

Rocky Mountain Woodturners

A Chapter of the American Association of Woodturners

September 2023 Newsletter

News & Announcements:

- Logo Gear- There are still a half dozen or so smocks to be picked up. Please see Dale Quakenbush at the next meeting and pick up a hat or patch while you're at it!
- The September demonstration was our second IRD by Ernie Conover. Ernie is a self proclaimed "Cabinetmaker with a wood turning problem," and about 25 members came to see him demonstrate thread chasing. Attendees also had a shot at winning the Emma Cook demo bowl from August. The September Perpetual Turning was a pair of very nice Bob Franklin pens.
- [September Instant Gallery](#)



- The September Social Hour topic was "Things learned at the (or a) symposium." With the exception of an in-progress Mark Gardner inspired no-hollow hollow form, no one had been in the workshop lately. Instead of a show & tell, discussions included recent attempts at embellishment (mostly inspired by Graeme and Melissa,) [vacuum chuck systems](#), the use of Christmas light switches for shop vacuums, and a mystery tool identification. The October topic will be Christmas Gift Projects.

- Wood Bank - Contact [John](#) if you'd like to arrange a visit to the lot (no gear or experience required,) or [Brandon](#) if you'd like to arrange a log pickup. The bank is in good shape, and the BOD has decided to hold off on the wood bank clean up/chainsaw training until the Spring.
- Public recognition for our very own John Lynch: *United Airlines just bought 8 of John's bowls to display in the new Denver International Airport United Clubs. They had an artists' reception to meet with the architects and United executives to honor them for this achievement. Talented guy that John Lynch!*
- The Educational Opportunity Grant (EOG) fund is in great shape. USE IT! Recently, club members who attended the Symposium Workshops were granted \$100 each! This could have been you...
- The garage sale of Bob Ball's turning equipment was on Friday, September 9th. All of the major pieces of equipment were sold. Bob and Ann generously donated a grinder set up to the Symposium, as well as a large amount of turning wood to the RMWT Wood Bank. Keep an eye out for some very choice blanks to start showing up as door prizes, raffle items, and auction pieces!
- Mark your Calendars for our club's annual Christmas Party!
 - **Date:** Thursday, December 7th
 - **Time:** 6PM-8:30 ish
 - **Place:** Palomino Mexican Restaurant in Loveland-just SW from Nordy's across Crossroads Blvd.
 - **Cost:** \$30/person in advance, all drinks are paid for with cash or credit card separately. Cost includes meal, tip and tax.
 - **Menu:** Fajita Bar with Grilled Marinated Steak & Chicken / Grilled Onions & Peppers / Refried Beans / Spanish Rice / Cheese / Lettuce / Pico de Gallo / Flour Tortillas. Sour cream & guacamole. Each table will have chips and salsa. Food will be served buffet style and seconds are available so no one leaves hungry!
 - **Auction:** Same as prior years, members can bring turnings to donate and auction off for the club.
 - Look for a Sign-Up Genius announcement and prepay link soon!
- Pen Turners Update: Patrick Crumpton attempted to turn a pen made out of food color dyed baking soda, that had been saturated in super glue. Unfortunately, the blank failed before demolding, but the group concluded that the baking soda layer may have been too thick, which didn't allow the super glue to fully penetrate. Baking soda instantly



cures super glue because of a chemical reaction. Future experimentation was theorized, such as the potential of mixing the colored baking soda with epoxy resin and casting it. The mad science continues!...

- Reminder: You can renew your 2024 membership as early as October, and the earlier you renew, the more chances you have to win a free membership!
- Rocky Mountain Woodturning Symposium: The dust is still settling, and the organizers are still catching up on sleep, but all agree, ***What a great event!***



September Demonstrator - *Simon Beggs:*

Simon Begg is a full time woodturner from Sydney, Australia. He started turning in high school and following that, he did his trade in cabinetmaking. In 2016, Simon attended Turnfest, Australia's turning symposium, which inspired him to quit his job at 21 and start his turning career. Quickly, Simon got his works in a range of timber galleries in NSW, sold work through markets and took commissions which were often the more unique projects.



Simon has now taught at Turnfest multiple times, teaches the majority of the turning at Timberbits, a wood school in Mona Vale, has done zoom classes overseas and runs private classes in his workshop.

Simon's work is varied with his specialties in



German ring turning, carved embellishment and bowl turning. His works have intentional design with a focus on form, proportion and texture.

Techniques like the German ring turning have been a great challenge, done not just to keep a disappearing skill alive but to also challenge Simon's abilities on the lathe.



<https://www.simonbeggswoodturning.com/>

Twirling Sisters Update:

Jim Bessette came to Jenni's shop on Aug. 29th to do a Learn to Burn demo. After an outdoor lunch of garden fresh salad, there was a quick meeting to determine upcoming plans followed by a show and tell. The party then moved into Jenni's shop, where Jim covered a lot of ground in sharing his knowledge from many workshops he's attended.



Raleigh Lockart is slated to do a finish brush turning demo for October, with Bob Franklin (segmented turning) and John Giem (vacuum chucking) following in the next few months.



Meet Your ~~Mentors~~ Founders:

*Continuing our club history lesson, you'll recognize our very own Trent Bosch!
This article appeared in the Fall 2001 issue of American Woodturner Magazine
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TRENT BOSCH

“Getting there” – Honestly and Decently

KEN KEOUGHAN

THE MOST STRIKING THING ABOUT Trent Bosch is that he is "going to get there" ... wherever he decides "there" is. He is going to do it honestly and decently. And when he gets "there," he won't dwell on it, and in fact he may not even realize it, because he'll already be excited and moving toward his next "there". His most immediate and treasured environment is and will be his family: his wife and three kids. But for the rest of the world he will have sincerely striven not to harm the ecological environment in which he lives and functions.

A quiet risk taker

Trent is quiet, almost but not quite shy. Yet he is a risk-taker. He exudes a resilient confidence. He invents techniques, designs pieces he has no idea how to execute, is astonishingly good at gently, quietly saying "no." Talent? I'm not quite sure what talent is, but he's got it. More important by far, he uses it, works industriously at using it. Trent doesn't work hard; he works smart. Everything about his studio, his processes, his pieces has been thought out. There is the same effortlessness about him in his studio that one sees in Olympic track athletes.

He is only 30-years old. Yet he has assisted David Ellsworth at Arrowmont, been a Graduate Teaching Assistant at Colorado State University, birthed and breathed life into his own prospering company, (the Rescued Wood Bowl Company), and developed, organized and taught a woodworking program for men in the early stages of Alzheimer's disease (the Eagles Club Respite Program). He has been a demonstrator at the AAW Symposium in Charlotte (2000), Akron (1998) and San Antonio (1997), Texas Turn or Two (2000), Rocky



Trent Bosch takes a break in his Fort Collins, CO, shop. Photo: Ken Keoughan

Mountain Woodturners Symposium (1999) and the Utah Symposium (1999).

And at these symposia he has taught his vessel within a vessel technique; surface treatments including sand blasting and dyeing; and green wood turning — everything you ever want to know. And since one of his undergraduate majors was photography he has taught "Photographing Your Own Work/Setting up Your Own Photography Studio."

In his spare time he has been graduated from Colorado State University with a degree in fine arts; and pursued and dropped out of a master's program in teaching, since the replacement of woodworking with computer activities would have left him with nothing he wanted to teach; married and sired three beautiful children, Kailee, Sienna and Treden. He was there for each birth and each is reflected in his work.

I could go on with this litany of where he has gone with wood turning. Suffice it to say his work is in 50

galleries, including del Mano; has appeared at SOFA New York and Chicago, and is in the Bohlen collection at the Detroit Institute of Arts. He is also in many private collections.

Functional and sculptural

Let's talk about his work. As an overview he creates both "functional" and "sculptural" pieces. It would be easy to say that the "functional" pieces, sold through his Rescued Wood Bowl Company are pretty straightforward, but they are not. They are carved, painted, textured, sculpted ... even though they are "functional." Within the framework of his "sculptural" pieces there are six separate bodies of work, four of which he is actively producing and selling, two of which are in developmental stages.

First, the "functional" series. Rescued wood is what he uses, rescued from the tree surgeons or the landfill ... taken down due to old age, urban development, and snow and wind storms. Among the woods he finds

Illusion, Birth and Beyond



Clockwise from top left: Vessel of Illusion, which appears to be a vessel rising from a vessel and two series related to the birth of Trent's daughters — Kailee series, named after his first daughter; and two from the Sienna Series, his second daughter, which he says reflect the easier birth of the second child. Photos by Trent Bosch

are silver maple, box elder, honey locust, elm, ash, walnut and ailanthus. In addition to rescuing these trees, he has rescued a 1961 truck with a crane on the bed to pick them up.

From truck to studio is routine, if you're used to schlepping the wet logs around the foothills of the Rockies. Chainsaw, bandsaw, wet turned — nothing new here. Into the kilns,

he's built two with very large capacities. They dry in a month to about 7% moisture content or so. Re-mounted on the lathe they finish-turned into virtually generic, and very comfort-

able shapes, sanded to 320 grit, reverse turned and sanded again using a vacuum chuck that he built.

After that they go in one of two directions. The first is to the mineral oil bath where they are soaked overnight. If on the second path, they are painted or carved or both and marketed as "Hand Crafted for



Mountain Series by the author.

Daily Use." The oil process takes place last. These products are bowls of varying sizes ranging from 10-to-16-in., platters in three sizes, and hollow forms in three styles. The newest among the bowls is the "Mountain Series." They are quite striking.

Vessel within a vessel

But it is Bosch's sculptural work, and within that context, the "vessel within a vessel" concept that brought him to our spotlight at the 1997 AAW symposium in San Antonio.

The idea, of course, was to create the illusion of one form emerging from another. The technique came out of working with and studying under Lee Carter at Colorado State University. He taught and I think still teaches "bending" techniques. Lee, now an AAW board member, is retired from Colorado State University and conducts private workshops in all phases of woodturning including "36 ways to chuck a piece of wood on the lathe."

Talking about the process, Trent says, "The first step is to create the outer hollow form. Once I have achieved exactly the shape I want, I remove it from the lathe and carve and sand to create the "opening up

from within" feeling. When I am pleased with the form of the outer vessel, the surface texture is created. This is done by a number of techniques from carving to indenting the wood. I do whatever is necessary to give the effect that I am looking for.

"Once I have the outer form, I'm able to visualize what the insert will look like. The insert is about 2-in.-larger than the opening in the hollow form. It is turned very thin, $\frac{1}{16}$ -in. or so. The insert is then boiled to plasticise the wood, which allows me to bend the piece enough to insert it into the vessel. Once in the vessel, I use a balloon to hold it up against the inside of the vessel. When the insert is dry, I can then glue it into place and remove the balloon giving me the seamless effect of a vessel within a vessel."

Gimmick or innovation?

I've heard someone say, someone who has not yet created an innovation of this magnitude in turning, "It's really just a gimmick, this insert deal." Yes, I guess that's true. So is the pneumatic tire, the word processor and the airplane. This is not a gimmick. This is a breakthrough, an adaptation of a technique from another discipline.

We don't yet know where it will go or lead us. But we owe Trent our thanks for coming up with it and our thanks for his willingness to share with us how he does it. What we don't owe him is a jealous put down.

Of the six bodies of "sculptural" work, the first is the Vessel of Illusion. In these pieces he uses two widely divergent types of wood for contrast and tension. The Kailee Series is an extension of the Vessel

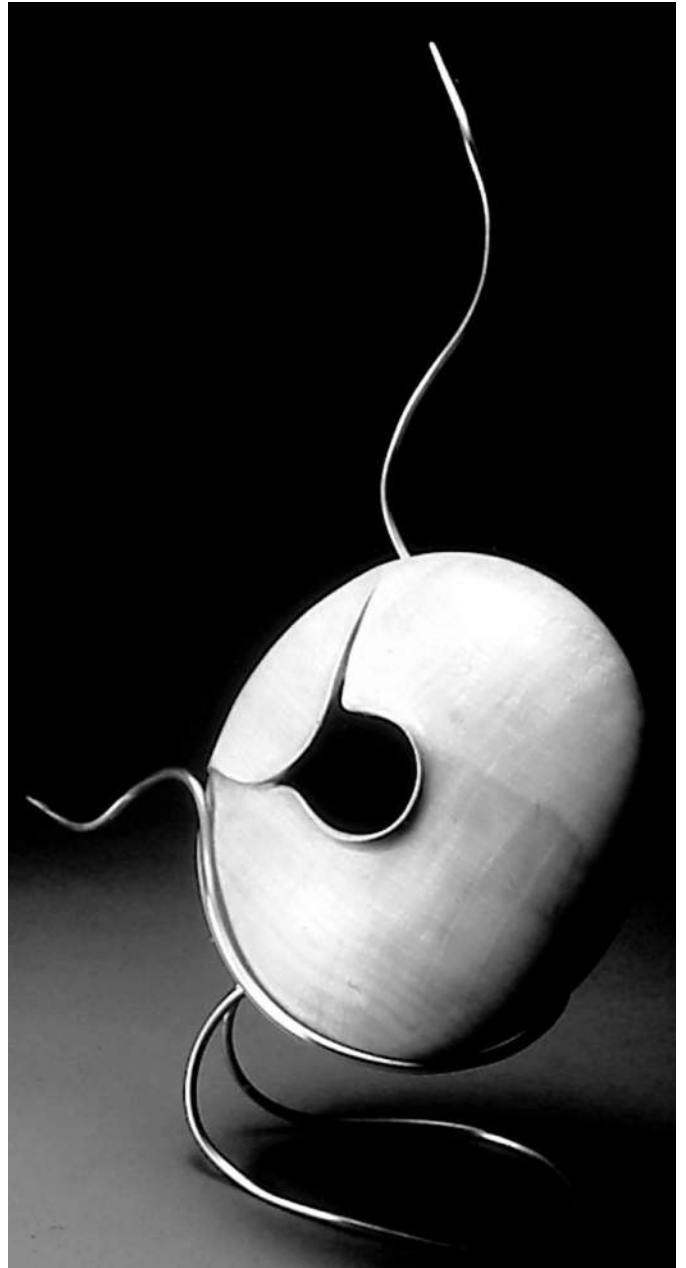
of Illusion series. However here we see more. We see the process of creation, the emergence from within of something new, clean, innocent. The texture and coloration on the outside of the vessel represents the mother, a little spent and worn from the gestation and birthing process. It was inspired by the birth of Kailee, his oldest daughter. And this series will evolve and grow as Kailee evolves and grows.

The Sienna Series has the outward appearance of a vessel within a vessel. It is not. It is one piece of wood, turned, hollowed, carved and textured. It is clearly Bosch expressing himself as he expressed himself in the Vessel of Illusion series. Here he has named the body of work after his second daughter, Sienna. And here the exterior is less beaten, less distorted. More a weathered appearance, created by sand blasting. The pieces seem to flow languidly with the grain. Sienna's birth was easier than Kailee's.

This series too will be ongoing just as Sienna will be emerging through life's passages. The Carved Rim Series attempts to lead the eye out of the center opening to the edge of the rim and from there out into the surround-



Bosch's Range of Vision: A stack of painted and carved functional pieces, above, left; and a more fluid, sculptural piece. Carved rim with metal stand.



ing area. This surrounding area is as much a part of the sculpture as the space within a vessel or bowl is a part of the sculpture.

The Wonder of Creation

All four of these series are indelibly Bosch. They are elegant, full of tension, and filled with the wonder of creation. The developmental ones, Vortex and Treden hold nothing but promise.

More about Trent. He is male-model handsome, 6-ft. 4-in. tall and at peace with himself. He's ambitious, financially ambitious. He has the temerity to think that a wood turner can make a living, a really good living and more, from turning wood. I made my living in marketing, so I challenged him to explain how he could do that as we drove to the Denver airport in a swirling snowstorm. He convinced me and I'm not easy.

As I said at the outset, the most striking thing about Trent Bosch is that he is going to get there. And he's going to do it honestly and decently. Trent is an artist willing to put out there for all of us to see "his expression of his world." He is also an inspiration.

Ken Keoughan is a writer and turner in Friendship, ME, and a contributing editor for American Woodturner