

Extract from WAWA Newsletter issue 42 dated October/November 1992

For our August meeting the association travelled to Moora.

Guest turner, **Vaughn Richmond**, was our main demonstrator over the two days.

He commenced by giving a talk on the 'History of Woodturning' dating back to the early Egyptian times through to the nineteenth century period of designer craftsman, William Morris. Vaughn then went on to demonstrate turning and decorating a thin-walled bowl, also decorating with other mediums such as acrylics and gold leaf. Turners staying at the school hostel also witnessed a first-class slide show of Vaughn's artistically turned work.

Extract from WAWA Newsletter issue 62 dated April/May 1996

KENWICK GROUP WEEKEND WORKSHOP MARCH 1996

Vaughn Richmond conducted a full day workshop and demonstration on Saturday, with plenty of hands-on opportunities. These were enthusiastically taken up by our attentive audience. He worked through all the stages of turning - thin bowls, using hot melt glue, chucking in various modes. This was followed by gold and copper leafing as well as the use of acrylics to add colour.

Extract from WAWA Newsletter issue 151 dated December 2010

Observations Wandj WEWS September 2010

Vaughn Richmond has a well-deserved worldwide reputation as a woodturner and demonstrator.

Vaughn commenced his demonstration by stressing the importance of visual appeal and gave several examples to prove his statement. His first demo was "Nice Bottoms" explaining that judges and fellow turners always looked at the bottom of your work. Vaughn then described several ideas for bottoms including ways to sign your work. He then passed around samples for viewing. He stated that one of his favourite methods of securing his work on the lathe was by a wood faceplate to which he was to fasten his bowl blank using hot melt glue. Check that the blank face is flat and leave a small recess to aid in removing the bowl when finished. The wood faceplate is made slightly concave to allow for the hot melt glue. The top of the bowl is glued to the faceplate and the tailstock is brought up, using a live centre that has a small point and a ring. The bowl is roughed down and the bottom is shaped and made slightly concave. Vaughn explained the difference between symmetrical and asymmetrical and the use of a profile gauge, he showed how the line of shape flowed from the top, down the sides and through to the bottom. Vaughn then power sanded the bottom with 120 grit, he hand sanded using a foam type backing pad and papers through to 600 grit possibly 800, then sealed with mirror tone and removed the bowl from the faceplate. Vaughn then cleaned up the faceplate and cut a recess in it to fit the bottom of the bowl, he secured the bottom with hot melt glue and brought up the tailstock, then hollowed out the bowl cutting from rim to centre. Lunch was next with the opportunity to pay our subscriptions and make purchases from the variety of goods on sale.

Vaughn Richmond came back to give a talk and power point presentation "In the Beginning", a show featuring Wood and Woodturning. Firstly, he described many turners' ambition "From Garage to Gallery" and urged them not to give up their dream and spoke how woodturning had developed from a trade-based task to the artistic craft of today. "Capturing the Culture" dealt with the evolution of turning in Australia as practiced by the convicts on the First Fleet to today's system of flat pack imported furniture. Fortunately, there are some craftsmen making individual units of furniture, although the price is very high.

Vaughn then spoke of the type of wood available from the forest and how he draws inspiration for his work. Ideas are everywhere providing you have a receptive mind and a keen eye, they can come from books or pottery, nature can provide inspiration e.g., grass trees, flowers, sand dunes or a Darwin sunset. You can develop themes, as early Australian design evolved from England, so we are developing our own history and Australian turners are highly regarded in the area of contemporary woodturning.

Remember you are only restrained by your imagination as Vaughn concluded his presentation by encouraging his audience to push their boundaries. Vaughn then returned to turning the bowl and continued to hollow leaving the tailstock supported by a thin column of wood, he then removed the tailstock and completed the hollowing with long strokes from edge to centre and using his fingers on the outside of the bowl to steady it. After the measurements of the thickness of the wall and depth meet with his satisfaction Vaughn made the initial power sanding of the inside of the bowl then followed up by hand sanding through the grades. After sanding Vaughn would then use compressed air to clean out the grain to stop the dust distorting the colour he is about to apply. After sealing the bowl Vaughn showed sheets of gold and copper leaf and passed around samples. He then painted gold size on the bowl and dried it with a hot air dryer, using a sable hairbrush to apply the copper sheeting to the bowl.

Vaughn was to paint the interior of the bowl using acrylic paint and a sponge, the paint must be compatible with the wood, and he used six colours on a palette. With the lathe spinning he applied the colours, then with the lathe stopped he used the sponge to dab off the paint and expose the copper sheeting. This process was repeated with the different colours until Vaughn was satisfied with the result. Vaughn then aligned the grain to the top and hit the bowl to break the glue seal. The glue was cleaned up with acrylic thinners.

Vaughn was thanked for an excellent demonstration and the members totally agreed. The demonstration by an internationally recognized woodturner was totally appropriate for our 25th birthday celebrations and Vaughn involved his audience with many tips, ideas and the occasional joke, his enthusiasm for his craft and his obvious desire to impart his knowledge and experience to his audience left them feeling that they had been part of a memorable experience.

Extract from Newsletter issue 161 dated July 2012

Observations Mandurah WEWS May 2012

Harry Granger introduced **Vaughn Richmond** as the next demonstrator and told of his history with Vaughn and their days at the School of Wood. Vaughn's demonstration revolved around the use of gold leaf and paint. Vaughn first explained how he never uses a 4-jaw chuck, but only a glue gun, and then showed his method for turning a bowl.

He produced a bowl blank with the bottom partially completed, and the flat top slightly concave, with a small channel for easy removal. Vaughn mounted it in the lathe using a faceplate to glue the top of the blank and brought up the tailstock. After shaping the bottom and tidying up the edge, he cut the foot, sanded to 600, and sealed. Vaughn explained that you should always aim for the best finish with the tool, resulting in savings of time and costs. After removing the bowl from the faceplate, Vaughn cut a headstock pad to fit the foot and glued it into place. Using the tailstock for as long as possible, he hollowed out and finished the bowl recess, sanding and sealing to complete the job. After a short comfort break Vaughn introduces the topic of gold and copper leaf used in conjunction with paint and other types of embellishment. Vaughn uses Japan gold size to adhere the leaf to the wood, then flattens with a sable hairbrush. Lacquer thinners are used to clean the brush. He then demonstrated the application of copper leaf. After allowing the size to reach a tacky state and using the sable hairbrush, he covered all the interior of the bowl with copper leaf. The edge was cleaned up with sandpaper, lightly applied. The paint is mixed on a tray or palette using complimentary colours to the copper or gold, and then applied with fingers from the centre to the rim. Heat was used to release the bowl from the faceplate and the finished item was passed around. Vaughn had pre-prepared inserts made from pewter and hardened kelp found on a beach near Albany. Their centres were painted. Mounting a platter on a faceplate, he then coated it with size, and dried with a small hair dryer until tacky. Vaughn then applied gold leaf starting from the centre to the rim. He explained that there would normally be 24 hours drying time before the insert is placed in position.

This very professionally delivered demonstration will provide considerable inspiration to all who witnessed it.

Extract from WAWA Newsletter issue 169 dated November/December 2013

Observation from Swan WEWS October 2013

Vaughn Richmond, a professional wood turner, explained that when turning bowls his first consideration was to obtain a nice shape. He uses covered coloured wire twisted into the shape of the bowl, which is transferred to card, to become a template for his work. Before commencing work, Vaughn advises that you check your blank for size and shape to show the most attractive grain, check your tools so that you have what is required, and that they are sharp, lubricate the lathe bed with silicone, and ensure you have adequate lighting and safety gear. Vaughn then mounted the blank to a wood faceplate using hot melt glue, and then shaped the bottom according to the pattern. After removing the tailstock, he finished the base. Vaughn then power sanded the sides and bottom, followed by hand sanding up to the edge of the spigot, and applied the finish. After fitting a wood faceplate to the bottom with hot melt glue, and reversing the piece on the lathe, he brought up the tailstock to give support. Vaughn then removed the centre of the bowl, leaving the spigot under the tailstock for stability. After determining that the depth and thickness were correct, he removed the tailstock and the spigot.

The inside was sanded by hand to 120grit, as it was to be covered with gold or copper leaf. Vaughn commenced the decorating part of the demonstration, covering the inside of the bowl with Japan size and applying copper sheet to completely cover the inside. The sheeting is smoothed with a soft brush, and the bowl was then stood aside.

Vaughn then mounted a wide rim bowl on the lathe, and coated the required area with gold size, and assisted by audience volunteer Emily, gold leaf was applied to the coated area. The edges are tidied up, and a masking fluid applied. Acrylic paints (all slightly watered down), were then applied. Orange first, followed by red, white, purple and gold. Wet fingers are used to apply the paint and wipe off the excess. Emily was recalled, to apply more colours until Vaughn was satisfied with the effect. The piece was removed from the lathe and passed round. The copper coated bowl was replaced on the lathe and coloured in a similar manner. Throughout the demonstration Vaughan maintained a steady flow of hints and tips to improve our work. He concluded with a lively question and answer session, including his reason for not using a four-jaw chuck (they were not invented when he started turning), as a consequence his methodology does not include them.

Extract from WAWA Newsletter issue 180 dated September/October 2015

Observations Swan WEWS 2015

The first demonstrator, **Vaughn Richmond**.

Vaughn gave an overview of what he was going to demonstrate. Vaughn went straight into his presentation titled 'Nice Bottoms' and advised that the bottom of a piece of work and the failure by the turner to make a 'better bottom' by cleaning up the base, was a bug bear of his. He went onto explain and demonstrate how he ensures that his work is properly centred by drilling a hole into the centre of his face plate. A thread is cut into the hole and a bolt is then screwed into it. The bolt is then ground down to a pointed end which sticks out from the front of the face plate. The timber is screwed onto the face plate, the marked centre is lined up with the machined centre ensuring that the work is properly centred. Vaughn also explained that he uses a variety of wood screws which are painted in different colours to represent a different length of wood screw. Vaughn reminded us that all that use of hot melt glue on wet timber was not a good idea as it would prove difficult to hold the work on the lathe. Vaughan then mounted a piece of scrap timber onto the face plate using four wood screws, mounted it on the lathe and squared up the piece of scrap timber. A small indent was created into the face of the timber block which, according to Vaughn, makes the working piece stick better to the waste piece. A nice piece of she oak blank was then stuck onto the scrap piece using hot melt glue. Vaughn then talked about the actual shape we want to create in our work. He then demonstrated his technique used for sanding for which he uses a backing sheet of rubber or similar material which gives him good flexibility. Vaughn also demonstrated the use of a profile gauge, a tool all of us would like to have, I think. He set the gauge against the back of the platter then inverted the gauge to determine where and to what shape he needed to turn the face of his scrap piece of wood. Next Vaughn demonstrated a soldering iron with a small piece of metal attached to the end of it used to melt the hardened glue holding the piece. When turned on this caused the soldering iron to act similar to a hot knife.

After morning tea Vaughn moved into the second phase of his demonstration which he had called the 'Midas Touch'. This was introduced by explaining and then passing around two pieces of work. One had been painted with acrylic paints and the other had been coated in gold leaf. Vaughn explained he uses both gold leaf and copper leaf, and both come in a booklet form. To apply the copper or gold leaf to the work Vaughn showed the brushes that he uses. He uses only good quality ones which can sometimes cost up to \$60.00. Vaughn then introduced the products he uses to apply the leaf to the work. He uses a Winsor &

Newton, Japan Gold Size Oil Colour which can be purchased at Jackson Drawing Supplies or on the Winsor & Newton website www.winsornewton.com. Vaughn then remounted the platter he had turned and applied the Winsor & Newton size to the area. Prior to applying the size, he diluted it with a small amount of white spirit. The size was applied to the area that he wished to attach the gold leaf to. He informed us that you needed to have the size achieve a tacky consistency as this works best in holding the gold leaf to the work. Once the size was tacky, he used static electricity obtained by rubbing the brush in his hair and then placing the brush onto the gold leaf. Once the leaf stuck to the brush, he moved it over to the platter and smoothed over the edges best described as like applying wallpaper to a wall. Vaughn then showed the acrylic paints he uses to paint a pattern onto the gold leaf. He advised it was best to leave the platter for at least two days to properly allow the size to dry. Given that he was demonstrating with time constraints, he used a handheld hair dryer to dry the gold leaf. The paints, like the brushes, were quality acrylic paints purchased from Jackson's Drawing Supplies. Prior to applying the paint Vaughn coated the area he did not want paint to go with a latex compound 'Art Masking Fluid' also readily available from Jackson's Drawing Supplies. Then using a small palette, he placed a small amount of different coloured acrylic paints and using his fingers he mixed colours at random, turned the lathe onto a slow speed and applied the paint over the surface of the gold leaf. He used water and a sponge to make different patterns and mix colours together. He then showed how easy it was to simply use a sponge coated with water to wipe all the paint away if you did not like the effect. Once wiped away you could simply put your fingers into the paint and try again. Vaughn passed around the platter with the acrylic paint applied and asked everyone not to touch the paint as finger marks would be left.



Extract from WAWA Newsletter issue 183 dated March/April 2016

Observations Swan WEWS January 2016

Vaughn Richmond gave a demonstration on block to bowl. He went about turning a few logs into slabs ready for turning. He explained how he went about examining the wood for faults before deciding where to cut, then using an electric chainsaw he went about demonstrating his method of slabbing. The timber he slabbed was Jacaranda. He also explained that no matter what method you used the cracking of the timber was almost inevitable. All you could do was minimise it. He advised how he kept all the wood shavings for his garden. Vaughn reminded us of all about being safety conscious in wearing a face shield and ear protectors when doing this type of work. Vaughn advised that once



he cut the slabs, he often weighed them before storing them. He did this a lot with she oak and jarrah. He would then weigh them again just prior to using them. What he was looking for, was to see how much water content they had lost during storage. He also advised that with some pieces he would complete a rough cut before storing the item away for later use. He also reminded us to be careful with fungicide as this could easily cause problems to the wood whilst it was in storage. Vaughn explained how he used a series of letters to identify the quality of his slabbed pieces of wood. He used A to indicate no blemishes or faults, A – A split of something similar, B then C. Anything after that was firewood. Vaughn then marked out the centre of a slab he had cut previously and mounted this on the lathe using a faceplate. Vaughn then used a bowl gauge to shape the base of the platter he was making. The wood was still a little on the green side. Having achieved the shape he wanted, he fashioned a small foot on the base of the wood. Vaughn then showed how he had created his tools with a distinctive handle shape. He knew then by holding it a certain way exactly how his bevel was lying on the wood. To change the angle, he simply moved the tool around to a different grip. He placed his signature on the bottom of the platter explaining this was a good way of covering up the dot in the centre. Vaughn then continued on with his demonstration. He explained the methods he used for sanding his work, indicating that he started with 120 grain and went through to around 600. He then used a hot glue gun to glue the base of the platter onto a face plate. Then he went about shaping and hollowing out the centre of the platter. He explained how when applying hot glue mix to his work he always left a breather hole to allow air to escape when he brought the pieces together. He then finished the platter off with some light sanding.

Once again Vaughn gave a very interesting demonstration.

Extract from WAWA Newsletter issue 185 dated July/August 2016

Observations Toodyay WEWS June 2016

We welcomed **Vaughn Richmond** to the stage. As I didn't take notes (not expecting to have to report on the day!) I can only briefly describe Vaughn's demo on using softer metals for enhancing and / or strengthening turned items. Vaughn showed some examples of items for which he has used this technique and passed a few around. He spoke on the need to make sure the metal used complemented the wood and the finished item. He also described at length the types of readily available brass, copper, pewter and aluminium items that can be used in this fashion. His demonstration items were ordinary but good quality brass plumbing fittings to be found in most hardware stores.

Vaughn emphasised the safety aspects of doing this type of turning and the need for very sharp tools. He also emphasised the need for patience at certain points of making the pieces fit together - he said he once spent a whole day getting a large metal collar to fit the base of a bowl.

Throughout the demo, Vaughn paused to take questions from a captivated audience. The items he handed around showed how the use of brass as an embellishment could lift the appearance of a fairly simple bowl, vase or goblet. One thing he did point out was that you need to be aware of the finished look of the different metals before matching them with the colour of the wood to look the best. An inspiring demonstration.

Extract from WAW Newsletter issue 202 dated May/June 2019

Observations Swan WEWS April 2019

We were to have the honour of sharing tips, new tricks and old, and artwork from a Master of his trade. **Vaughn Richmond** brought his considerable knowledge and expertise for us to view and interact with. Wood and Metal - Making the Art. We watched Vaughn work his magic with: Brass - plumbing fittings turned into beautiful feet for bowls, stems of goblets and vases or inserts for beaten copper sheets. Copper sheets - convex, concave and flat. Beaten, shaped and inserted into beautiful bowls or ornamental wall hangings. Pewter - ingots and how to make them and then turn them into little jewels of loveliness. I think we all dreamed of a lineal motor with a 3000rpm router and where in the shed we could hide it!! What I took out of the demonstration: Safety, always think about what we are working with, start slow, then wind up your speed. Stand aside. Measure, measure and then ... re measure - take small cuts, be patient and enjoy the process. Hope to see you down at the local plumbing shop or op shop, find those old brass, pewter or copper fittings, cut them up and play with shapes - it is only limited by your imagination.

Be prepared to look at and use different finishes - be adventurous - after all if you don't find the outcome pleasing you can always, melt it down, carve it up and start again. Pewter Moulds. 35mm forstner bit about 5mm deep then 5mm hole in base of that and don't forget the 1/16th hole in the centre again to allow for any expansion. Wear all your PPE gear. Have water close and usable - pour slowly and make sure your moulds are super dry. Have fun turning them. Keep your shavings to reuse.

The slide show that we watched was inspirational. I know that my brain doesn't quite work like Vaughn's but still it gave me ideas. It was a wonderful display of beautiful art forms using our incredible timbers from WA. Copper, brass, pewter, a few industrial diamonds, along with great wit and an incredible imagination, artistry, talent and humble to boot.

Thank you, Vaughn Richmond.



Bowl by Vaughn
Richmond
