photographing our work. He started by emphasizing that he is an amateur photographer, but has learned a great deal over time about how to take eye-catching pictures of his turned work.

Steve walked us through the equipment he uses to do his photographic work, and mentioned the entire setup was no more than a couple hundred dollars. He talked about the tent he uses, and the diffused lighting he prefers. Steve discussed the importance of using a tripod to take the camera movement out of the equation. He talked about *shutter* speed, *aperture* size, and ISO, but generally prefers to set the ISO and let the camera do the rest by using the automatic features.

A really great part of the demonstration is when Steve started showing examples of various photographs, *some* well done, and some not so well done. The discussion was very interactive, with a number of members weighing in on what seemed to work and what didn't, as well as what may be considered to improve the shot.

During the discussion the subject came up about adjusting the photo after the fact, using a product like Adobe Photoshop, or Affinity Photo, a product President Steve mentioned. Our demonstrator mentioned he also uses Photoshop, but still prefers to let the camera do the work, and when he does use Photoshop he pretty much uses the automated functions to adjust the picture. There were members who clearly had extensive knowledge on Photoshop, and Steve was quick to acknowledge them for the effort they put into their pictures, but mentioned he has not dedicated the time and energy to delve deeply in Photoshop and finds the basic settings do a decent job for the quality of picture he is after.

There was also discussion around the format in which to capture the image, and whether it should be JPEG or RAW. Steve mentioned that RAW provides the greatest flexibility for adjusting the image after-the-fact, and that he captures in RAW, but he also said that much of the detail in terms of which format to use and the adjustment of the images is likely outside the expertise of most folks and the camera does a good job on its own if we pay attention to the lighting.

It was a great demonstration. Steve, while admitting he is an amateur, and approaches his photography as such, has a great deal of knowledge and did a great job of sharing what he knows, what works for him, and how some simple changes in how we take pictures can have a profound impact on the end product.

Bio:

A former RN and high school teacher, I am now focused on woodturning. Married, with two grown sons, I bring a highly varied background to my work.

I attended my first national woodturning symposium in 2012, which opened my eyes to endless new possibilities. In addition, I joined the Wine Country Woodturners, which has proven to be an inexhaustible source of knowledge, inspiration, and fellowship. These events launched my current involvement with woodturning.

In 2016, I journeyed to Sheffield, England to learn more about woodturning tools, and wrote a brief account of my experiences. From this article has come another great development in my life, editing and writing about woodturning for *American Woodturner* magazine and the quarterly *Woodturning FUNDamentals*.

Notes on Turning:

As a nurse and teacher, I mostly worked with, and on, people. Now it's just me and a chunk of wood. Once in a while it is fine, clear stuff – but more often than not, it is gnarly, burly, riddled with bark inclusions, eaten by insects. I love the challenge of working with these orphan woods, of expanding my skills, and of developing my aesthetic sensibilities. And I especially love wood grain, with its infinite range of colors, patterns, and textures.

I am content to let the wood speak for itself, for the most part. Most of my embellishment, whether through color, decorative forms, or surface treatments, is minimal and restrained. I just don't feel like I can do much to rival the beauty of figured wood. Instead, I am focused more on simple, elegant forms and vibrant figure, with limited points of contrast to heighten the effect. My goal is to make work that is simply beautiful, and that invites and feels good to the touch.

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Links:

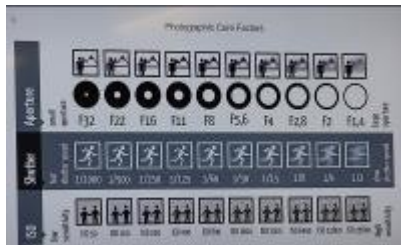
Website - SteveForrestWoodTurning.com

Instagram - [@steveforrestwoodturning.com](https://www.instagram.com/@steveforrestwoodturning.com)

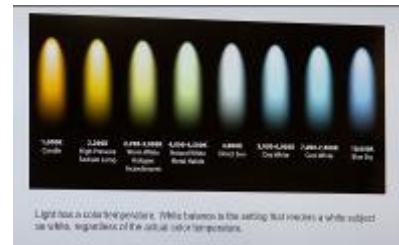
[Written Articles](#)

[YouTube Video on Sphere's](#)

[Sonoma County Wood Turners](#)



Photographic core factors



White balance chart



Showing examples



Adding side light



Blocking light



Steve adds more light



Discussing composition

AAW's 37th International
**Woodturning
Symposium**
June 1-4, 2023 | Louisville, KY

AAW's 37th Annual Symposium is the biggest woodturning event in the world and has something for everyone, no matter your experience level.

- **Learn from Top Turners** – More than 80 live demonstrations, presentations and panels by some of the best turners from around the world.
- **World's Largest Woodturning Tradeshow** – Get an up-close look at the latest tools and supplies.
- **Connect** – Meet woodturning hobbyists, professionals, artists, collectors, and vendors.
- **Gallery and Exhibitions** – Browse one of the largest wood art galleries in the world and buy a unique piece to take home with you.
- **Family Friendly** – Enjoy woodturning activities for kids and the whole family.
- **Experience Louisville** – The home of the Louisville Slugger, iconic bourbon, Kentucky Derby and more.



BAWA NEWS & NOTES



OLIVE HYDE Art GUILD
PROUDLY PRESENTS

Holiday for the Arts 2023
Call for Artists

Entry Deadline:
July 7, 2023

**Olive Hyde Art Guild is now accepting entries for the
Holiday for the Arts Gala, Show & Sale, October 20-22, 2023**

The show opens with a ticketed Gala on Friday night featuring hors d'oeuvres, sweets, and wine, with the first viewing and sale of art.

On Saturday and Sunday, the show is open to the public without charge. Each year we sell over \$25,000 of high-quality handcrafted objects and fine art.

All aspects of the show, including sales, are handled by Guild members. Artists do not need to be present at the event.

Media: Ceramics & glass, paintings, jewelry, fiber art, wood products, sculpture, and holiday goods.

Image samples of new artists' work will be screened online at the OHAG website. Artists submit 2-3 digital images using the online form at OliveHydeArtGuild.org.

For new artist information, visit OliveHydeArtGuild.org or email ArtistContact@OliveHydeArtGuild.org

Cindy Drozda Fabulous Finial Box Special Raffle

10/10/2020 – A fabulous date in BAWA history. Cindy Drozda, Queen of Finials and Master of IRDs blessed BAWA with a visit. She turned her iconic Fabulous Finial Box, describing each step along the way and later sent the finished product to us. Like Cindy herself, it is petite but dazzling. The shape, execution, and finish are impeccable. It would make a marvelous addition to any collection.

The completed project, signed by Cindy, will be available by special raffle at the April and May BAWA meetings. Tickets will be \$5 each or 5/\$20. You will be asked to write your name and phone number on the back of one of the duplicate tickets. The drawing will take place at the May meeting. You need not be present to win but you can only purchase the tickets in person at the April and May BAWA meetings. Cash or checks will be accepted. All proceeds will go to the BAWA treasury.

Be the first one on your block to have a Cindy Drozda original on your mantel.

Tickets: \$5 each or 5/\$20



At the BAWA meeting



Easels for name tags



Jim Campbell



Peter Twelker



Hugh Bevan-Thomas



New lighting for Show & Tell



John Cobb



Jim Rodgers & Steve Griswold



Cindy Navarro addresses the group

Tree Article #58 Douglas Fir A Middle-Class Tree

By Tony Wolcott

David Douglas (1799 – 1834) was a Scottish botanist who collected thousands of new species from North America and brought the plants back to England. His name is attached to the Douglas fir (*Pseudotsuga menziesii*) as an honor for his tireless efforts on plant expeditions. Douglas died at the bottom of a cattle trap, apparently trampled to death by a raging bull. He was thirty-five years old.

The Latin name for this ubiquitous tree means false hemlock and is from a group of plants researched by Archibald Menzies, another Scottish botanist. The Douglas fir is more closely related to the many hemlocks than the true firs, *Abies spp.*, which has approximately fifty extant species found in the mountains of North and Central America, Europe, Asia, and North Africa. The Douglas fir tree is native to Western North America, from northern British Columbia south to central California east to the North Coast Ranges and Central Sierra Nevada.



As I write this article, I look out the window at hundreds of Douglas firs.

If you look closely, you can see a Pacific madrone and a fruit tree, but everything else is a Douglas fir.

There are many ways to identify a Douglas fir. Each tree produces thousands of cones with their characteristic bract, which Mother Earth lore characterizes as a mouse hiding in the cone. The bract is a mouse, and the scale provides protection.



A Douglas fir cone

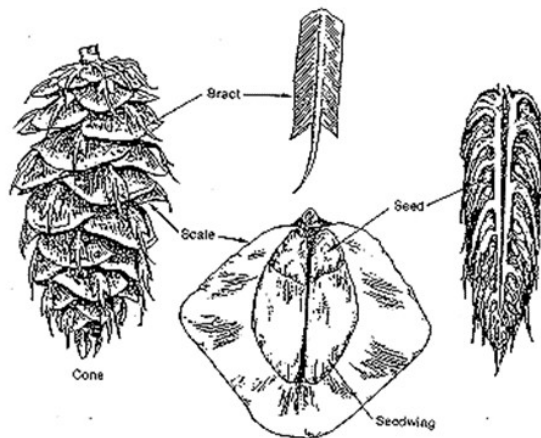


FIGURE 4 Diagram of basic parts of Douglas-fir cone. After Hedlin, 1974.

The needles surround the branch, come to a dull point, are borne singly, and have a short stalk at the base.

David Douglas's fir tree is Canada's biggest conifer and the tree that first made British Columbia famous for producing excellent timber. The southern half of the province, extending into southwestern Alberta, is home to the Douglas fir. The Douglas fir in California is less plentiful, but significant examples are common close to the northern coast and the coastal ranges.

The terms softwood and hardwood are misleading. There is nothing soft about yew or alligator juniper wood; there is nothing hard about balsa wood. Douglas fir wood is moderate in hardness, certainly stronger than coastal redwood or western red cedar.

When working with Douglas fir, the sharper the tools, the better the product. Fir wood will tear out unless tools are razor sharp, especially with turning wood. But the results can be stunning; the darker growth rings with the pink-to-white wood give a strong contrast and are recognizable to all woodworkers.



A sample of a fir twig with flat needles and a short stalk

Continued on following page



A Douglas Fir Heart Pendant



A Douglas Fir bowl



The photo on the left is turned by Ed Schneiderman from The Wood Turning Group.

"This is turned from a chunk of rafter from a building I used to work in. Built 1895, Lakeville Industries was last owner of the building it was demolished to make way for apartments a few years ago. The contractor salvaged some of the old rafters a fellow turner gave me the chunk. I held on to it a few years decided to turn it yesterday absolutely beautiful I think it's Fir. 4" X 10."

The photo on the right is turned by Tony Wolcott.

"Three Months ago, I rough-turned a piece of Douglas fir from a recently removed tree. After three months, the piece is dry enough to finish turning. Douglas fir dries quickly with little movement."



Why is the Douglas fir a middle-class wood? This fir tree is common, often overlooked as a wood with good qualities. Oak is harder; maple is better looking; red cedar and redwood have better color and last longer. Lumber stores often utilize Douglas fir for frame houses since the wood is strong enough, easy to work, and available. People hold the wood in higher esteem than the lower class woods, such as the pines, spruces, and hemlocks. One aspect of fir trees is the lack of defense against pests and diseases. When this tree hits the ground, the engraving beetle immediately scribes tunnels in the sapwood. In a matter of months, the wood is decayed and not salvageable.



The damage is from an engraving beetle that tunnels under the bark and destroys cambium. These tunnels often make for exciting hieroglyphics in the wood products, but decay and diseases follow quickly.

BAWA Classified Ads



For Sale

British Woodturner Magazine

175+ back issues, starting from the first issue in Autumn 1990 through 2009. Lots of great info!

\$100

Mark Knize

mgknize@icloud.com



We want members and others with items to sell or trade, services to render or if you're just looking to find a specific item from fellow BAWA members.

Please send ads to Louie Silva at:

newslettereditor@bayareawoodturners.org

You can't beat the price...FREE!!



Vintage 12" x 32" Darra-James / ToolKraft Cast Aluminum Wood Lathe 1947 Model 20



off the mark.com by Mark Parisi



Show & Tell March

Todd Thompson-NE Bowl



Brad Adams-Hot Melt Glue Bowl



Joel Albert-Boxes



Continued on following page

Show & Tell March

Cindy Navarro-HF & Box



Rick Nelson-Segmented Vase



Michael Hackett-Box



Harvey Klein-Bowls



Continued on following page

Show & Tell March

Bill Walzer-Bowl



Steve Griswold-Bowl



BAWA Classified Ads



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You can't beat the price...FREE!!

Rockler Helps BAWA Members

BAWA members receive a 10% discount when purchasing directly at the Concord Rockler Store at:

<http://www.rockler.com/retail/stores/ca/concord-store>.

Mention your BAWA membership when checking out, to receive your discount. Rockler also donates part of the proceeds back to the club which help support our Holiday Party raffle.



NOISE IN THE WORKSHOP

An Unseen Safety Hazard Jeff Chelf

Workshop safety has come a long way in my lifetime, especially in the field of woodturning. Woodturners are increasingly familiar with the hazards of wood dust and the exceptional products on the market for dust filtration and shop-wide collection. It is now commonplace to see full respirator/facemasks and even table saws that stop themselves. For me, personal safety is a top priority. I'm constantly thinking about the less-obvious risks associated with woodturning and related workshop hazards. As a young person afflicted with significant genetic hearing loss, I have noticed that despite a positive trend in shop safety, many turners ignore the issue of hearing protection.

With this skepticism, I decided to test my assumption that woodturning creates a dangerous level of noise. I've summarized my process and findings below.

Process

My first step in determining whether woodturning poses a risk to hearing was to find the acceptable exposure to various sound levels and then find a reliable way to measure the output of my own lathe. As a baseline of acceptable levels, I referred to a chart from noisehelp.com, a website with a wealth of information for those wishing to better protect their hearing. NoiseHelp cites a National Institute for Occupational Safety and Health (NIOSH) infographic that advises caution at exposure levels beginning at 85dB (decibels) with eight hours of exposure, with exposure time diminishing as the decibel level increases (Figure 1).

To find a decibel meter, I had to look no further than a smartphone app. After looking through reviews of various decibel meter apps, I decided to go with Decibel X, which provides

an instant reading of sound levels and the ability to record data.

In my workshop, I mounted my smartphone on a tripod at approximately the same distance from the lathe as I would stand when turning, and at head height (Photo 1). I then measured the noise levels while turning various projects in an assortment of woods and holding methods. In spindle orientation, I tested maple, cherry, oak, and poplar. I tested a maple platter blank held on a wood worm screw.

In addition, I measured the sound levels while using a texturing tool on maple (Photo 2). My readings were primarily measured during roughing, which makes up the loudest period during woodturning. All tests were performed with either a bowl gouge or spindle-roughing gouge, sharpened just prior to use.

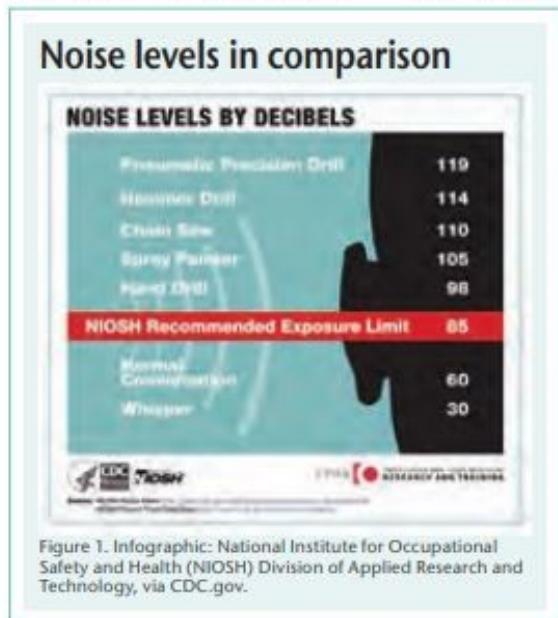
Findings

Cutting wood at the lathe often fell within acceptable noise levels, with exceptions for the use of texturing tools and with hard, dense woods such as oak. There was a considerable variation between species, with oak being the loudest at a consistent 100 to 105dB (Figure 2). Other species hovered around 90dB, with only brief spikes around 100dB. Texturing (tested on both poplar and maple) was equally loud, staying closer to and almost topping 100dB (Figure 3). As expected, roughing did prove to be the loudest, with a steady decline in noise as the blank came closer to round. The lathe by itself produced 65 to 70db, a completely safe level of exposure.

Conclusions

Before taking any measurements, I suspected turning could pose a risk to hearing, and the numbers I found confirmed this is true. The noise levels were particularly loud with harder species like oak and with processes like texturing, both of which peaked around 105dB, a level that is only safe for about five minutes of exposure per twenty-four hours. With other species, the noise level often fell into a range that could potentially be hazardous, though only with exposure times of one to two hours.

Given these findings, I will continue to wear hearing protection at the lathe



Measuring noise levels at the lathe



The author's smartphone mounted at ear height near the lathe. There are several apps designed to give instant readings of noise levels.

How noisy is a roughing gouge on oak?

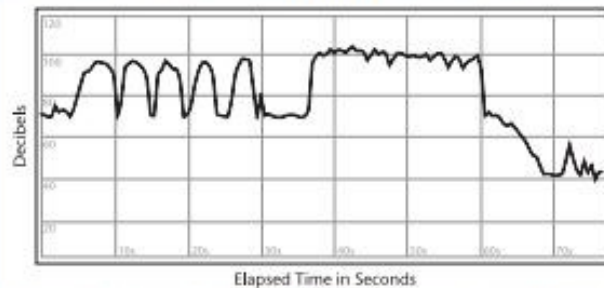


Figure 2. An output from the author's smartphone app, Decibel X, shows that roughing oak produces noise above acceptable levels. Where the sound level drops coincides with the turning coming into round.

Texturing tool on maple

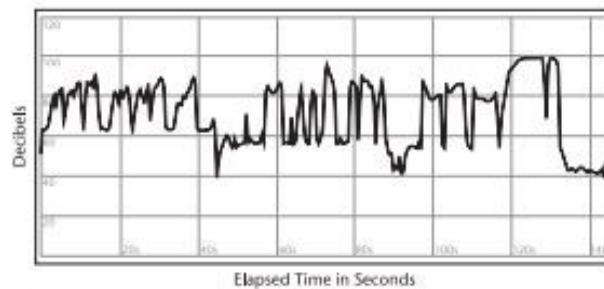


Photo 2 and Figure 3. Using a texturing tool on maple produces noise levels that could be harmful over a sustained period.

and recommend that others who turn for long sessions find hearing protection that works for their situation. I encourage everyone to download a decibel meter for their smartphone and run their own tests, and to continue the conversation around making our workshops safer spaces.

Options for protection

One obstacle in the way of proper hearing protection at the lathe is our wise use of faceshields, which can prevent the use of cumbersome over-ear muff-style hearing protection. There are a number of ways around this challenge, particularly because we are dealing with noise that is only slightly above the safety threshold.

My preference is to wear a full-face respirator/faceshield, which allows me

to still wear muff-style hearing protection (*Photo 3*). This option has the added benefit of protecting my face, lungs, and hearing concurrently. At times, it is cumbersome or, with a lack of air conditioning during North Carolina summers, just too hot. In those instances, I wear a more typical faceshield and use simple earplugs. Another popular option is to use earbuds or muffs with noise-canceling capabilities. Whichever method you choose will help to protect your hearing for years to come. ■

Jeff Chelf is a full time boat builder and woodturner with an academic background in archaeology. He currently lives and works in Chapel Hill, North Carolina, 159 miles from the ocean. For more, visit jeffchelf.com.

A good solution



Don't compromise on protecting your hearing, face, or lungs.



Turnabout – Women at the Lathe

Women have turned wood throughout history, though their participation in this mostly male-dominated field has been relatively sparse. The AAW's Women in Turning (WIT) Committee was formed at the Annual International Symposium in Phoenix, Arizona, in 2014. Its mission is to encourage and assist women in their pursuit of turning, to share ideas and processes to further members' skills and creativity, and to increase the participation of women in the field of woodturning.

Organized and funded by WIT, *Turnabout – Women at the Lathe* is a blended invitational and juried show featuring work from both new and known makers. The twenty-seven sculptural pieces in the show were created by women artists from the U.S., England, Wales, Canada, and

Taiwan who range in age from their early twenties to their eighties. All work in the show was created totally or in part on the lathe. *Turnabout* was co-curated by Dixie Biggs, Sharon Doughtie, and Tib Shaw.

The exhibition was on view at the Appalachian Center for Craft in Smithville, Tennessee, January 15 to March 12, and at the AAW's Gallery of Wood Art in Saint Paul, Minnesota, June 3 to July 29. It will next be on view at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, August 10 to October 10.

Following is a sampling of works from *Turnabout – Women at the Lathe*. ■

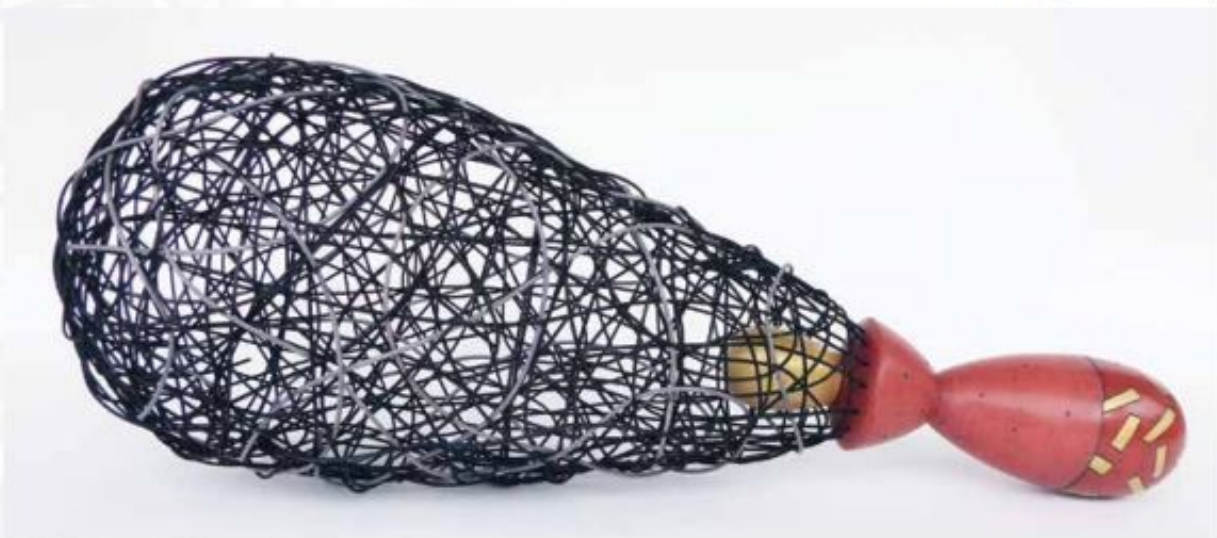
—Sharon Doughtie

For more on Women in Turning, visit woodturner.org/WIT.



Ena Dubnoff,
Untitled, 2017,
Figured maple,
walnut, 8¼" × 7¾"
(21cm × 20cm)

Kimberly Winkle, *Hub Basket*,
2018, Polychrome poplar, dyed reed,
11" × 30" × 11" (28cm × 76cm × 28cm)



Cindy Pei-si Young, *Pot Belly*, 2016, Maple, paint, 2½" × 4" (6cm × 10cm)



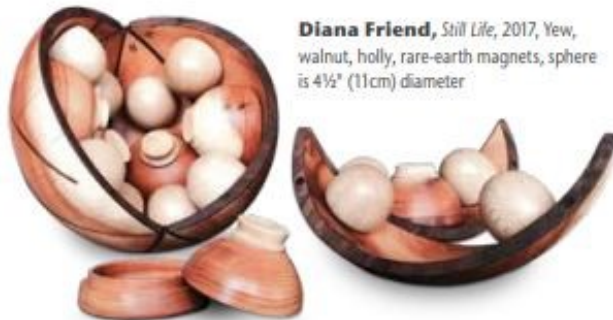
Louise Hibbert, *Untitled*, English sycamore, 24K gold leaf, acrylic resin, inks, ceramic mechanisms, brass knobs, each is 5½" × 2¼" (14cm × 7cm)



Janine Wang, *Grabbable Table*, 2017, Hard maple, cherry, maple veneer, plywood, brass-plated screws, 22" × 23½" × 11½" (56cm × 60cm × 29cm)



Tania Radda, *New Beginnings*, 2017, Basswood, cold-bend maple, acrylic, milk paint, 3" × 12½" × 5" (8cm × 32cm × 13cm)



Diana Friend, *Still Life*, 2017, Yew, walnut, holly, rare-earth magnets, sphere is 4½" (11cm) diameter



Grace Parlman, *For Everything There is a Season*, 2017, Various hardwoods, crushed malachite, 2½" × 11½" (6cm × 29cm)